20 Years of Independence - *Just how far have we come?*

Homelessness - *Operatic opportunities and creative Crisis*

Higher Education – *Where will our future artists come from?*

NE Generation - *Culture, Collaboration and Change*
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f**k that!
ARTMAN

WELCOME

This issue we reflect on 20 years of mailout’s independence with articles by John Fox, Alison Jeffers and Andy Carver. Twenty years ago your editors were fresh ‘round the ears graduates keen to change the world by our 30’s, there was no internet and our office had one computer between five people.

Sue’s first community arts project (which was the language du-jour) involved considerable quantities of papier-mâché and a dodgy Ford Estate for a works car. Rob’s first project involved emulsion and an Astra Estate. Now they work with international artists, and hold meetings on video Skype.

There is still a powerful role for the arts to play in empowering and enabling people to speak their stories on their own terms, although maybe more in digital media than papier-mâché. Sue still has the same pair of red DM boots she bought as a graduate in Manchester. “I shall wear them to celebrate our 20th year of independence.” And we’re still trying to change the world.

The Editors

LETTER FROM THE EDITORS

What goes ‘round

In the last ten years social media has transformed how we communicate and share ideas, and mailout has been involved in this along the way, making new friends, a few mistakes and keeping up with evolving ideas and practice. It was also a time of recession, a global economic crunch, five years after the share crash of 1987 and not far off three million unemployed. We even remember a UB40 song about it all (the younger ones can look up the meaning of the term). So, big changes, but nothing changes.

People still have stories to tell, and lives that go unnoticed.
The Five Minute Poet and .... the things we make up

I love words. They are such a pleasure, on the tongue, on the ear, on the eye. Often, artists use pain from their personal lives and transform it into art, seeking universal meaning from the individual agonies of being. Of course, lots of words add up to narratives and the worlds these narratives create are escapes in themselves. Here I imagine how a budding cartoonist learned his craft the hard way.

The Cartoonist

MEANWHILE (ON THE OTHER SIDE OF THE CITY) ...

he’d start with an extreme close up in which his dad’s breath would be shown wafterooning with drink.

And these KERBAMS wouldn’t be so bad. They would be fun to write in angry letters with spiky clouds in lots of thick black ink.

And grawlixes were always good to put in. He’d choose a dollar sign, an asterisk, an 'at' and ampersand - all his favourites for I’ll BEAT the $*@& out of you!

Then he’d seal the words in using a bubble with a beak.

And, maybe, when it came to it, he could even draw himself as BRAVER, BIGGER, leave out the agitrons shivering round his body, draw his pyjamas to look more like a superhero vest. Just because.

And the KERTHUMP that got his jaw he’d draw with little go faster pencil marks to show the speed and weight of the SWALLOOP he took for the team.

He could always leave out the squeans starbursting from his head, the solrads of heat radiating from his scalding skin after each blurgit because, equally, with his trusty marker, he could draw the sphericasia Dad’s fist made as it swooped towards his cheek but make it MISS.

There would be no need to ink in the pleuds of sweat on Dad’s face because he could make Dad leave the room, and where he stood now, he’d draw briffits in BIG, BEAUTIFUL, DUSTY CLOUDS.

© Alison White
Funders, Philosophies and Fashion

Sarah Laman of Fleet Arts and The Mailout Trust reflects on 20 years of involvement as a trustee of mailout. Forging forward from the fads and fashions she gives us her take on the arts rollercoaster

Over the last twenty years of my involvement as a trustee of the independent mailout, so much is the same and so much is different. The main differences can be put down to funders, philosophies and fashion (well, nearly an alliteration!)

Some great new funders have come along; some of the ‘grandparents’ are still there - either in new costumes or in their original garb; some are now working with us and are supportive, so you feel you are working towards a common goal and others still feel like it is a test with hidden agendas. So overall a step forward - if it weren’t for the lower amounts of dosh they can give out!

The philosophies and guiding principles around real involvement, where people of all ages have opportunities to exceed and revel in their own creativity, have been a constant. But perversely this is something that is still constantly being rediscovered and discovered, as well as retained.

We do seem to loop-the-loop of discovery/rediscovery; being misunderstood or purloined by the mainstream, then rediscovered properly and adored. We just may be past the top of the rollercoaster on this one just now, heading downward, whilst the last decade has been on an up - but lets just hang on in there and keep going and before we know it we will be on the up again!

The fashions in what art form and style of delivery have, of course, changed. Personally I am hoping that we have run through and past the ‘everything must be digital’ phase and that now digital arts and digitalisation has become part of the big mix as just another wonderful medium/genre or tool.

And then there is innovation - that’s my real rant - and has been for at least the last 20 years: what is innovation in one place may be old hat in others. It has meant that those who have done it/seen it/enjoyed it also get the new innovative model - but those who have only just discovered that ‘it’ exists at all can’t have it because it is not innovative. Have we forgotten that just the arts being there is innovative in some places?

Innovation has been roped in to a false philosophy of development - who are we developing? The arts? The funders? We have spent too long in the last 20 years where funding limitations were ‘dressed up’ in the clothing of criteria where “new is good, doing the same is bad”. Is this an absolute truth where quality is considered? Or is that a sop to lazy funders who just want to feel that they are at the height of fashion? But then joy of joys last week, the discovery that one of Youth Music’s new funding models recognises good practice that has been shown to work and so it ‘funds sustaining effective practice’ - because they want things to improve - not just because.

Before writing this I did take a trip down memory lane to the earliest mailout I could lay hands on (Nov ’86). The inventiveness, the inquisitiveness and the real grass roots innovation (where people were discovering something for the first time) runs through all the intervening years. And arts development, in and with communities, is still exciting, needed and effective!

Sarah Laman
Fleet Arts
www.fleet-arts.org
Arise Arias:
Streetwise let the homeless be heard through Opera
Every year Streetwise Opera help 500 homeless people do the incredible and the unthinkable.

From the streets to the stage, this award-winning organisation has been lighting up the lives of the homeless, giving them a professional platform to lift up their voices to the world.

Matt Peacock, Founder and CEO of Streetwise Opera, has been with this remarkable organisation every step of the way. Pioneering the Streetwise Opera mission, Matt shares with mailout’s Claire Williams what it means to be part of a musical movement which allows the homeless to step up and not be stepped over.

mailout: Streetwise Opera is an absolutely fantastic organisation, where did the idea first come from?

Matt Peacock: I was a support worker at the Passage Night Shelter in Westminster when one evening one of the residents read out a quote in the newspaper where an MP said you had to step over homeless people to come out of the Opera House. We just chatted about that quote and what it meant to everyone. It was clear that people in the night shelter felt that they were looked down upon and not included in society and if they were actually starring in an Opera it would send out a message to the public that they could achieve great things and they were a group like anyone else. As we discussed it further it seemed quite clear that there were some kind of interesting possibilities, not least because at this time the arts were not a very big part of the homeless sector. I thought it would be a very good idea to raise awareness about the achievements of homeless people and make their work valuable to society.

m: Streetwise Opera was quite controversial at the time as it was one of the first arts organisations to work with the homeless sector. What was the public’s response to this?

MP: What’s changed, in terms of perceptions of homeless in the arts, is the respect art organisations now receive for their work. At the start it was only Cardboard Citizens and us who were working in the sector, now there’s a whole wealth of arts organisations. As we’ve grown we’ve had a mixture of responses. Some think it’s a brilliant idea whereas others question whether they’d enjoy our performance – people can be quite dismissive until they see what we’re capable of achieving.

m: How does Streetwise Opera benefit the homeless?

MP: Homeless people are a group of people like any other. It’s about giving these people the tools to make their own choices.

The other interesting thing about using opera is that it’s multi-dimensional, there’s a lot of elements involved, singing, dancing, drama. I believe these art forms play an important role when it comes to vulnerable people. It helps... it was clear that people in the night shelter felt that they were looked down upon and not included in society and if they were actually starring in an Opera it would send out a message to the public that they could achieve great things and they were a group like anyone else.
their confidence, self-esteem, improves their wellbeing. It gets them back in touch with friends and family and gets them trying different things that they never thought they could do. The practical support of professional sectors of course is a massive help and this is aided by creativity which can only be bought by the arts.

We work with 500 homeless people a year throughout the UK. Through Streetwise Opera we see these people come alive, for some it is the first time they have been asked their opinion about something. It's all these little changes that lead to big changes.

m: What can we expect from Streetwise Opera next year?

MP: Next April we are working on one fantastic performance which will be starring 150 homeless people and will be premiering in 2013 at festivals and other regional events.

We're really excited to announce that for the first time in Olympic and Paralympic History the homeless will be given an official platform at the London 2012 Festival.

The event is called “With One Voice” and it will showcase the work of 200 performers who have experienced homelessness, representing the
Homelessness

We’ll be presenting an Open Mic showcase in the Paul Hamlyn Hall. It’s a chance to give arts groups who work with homeless people such as Cardboard Citizens, the Choir with No Name, Homeless Link, Open Cinema and of course Streetwise Opera, 5-10 minute slots throughout the day to sing, present drama work, poetry and to screen films.

Homeless performing arts groups and individuals can apply to be part the event from December 2011 - details will be published on www.with1voice.org.uk and will be advertised through the homeless sector.

You can find out about any more projects Streetwise Opera have in the pipeline by visiting: www.streetwiseopera.org

For any further enquiries about Streetwise Opera please visit: mp@streetwiseopera.org

Homeless Statistics

- The number of people applying to councils for because they are homeless has increased by 14% in the last year (QTR2 2010 - QTR 2 2011)
- Nationally, the Government estimates that there are 1,768 people sleep rough on any one night but we believe that the true figure is likely to be higher.
- We have seen rough sleeping in London go up by 8% (In 2010-11, 3,975 people were living on the capital’s streets compared with 3,673 in 2009-10)
- In a recent survey of Homeless Link members, over 60% of respondents said rough sleeping had increased in their area.
- There are approximately 40,000 hostel beds in London per night and approximately 500,000 hidden homeless people in UK
The Crisis at The Old Fire Station

Take a disused Old Fire Station, throw in a rather unique and unusual partnership formed by Oxford City Council and Crisis Skylight - a national charity for homeless people - and watch a new, truly inspiring building come to life.

All under one roof, The Old Fire Station unites the professional arts, homelessness, creative opportunities that showcase new talent, plus an Arts Council funded professional development project for dance.

This building, opened on 5th November 2011, places the community at its core and now operates as the new beating heart of Oxford, promoting creativity, entertainment and learning.

Oxford’s long history of chronic rough sleeping is a deep-rooted issue to the city and the main reason why the alliance between Oxford City Council and Crisis Skylight was formed. Outside of London Oxford has the fourth highest count of homeless people in the country - a shocking statistic which provoked the pioneering partnership to bid for Places of Change funding from the Homes and Communities Agency (HCA).

The bid was successful, thanks to the imaginative proposal to transform The Old Fire Station, a historical landmark, into a much-needed community arts space which would become a dynamic and inspirational ‘place of change’ for homeless people in the city.

Laura Worsfold, Culture Team Leader at Oxford City Council, became involved with the project over three years ago. At the time The Old Fire Station was an arts venue being ran by Live Nation as a small scale theatre with a separate art gallery. Now Laura’s role as member of the project board is to increase the profile of the arts within the partnership proposal and to develop the alliance with Crisis Skylight to identify collaborative working. The idea being that the two companies are to exist independently but will share the same vision of changing people’s lives through access to high quality arts provision.

Worsfold said: “Crisis did not want to take on the whole...”
footprint of the building but wanted to work alongside the arts. We explored different models of how we could work together.”

She added: “Our corporate objectives were two-fold; to increase and improve provision for homeless people and to support the cultural sector by offering opportunities and catering for high quality arts.”

The collaboration taking place at Oxford’s new creative hive was one that would indeed register the interest in the public and the media’s eye. The Old Fire Station was not only to unite an established community but also intended to create a new one, including members which had been too often undervalued and too frequently overlooked.

“One of the main aims for the project is to
integrate homeless people into our community,” Worsfold explained.

“Our vision is clearly spelt out within the building and we hope that the public will be made more aware of the issues around homelessness and that homeless people will have a place to promote change and help them rise above their circumstances in a safe and caring environment.”

The Crisis Skylight centre itself will be offering accredited training, workshops such as bike maintenance and hat-making, art and wellbeing activities such as yoga as well as offering volunteer opportunities throughout the building.

This dynamic artistic offering is a new, imaginative way of reducing homelessness - it is hoped that, equipped with new creative skills, homeless people can regain control of their lives - breaking the destructive cycle and helping them campaign for change.

“The arts enable people to improve their self-esteem and confidence and offer a creative way to express their thoughts and feelings,” said Worsfold.

“Skylight is all about bringing homeless people back into empowerment and training. The arts are well placed to support their personal development.”

In a recent survey of rough sleepers over 95% said they wanted to work yet only 10% were currently. Only one in three said they received the relevant support.

These statistics may not radically change overnight but The Old Fire Station is already proving to be a leading light for these vulnerable individuals, showing that the arts may really be the sector that could pave the way for the homeless - restoring their faith, hope and creativity and introducing them back to the community as valued members of society.

“Oxford has high numbers of homeless people,” Worsfold said: “We hope this project will offer opportunities and programmes that encourage and support homeless people take steps towards their future.”

For more information about Crisis Skylight:
Tel: 01865 263900
Email: oxford@crisis.org.uk
Visit: www.crisis.org.uk/oxford

For more information about the Arts at the Old Fire Station
Email: info@oldfirestation.org.uk
Visit: www.oldfirestation.org.uk

Reflections of staff at The Old Fire Station installing the art work
Homeless Link
Get Creative: Arts for All

Homeless Link, the umbrella organisation for the homelessness sector, has teamed up with Streetwise Opera to deliver a three year project to increase homeless people’s participation in arts and cultural activities in England.

Get Creative: Arts for All has been funded by the Paul Hamlyn Foundation and is also supported by the National Lottery through Arts Council England. Here Jessica Plant, arts project coordinator at Homeless Link, tells us more.

Homeless Link is really excited to be involved in this project with Streetwise Opera. Arts and creative activities can have a huge impact on people who use homelessness services, many of whom have complex needs.

Creative activities provide a focus on something positive and have been proven to enable people to be part of a community, build confidence and increase wellbeing. A recent report by Lemos and Crane* talks about how artistic endeavours such as music, drama and visual arts can offer individuals opportunities to be mindful, build self-esteem and gain social capital, all of which are crucial for individuals who may have poor support networks, mental ill health, substance abuse issues and insecure housing.

Get Creative: Arts for All will be officially launched in December, when we will begin working with homelessness agencies, local artists and arts organisations across England to build partnerships to deliver a range of creative activities such as digital photography, dance, creative writing and craft groups.

It’s a concern at the moment that cuts to services will result in creative activity being lost and forgotten. With homelessness rising in the UK it’s more important than ever that we provide ways for individuals to gain independence through inspiring activities.

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As well as the benefits to the individual, arts and culture activities have been proven to be cost-effective. A recent report by New Philanthropy Capital* has shown that arts activities can actually reduce...
Streetwise Opera performer at the 5th anniversary - Image courtesy of Graham Flack
local costs by reducing reoffending rates. We hope to build on this evidence base within the homelessness sector and show the long term benefits and cost savings that can be made when homeless people engage with the arts. With this in mind, Homeless Link will be developing an online toolkit to share good practice and support agencies to set up activities at low cost, while ensuring quality.

In case you need further convincing of the benefits of arts projects for homeless people, you just need to take a look at Streetwise Opera (turn to page 6), who will be delivering their innovative workshops as part of the project. Streetwise Opera are an award-winning charity that focuses on the personal development of homeless people through music-making. They work with more than 500 homeless people a year, offering opportunities to build confidence as well as putting on amazing performances at the highest level - next year they will also be involved in the London 2012 Festival, when they will be presenting an Open Mic Showcase called With One Voice. This event will platform the skills of 200 performers who have experienced homelessness from all over the UK and abroad and will be hosted by the Royal Opera House in partnership with the Calouste Gulbenkian Foundation and Homeless Link.

I can’t wait to start getting out there and visiting projects that are already doing inspiring work and sharing this good practice with our members. I know art and creativity has the ability to change people’s lives and we are looking forward to encouraging this more widely across the homelessness sector and demonstrating these achievements more widely at policy level.

Want to be involved? Here’s how:

To kick-start the project we are holding a competition to design a motif for the project. This is a great opportunity for an up-and-coming designer to get some exposure. If you are interested please find out more on our website.

We are looking for experts from various arts disciplines and homelessness organisations to be part of an online group to guide and support the project. If you are interested in getting involved, we’d love to hear from you, email: jessica.plant@homelesslink.org.uk

Homeless Link’s online toolkit will enable the homelessness sector to build up a useful network of contacts listing arts organisations and artists who want to get involved in local activity. We can offer support to agencies so if you would like to be added to the mailing list, just let us know.

Throughout the project we will be showcasing artwork of all disciplines on an online platform. We also plan to host various competitions and events throughout the project culminating in a collaborative exhibition in 2014 so make sure you keep an eye on the website for more information.

www.homeless.org.uk/arts

“With homelessness rising in the UK, it’s more important than ever that we provide ways for individuals to gain independence through inspiring activities.”
With it's revolutionary red cover bearing our iconic mailout flag the 'Independence Issue' marked a new beginning for mailout as an independent arts organisation.

Inside the December/January 1991-92 edition lay the hearts and minds of the pioneers of the participatory arts world - discussing the key issues and debates at the centre of our world two decades ago.

Now, mailout reflects on how much and how little has changed.

We speak to Andy Carver, John Fox and Alison Jeffers - all original contributors of this first independent edition to compare and reflect on their thoughts from past to present day.
John Fox, “Still pathologically optimistic.”

Two decades ago John Fox, co-founder of Welfare State International, was invited to contribute a paper for the National Arts and Media Strategy. His offering “A Plea for Poetry” was positively received and critically claimed to “refresh an appetite jaded by endless stodgy meals of art speak”.

Now twenty years on Fox remains stationed as the doyen of the participatory arts world, invigorating the arts with a refreshing, yet pathologically optimistic approach to our current climate - where employment, economic stability and creative energy are all under threat.

Here he shares with mailout why he hasn't stopped seeking, or dreaming of a more harmonious and creative society free from tick box assessments, health and safety regulations, economic constraints and culture constipation - a society that can one day allow the participatory to be revolutionary.
Plea for a strategy

Civic magician and Engineer of the Imagination. John Fox, co-founder with Sue Gill of Welfare State International, was invited to contribute a paper to the National Arts and Media Strategy. His paper, "A Plea for a Strategy, and Poetry," argues for a real place for art in the strategy, and suggests that it is time for treading away the bureaucratic empty suits to a dusty wardrobe somewhere. MAILOUT found him on his way to a dusty wardrobe somewhere.

The National Strategy for the Arts looks like this.

In 1950 BC, a volcano seventy-five miles to the north of Greece erupted out the Minoan Civilization. The Minoans were a peaceful island race of flower and dance, and the island still flourished. They lived in a world of beauty and excellence. They were the ancient Greek. Today, it is hard to imagine the island today. The soil is now desert and with European tourists, the ruins are now a place of exploration.

The National Strategy for the Arts looks like this.

The National Strategy for the Arts looks like this.

We are being thrust into the scenario: "They are good for you" shots of amoral and good of art by bureaucrats. The demotion of art is employed by the inappropriate media. The arts are exposed to bugbears and monsters, constantly repairing the edges, managed by Ince, and mainline management.

I enjoyed writing my commissioned discussion paper, "A Plea for Poetry," and go into a strain a chord because I have many positive reports.

My daughter re-christened it as "Plea for Poetry" and I disapprovingly feel like a hard core, get a multitude of other desk top NS publications. An arts administration of the centre of it all, words "thank you for writing like a human". With it, it has touched an epaulette jolted by endless studies made at art schools, much of it written by myself.

To press "A Plea for Poetry" into 1950 words...

Poetry is a generation of still energy, a vehicle of transport to a greater awareness and a greater reality, an alternative. It is 1950 BC.

John Fox's original article 'Plea for a Strategy' published in the Independence Issue, article continues on the bottom of page 21.
In 20 years a lot has happened but deep down not much has changed.

In 1991 when I wrote “A Plea for Poetry” for the Arts Council National Arts and Media Strategy (NAMS) I asked where were circus, fairground, street arts, carnival and indeed “cross-over arts” in the halls of excellence?

Now they are all there. All that is still missing is a department of applied anthropology to manage new ceremonies for secular rites of passage.

These outdoor vernacular forms have now penetrated the mainstream and you can even get university degrees in them. Site-specific theatre ginormous carnival puppets, lantern festivals and samba bands - just four examples - are pretty prolific.

Government funding from ACE has increased from 1991 to 2011. In its recent funding review ACE was not unkind to innovative groups. In my patch of South Cumbria funds were removed from some old guard institutions and re-deployed to younger, newer, more ground-breaking organisations.

Site-specific community and spiritually orientated work such as Wild Works/National Theatre Wales’ Passion in Port Talbot or Feral Theatre's Ritual for Lost Species in Brighton are pushing the boundaries.

“One quarter of young people in Britain are not in education training or employment. Arts courses are under attack and many can’t afford higher education. Available Grants for the Arts for individual artists appear to be undersubscribed. Is this because the form filling, the conservative climate, the tendering and the matched funding are hurdles?”

Or are we distracted by the creative possibilities of stunning digital technologies and networking through social media? Is the most fundamental change in 20 years demonstrated by the fact that mailout is now only distributed online?

Over the last decade much creative energy has been colonised into decorative product, anodyne public art and gratuitous tourist spectacle. The political edge of art has gone into climate camps, anti capitalist tented villages, clown armies and witty interventions into high street boutiques. In a competitive world, freelance artists are expected to showcase their work for peanuts providing product for galleries, festivals and academies whose PAYE staff keep rolling with regular decent salaries.

So I reckon that deep down little has really shifted, indeed our culture may be even more constipated as increased funding on the arts has been siphoned off into the establishment of ‘cultural industries.’ 20 years ago this term didn’t exist. Increasingly a hierarchical and distracted government demands economic solutions rather than the much needed rejuvenation of our souls.

Never mind an awareness of climate change.

Established and bureaucratised art institutions co-opt pretence of radicalism, yet maintain and reinforce safe art habits. Product before process contained in outmoded thought patterns, while original and vital creativity is impaled on the multiple horns of investment, celebrity, careers, consumerism, fashionable style and media hysteria for the salacious and novel. Community Arts is still the Cinderella waif occasionally given a token place but frequently

“Indeed our culture may be even more constipated as increased funding on the arts has been siphoned off into the establishment of ‘cultural industries.’ 20 years ago this term didn’t exist.”
brought in as surrogate social work on the cheap. But then, if I ran a cosy club of china shop owners I would hardly invite in bullish or feral Cinderellas prone to the desires of dispossession.

When we started we experimented readily and organically with new and “cross art forms” in a process of continual discovery. I think today it is harder to find the opportunity, and the subsidy, to maintain such spontaneous wayward invention. In our goal orientated over planned system, with its false perspectives of the future underpinned by tick box assessments, measurable outputs and health and safety overload, original and risky experiment can fall away.

I am still seeking a creative society where everyone’s artistic potential is recognised and encouraged through a creative way of being. Such a participatory, indeed revolutionary (!) way, might free us from our current state of economic conscription, driven by the dodgy premises of continual economic growth and the con of a Big Society, imposed by millionaires. A counterpoint to a society where many are unhappy and unfulfilled, where the gap between rich and poor, with its attendant competition, widens daily.

A lateral thinking culture, anchored in gift relationships and real - as opposed to virtual - social gatherings where poetry is not separated from politics and where together we may generate an ecologically aware antidote to fear. The Transition Town movement is on to it.

Such a goal and reformed culture will come in handy for our grandkids when, in about 2030, the perfect storm of population growth, climate change, food and water shortages hits our doorstep.

I hope I will still be there then and still be pathologically optimistic.

Picking up where Welfare State International left off Dead Good Guides explores the area between theatre and contemporary ceremonies for rites of passage. Find out more about John Fox's and Sue Gill's latest work by visiting: www.deadgoodguides.com

John Fox’s books including “You Never Know” is now available from Amazon or by contacting: foxandgill@btinternet.com

John Fox’s next workshop is at the Southbank’s Festival called “Death: The Southbank’s Festival for the Living” 27/28/29 January 2012. Find out more by visiting: http://ticketing.southbankcentre.co.uk/find/festivals-series/death-southbank-centres-festival-for-the-living

“Such a participatory, indeed revolutionary (!) way, might free us from our current state of economic conscription…”
Labouring under an illusion

The recent launch of the Labour Party's new arts and media policy didn't exactly capture the popular imagination or the popular press, but with a General Election looming, 1992 could be the year that the policy becomes practice. Andy Carver takes a look at the Mailout issue recently received by the Independent, and takes a critical look at what a Labour Party victory might mean for arts work in the future.

It almost goes without saying that politicians' policy pronouncements on the arts are long on lip service and short on firm commitment for the future. However, I do believe that the Independent's policy on the arts to be different. Let me explain. This is a document that is, in part, well researched and knowledgeable, opens with admirable sentiments, is scathing in its criticism of government inaction, and takes a critical look at what a Labour Party victory might mean for arts work in the future. The strategy foregrounds two big ideas. The first is the establishment of a new national Ministry of Arts and Media which will encourage responsibility for the 'cultural industries' - film, TV, radio, video, publishing, in addition to the museums, libraries and arts centres which make up the current Office of Arts and Libraries. The second is a positive step forward in the recognition of the arts voice in government. It is clear that this would result in a sea-change in attitudes to state investment in the arts and media.

Drawing attention to the fact that the Government's expenditure on the arts is £38.8m in Britain, compared to £72.8m in France and £113.0m in Sweden, we are not asking you if it is not accompanied by a commitment to match these countries' spending.

Plea for a strategy

(continued from previous page)

"We can't afford to wait any longer. We have to get on with it now," he said. "We must be more strategic and imaginative in our approach to the arts. We must be more creative in our thinking. We must be more flexible in our planning." He added: "And we must be more purposeful in our actions. We must be more determined in our efforts. We must be more committed to our goals."

The second big idea is the proposal to make the arts a statutory responsibility of local authorities. Such legislation would not only cover minimum spending levels for local authorities but would make arts expenditure eligible for revenue support grants from government. At first sight, this along with the desire to "decentralise administration of the arts" would seem to be good news, but closer reading reveals an alarming re-arrangement of the worst proposals of the Dearing report. Local Authorities, the document says, "will have prime responsibility for those projects which grow out of, or are specific to, their own communities" - a suggestion which threatens to stifle community-based work out of its hard-won place in the mainstream of arts funding.

A similar threat appears in the document's reference to black and Asian arts, which the report's recommendations on the arts in Black and Asian arts within mainstream funding. However, the most depressing aspect of the document's extent to which it contains the disastrous effect the Thatcher years here had on the thinking of those who should be offering a radical alternative. There is no attempt to address the issues of what sort of arts we should support. If the emphasis is on "Black arts", where does the black world's contribution to our cultural identity fall? If the emphasis is on "Asian arts", where are those arts that are not to be seen in a single reference to a single production of A Midsummer Night's Dream? The document's claims are not supported by data. It is not based on the work of the Arts Endowment Council. The White Paper is not based on the work of the Arts Endowment Council. The White Paper is not based on the work of the Arts Endowment Council. The White Paper is not based on the work of the Arts Endowment Council.

Andy Carver's original article 'Labouring under illusion' was published in the Independence Issue

It was a time fresh from the “disastrous” Thatcher years, where Labour was to gain the favour of the arts world by promising great upheaval to a dated system in desperate need of a shaking. A landslide victory five years later saw Labour stay true to their words. The creation of the DCMS, doubling of the ACE budget and introduction of new Lottery funding all assembled a golden decade for the arts - where the future has never looked so promising.

Andy Carver, who is currently on a career break after serving 18 years as an arts bureaucrat for ACE and regional arts boards, takes a step back to observe how twenty years of political, economical and social warfare can change so little but yet so much. Here he observes how we can never take the security, and ideology, of the arts and participatory arts for granted in these uncertain and turbulent times.
Sixties Labour Prime Minister Harold Wilson famously said that a week is a long time in politics. On that basis, 20 years is many lifetimes!

Since I wrote my critique of early nineties Labour cultural policy in the "Independence Issue" of mailout, the world, of course, has changed.

Disturbingly, though, one or two things have not.

Some of the change is, of course, personal. Not long after I wrote that piece I began, what turned out to be, an eighteen year stint as an arts bureaucrat (in the best possible sense) in the regional arts boards and Arts Council England, culminating in a more senior role in national arts policy and development than I could have possibly imagined at that time. So I bear a small share of responsibility for the shortcomings in our national arts policy.

As a result of that experience, I now probably hold less trenchantly radical views about politics, arts and participation than I did as a young(ish) community arts practitioner. But having brought a humane end to that burden of responsibility by leaving the Arts Council in 2010 to take a career break, it’s a good time to reflect on where we are now with politics, art and life (or the first two, at least), unencumbered by my professional responsibilities.

What happened to that nineties Labour policy? Well firstly, its implementation was somewhat delayed. Due to a deadly combination of Neil Kinnock, and our rabidly Tory press, Labour didn’t win the 1992 election, contrary to most people’s expectations. It was not until Tony Blair’s spectacular landslide victory five years later that we got to test whether the party’s cultural policy had any meaning.

So once they were in, how did they do? Well, in some ways, really rather well. The first of the big ideas of that 1991 policy, the creation of the Department of Culture Media and Sport (DCMS), was delivered in short order. I could write at some length about foibles and failures of the DCMS but I remain convinced that the replacement of the backward looking Department of National Heritage - by the bigger and more encompassing DCMS - did much to place the arts in better profile in government and national policy. That in turn led to the biggest increase in public investment in the arts that this country has ever seen.

After years of cuts and stagnation in central government arts funding, the Art Council, under the progressive, idiosyncratic chairmanship of Gerry Robinson, had its budget almost doubled in two spending rounds.

Along with steadily increasing local government investment, significant funds from the Lottery, and effective advocacy for the arts’ role in range of public policy settings, made the post millennium period, financially at least, a golden decade for the arts in this country.

Whether participatory arts shared in this bounty is more debatable. It’s certainly the case that participation at all levels has increased over the past twenty years. Most mainstream arts organisations, learning from the community arts practice of the seventies and eighties, improved their community and participatory programmes enormously, and many moved them much closer to the centre of their core activities.

Many organisations and individual artists whose prime purpose was participation and engaging people also thrived, with fantastic programmes and projects in health, public realm and regeneration, youth work and a host of other community settings demonstrating the power of the arts to move people and change lives.

However, the lack of a strong ideological basis for participatory work I pointed to twenty years ago remains, and is possibly further away. More broadly, having a conceptual framework for a cultural policy based on an analysis of class, economic power and disadvantage is no more fashionable now than twenty years ago.

That much has not changed and, in the current depressing political and economic landscape, is not about to any time soon.
Alison Jeffers: Three Perspectives on the Past

At the beginning of 1991 Salford Health Promotion Centre approached Alison Jeffers and Sue Reddish about producing a piece of community theatre around HIV infection and AIDS.

The staged production ‘What You Telling Me For?’ a play about HIV and AIDS by the Salford community was a touchingly human and creative response to the Government icebergs that had frozen people out.

Now, Lecturer of Applied Theatre at the University of Manchester, Alison Jeffers shows her students the 1987 government information film that provoked the participatory arts into taking sexual education into their own hands.
What do you do when the icebergs have failed?

In July of this year local community drama group Salford Open Theatre staged a production called “What You Telling Me For?” Subtitled “A play about HIV and AIDS by Salford people for all Salford families,” it was full of unusual features. Alison Jeffers and Sue Reddish of La, the community arts team working with Salford Open Theatre, explain how the production came about.

At the beginning of 1981 Salford Health Promotion Centre (HPC) approached LA about community theatre work around HIV infection and AIDS. The Health Promotion Officers had seen several plays. The pieces and situations varied widely. Whilst a few were excellent, none did quite what the HPC wanted: to directly involve members of the community in which the HPC is located in voicing their own views. With this brief in mind, LA approached Salford Open Theatre (SOT), a company of two years standing up to about forty people from all over Salford. They were keen on the idea of working on a play that looked at an issue and had come back over the summer, as joint workshops started.

We think this project was an important one for a number of reasons.

Firstly, it was participatory; a large group of people were able to voice and analyse their thoughts and feelings about HIV and AIDS. The HPC did not send an overall message but provided important background and training by recruiting a Senior Health Promotion Officer to work with the project. In deciding what they wished to say, SOT were influenced by the fact that they were a “family” group; not only were a number of mothers and their children involved (ages about 3-10 years) but they had a reputation for doing plays that all the family could come to see. Their previous productions worked on two levels: how would we signal people HIV and AIDS with a group involving some young children? Secondly, how could we avoid shocking the audience they had built up so much that they ceased to listen?

What seemed at first to be a positive advantage—during the rehearsals the young people seemed to be busy (all the “boring old” people) that are in school sex education. The young people were central to the finished play and our role in the play, as it developed, was to point up the hypocrisy of the adults towards HIV.

In the early stages we were interested in two main things: Firstly, to give participants a basic understanding and in coming to broad agreement about this message. We arrived at this by getting them to portray characters. It’s easier for people to improve if they have a character to portray; it gives them a base from which to work and also helps later on in the rehearsal processes.

Secondly, the project was creative. It allowed a group of people to express themselves and their ideas through performance. The great advantage of using drama in this context is that it allows people to look at an issue in more depth. It provides them from getting too theoretical, encourages them to look at the real effect of a situation from perspectives other than their own. It encourages them to experiment to play around, identify, with many different situations. It also gave us an opportunity to give emotional content to a subject. By playing out many different characters we were able to consider a range of attitudes and emotions raised by the subject of HIV and AIDS.

It wasn’t until later on in the process that people started talking about the difficulties they had had in the early stages. They had felt uncomfortable talking about sex and relationships, never mind imagining the subject! People were worried and nervous about what might be asked to portray. Some were even more embarrassed because of the reaction of friends and colleagues outside the group. Looking back it now seems obvious that this nervousness and uncertainty led to a few shaky improvisation sessions at the beginning, while trust was being built up both within the group and between the group and the professional workers.

Thirdly, the project was representative of the community it involved, and played to people of a variety of ages and backgrounds. Having the young people involved in the example of the range. Many people also appreciated the fact that we looked at a middle-aged couple where it had been implied that HIV might affect them. Everyone enjoyed the humour of the young couple’s embarrassment at talking about safer sex. Comments from the audience ranged from “It gave me all the aches” to “Not as gory as I expected.”

We performed in libraries, community centres and day centres. Audience members came from the local youth groups to the old people’s day centre, and were relieved that it wasn’t an old time drama and complained when we didn’t give out free condoms at the end.

Fourthly, the project was educational for all involved. The Health Promotion Officers were more aware of what was needed practically and of the complexities of the kind of community involvement. They have also been able to survey at first hand what ordinary people think about the literature on HIV and AIDS. It continued what many of us had suspected and known for some time—that the “icebergs” didn’t work and that general slogans like “Denial is not ignorance” have little meaning for people. It confirmed the need for new ways of communicating and educating us all. When people were asked at the end whether they felt any different about HIV and AIDS, they said “I am more aware and it doesn’t seem a nightmare any more” and “I am now more broad-minded.” Participants were keen to do something else in the area of health and were encouraged to repeat the evening, some said they would feel confident about taking the project on to a health or social issue.

Finally, the project demonstrated strong possibilities for partnerships between arts workers and the voluntary and statutory sectors in the area of work. Health professionals are getting quite used to working in new areas, and media arts like the one in Salford is only beginning to provide their communities with the resources to explore the issues for themselves, and to support them in communicating their thoughts and experiences to the wider community.

As a partnership of four community arts workers:
Alison Jeffers, D.c. Chadwick, Sue Reddish and Cerri Morteny. Tel: 0796 400917 or 553 022.

Alison Jeffers’ original article ‘What do you do when the icebergs have failed?’ published in the Independence Issue
telling me for?’ was intended to provoke audience members into thinking about their own lives in relation to HIV/AIDS and the way that it was increasingly becoming understood that the disease could affect everyone.

Twenty years later I’m in the fortunate position of being able to bring three different perspectives to that article and to the project that it describes: from a group of young people born in the year when the project took place who are now studying applied theatre as part of a drama degree; from the point of view of the health professional who commissioned the project; from my own perspective as a lecturer of applied theatre at the University of Manchester.

Firstly with the students: we watched the 1987 government information films about HIV/AIDS in order to contextualise the title of the article ‘What to do when the icebergs have failed’. In these John Hurt intoned in a gravely serious voice, over images of ominous icebergs, that everyone was at risk from infection and that we must all read the government information leaflet being put through the door of every household in the country. The students were puzzled and intrigued, some talking about it being hard to imagine that there were such levels of panic or that ‘the nation’ and public broadcasting were so homogenous that such a campaign of public awareness-raising was possible. One student said: ‘The adverts claim to speak to the nation with a general message for everyone. This wouldn’t work now. Society wouldn’t be able to generalise such a topical issue’.

Some felt that the scare tactics of the information films might have been justified if public health was at risk while others pointed out that recent panics about diseases like SARS and bird flu might be comparable to the fear of HIV/AIDS.

Although the students felt that HIV/AIDS wasn’t a big part of their lives they did acknowledge the rise in sexually transmitted diseases generally and felt that participatory theatre projects might be one way to educate people about these. The students are writing proposals for their own applied theatre projects and one young woman is proposing a similar project in relation to contemporary concerns about sex education.

In something of a reader: ‘I married him’ moment I asked Alan Higgins, the Senior Health Promotion officer who commissioned the work, to reflect on the article. Alan remembers a sense of pride at the end of the first performance, that the team had managed to pull off such an unusual project. Alan is still committed to making links between arts and health and when I asked him what motivated him in this he explained that in his opinion people are more likely to pursue something professionally if they have seen a benefit at first hand, maybe in their own lives. There is a growing awareness that, despite so much work having been done on inequalities and health improvement, the gap is not closing and a growing number of health professionals believe there is a need to look at other ways of working, many of which involve arts and cultural activities.

And finally, my own response. The article wasn’t as naïve in tone as I had feared although I blush to have told everyone how important character can be in theatre! The company L4a that worked on the project no longer exists even if all the individuals involved still have some connection to the work we carried out in those years. I’m working with Gerri Moriarty on an account of the early years of community arts and we have interviewed a number of key players from the late 1960s and early 1970s with a view to producing a book on the subject. It has been a real treat to be able to reflect here on the changes since 1991 as well as to see that there is a stronger sense of continuity than I would have expected.

Although the students felt that HIV/AIDS wasn’t a big part of their lives they did acknowledge the rise in sexually transmitted diseases generally and felt that participatory theatre projects might be one way to educate people about these.
My year at mailout.co

Claire Williams, mailout journalist, came to us in November 2010 and immersed herself in participatory arts news from the word go. Here she has a chance to reflect on a year at mailout - and what a year! From Big Society to small minds, empty pockets and the worth of participatory arts to the communities it serves - we’re blogging the news 24/7

It’s amazing where one year can take you.

In November 2010 I arrived as a new member of the editorial team at mailout. Admittedly, and in hindsight, my interpretation of the arts were as shallow and narrow-minded as the portrayal society had given me.

To my understanding and experience the arts were the masterpieces which lay beyond the red rope barricade, the front row seats at an extravagant price. The arts were weighed in worth by their price, exposure and status. I knew little of where its real gold lies.

mailout, and the participatory arts, radically transformed my understanding of everything I have known in the creative sector.

Like the Midas touch, I discovered the participatory arts had the ability to double the value and worth of everything it touched and what an incredibly fortunate position mailout has given me to witness this. For where else would I be able to report and record the thousands of stories that rose from this ever fascinating sector? A sector surrounded by a passion and an ebullience so infectious that I have never stopped feeling privileged that I hold front row tickets to this captivating realm.

As I’m sure you’re all aware in January 2011 mailout went digital, it’s been a remarkable 20 years since our first printed "Independence Issue" and I have been on a mailout mission to make arts practitioners, facilitators, workers, fans and activists aware that we do indeed still exist as the only national platform for the participatory arts.

This platform has seen an amazing variety of participatory arts, arts which hold healing properties, arts that increase confidence in children, arts that tackle issues of sexuality and
identity, arts that unite the community and in this issue, arts that give the homeless a voice. I’ve enjoyed building www.mailout.co and our bimonthly magazine into a rainbow spectrum of the participatory arts, showcasing to the world what we can achieve.

In March 2011 the NPO funding announcements shook the participatory arts at the grass-roots and it hit me; the participatory arts were, in fact, extremely vulnerable. mailout received a tirade of tales from participatory arts organisations across the UK who faced cuts, or the axe completely, and my heart went out to them for mailout had too lost its NPO funding status.

It was a struggle to understand how the voice of this powerful, pioneering arts force could fall on so many deaf ears at ACE. Our statistics confirmed that only a mere 7.5% of the NPO funding was allocated to the participatory arts - a statistic that I, among others, felt did not do our sector justice.

By no means did we accept defeat. In a united accession the participatory arts world decided that no, they would not resort to retaliation but would in fact keep calm and carry on. This was the rationale mailout wanted to reflect - and, to prove every cloud has a silver lining, we created ‘There’s more to life than being an NPO’, a survivors guide how to get by without the NPO badge.

These turbulent times have proved testing but we’re in no way slowing down, we’re only getting stronger. I am relieved that despite all the odds, participatory arts organisations across the UK are achieving the same. The credibility and value which belongs in our sector was well articulated by Labour Peer and former Minister of State for the Department of Culture, Media and Sport Estelle Morris when she said: “A thriving arts sector isn’t about hiding away from the arts. It’s about connecting it with the communities, locally and across the nation. The community and participatory arts sector excel at this; they work with young people, at the local fetes and celebrations, and for some people that’s all the connection with the arts they’ll get. Without that our lives aren’t as rich.”

Our lives wouldn’t be as rich without the participatory arts, and from one politicians understanding to the other I discovered how the participatory arts can also be so misunderstood.

In mailout's biggest interview of the year the Culture Minister Ed Vaizey confessed to me he did not know what the participatory arts were. It’s a worrying sign that our governing bodies are ignorant of a culture which is well and truly alive in their own nation - mailout was the first to inform our Culture Minister about our artistic movement and it won’t be the last time he hears about us either.

This interview was one of the more surreal moments at mailout but allowed me to mark a milestone in my own personal journey - from my lack of understanding of the participatory arts to teaching it the Culture Minister himself, the transition is incredible. So here’s to a year at mailout! And here’s to another 20 years of mailout! I look forward to waving the mailout flag for many more years to come.

Claire Williams
Contributing Editor
hello@mailout.co
Arts Development UK

Professional Fellowship Programme

The Arts Development UK Professional Fellowship, developed by G&M Associates and Business in the Arts NW and funded by the ACE grant, is now open for members to register completed professional development and training experiences and to be able to qualify for one of three AD:uk Fellowship qualifications.

The Arts Development UK Professional Fellowship is a result of a year-long consultation and assessment programme and included consultation from a range of arts and cultural officers and senior managers in the local authority sector.

Developing Arts Development UK as a Professional Association will:

- Set standards and define quality of performance for professionals working with arts/cultural and creative business sectors
- Support the development of skills and professional competencies through a membership structure that enables individual progression by members at their own pace
- Encourage and guide individuals using experimental learning techniques
- Enable professional networking and knowledge and skill exchanges
- Focus training and support on specific management competencies

Arts Development UK wants to be the leading body that raises the profile and reputation of the work of its members. They wish to have an influence with policy makers and funders and a key role in the training, developing and representing professionals working in cultural and creative industries.

Corporate members of AD:uk can register up to 10 individuals from their organisation to sign up to the Professional Fellowship Programme. Individual members also have one place.

The three Fellowship bands are as follows:

- **Associate Fellow status**: for those being awarded over 50 credits in a calendar year
- **Fellow status**: for those being awarded over 100 credits in a calendar year, and
- **Senior Fellow status**: for those awarded over 150 credits in a calendar year.

The programme operates by individuals completing an online questionnaire recording their Continuing professional development (CPD) achievement in each calendar year. Previous experience and qualifications will also be recorded as part of the assessment. You have until 31st December to register and complete your entry for this year. Credit points will be awarded for a range of different CPD initiatives completed, through services provided by AD:uk or by other organisations. The first raft of AD:uk Professional Fellowships will be awarded in March 2012.

For further information on the programme and how to apply, please visit: [http://artsdevelopmentuk.org/training-and-cpd/professional-fellowship-programme/](http://artsdevelopmentuk.org/training-and-cpd/professional-fellowship-programme/).

Please note that this is restricted to members only, so if you have not yet joined (or rejoined) AD:uk, now is the time.
On the 2nd December the Consortium for Participatory Arts Learning (C-PAL) launch their Core Competency Framework: Excellence in Arts Practice.

Simon Ruding, Director TiPP said: “We felt that the sector desperately needed to develop a shared approach which could effectively describe our practice. We believe strongly that we need to professionalise the sector and develop some form of quality assurance approach that is consistent, fit for purpose and developed by the sector, for the sector.”

C-PAL is made up of fourteen of the leading participatory arts organisations in the North West of England. Drawing from their experience and expertise in how to promote and support excellent arts practice, they developed a Core Competency Framework, alongside HR consultant Jacqui Ruding and participatory arts specialist Gerri Moriarty.

The framework is an extensive piece of work, aimed to be used as a tool for any arts organisation or individual working in the participatory arts sector. It was developed to “establish a common understanding of expectation, which will assist in communication across the sector.”

The framework is essentially a reference and guide for the user, to identify behaviours and values: competencies, required within the sector. These include: tenacity, inspiring
DEVELOPMENT

others, supporting diversity, building relationships, attention to detail etc. It also highlights and describes levels of behaviour and what it might look like, within some of the generic roles within an organisation.

This practical tool, when applied, can provide the sector with a baseline at which to articulate and assess professional practice, to advocate professional practice within the arts sectors, both internally and externally. It can also be used for project planning and implementation, as well as mapping responsibility to experience and as necessary to pay rates. When used and put into practice, C-PAL hope to see the sector better able to demonstrate the quality of work they are already delivering in a tangible way, as well as make adjustments, in order to thrive in coming changes.

C-PAL and other partners such as EMPAF (East Midlands Participatory Arts Forum), Felix Arts and Connected Cultures are now in a position to share and launch the framework, being used within the organisation they represent as a quality standard, one that has been born out of the sector. Acknowledging that the framework is a vital and worthwhile tool, not only within the Participatory Arts Sector but also for use and understanding further afield to other aspects of the cultural sectors, local authorities and wherever the diverse organisations find themselves.

The framework documentation is being published on Friday 2nd December 2011 and can be accessed on:
www.participatoryartslearning.wordpress.com
www.cpal.info

For further information contact Naomi Whitman, C-PAL Development Worker: Naomi@cpal.info

Current C-PAL Membership includes:
If you wanted a career in the participatory arts sector what would you need to study? That was the question one of the newest members of the editorial team brought to the table during a recent meeting.

It seems like quite a simple question but, we discovered, with no simple answer.

For starters, each and every member of the team and the Mailout Board could offer a different response if you were to ask them about their route to mailout.co.

So we intrepid journalists began our quest to find graduate and postgraduate courses which actively incorporated the participatory arts. The task proved to be easier said than done.

We began with a keyword search on the UCAS website - don't bother trying 'Participatory Arts' it won't be recognised. We tried 'Applied Art/Theatre', 'Art', 'Arts Administration', 'Art History', 'Arts Management', 'Art Therapy', 'Classical Art', 'Community Arts', 'Community Dance', 'Community Performance', 'Community Studies', 'Community Theatre', 'Community Work', 'Music', 'Performance', 'Voluntary Sector Management', 'Voluntary Sector Services'. We know that the methodology of our research was not entirely robust but if you were a potential student hoping to study this subject how else might you begin your search?

We found 52 courses which mention 'community' and 'participation'. A majority of these we knew would be less focused than what we were looking for, some courses might have one specific module involving working in the community - applying knowledge from the rest of their course to the community setting (we kept these in).

Following the initial research we visited university websites to gather a more complete picture of the courses on offer. We then managed to get our list to 19 institutions. At this point we would like to note the qualifications of the researcher. Our content editor is a guest lecturer in a North West University, with a first class honours degree, an MA in Participation and five years experience of working in Higher Education. She read the course/module outlines and came across a handful which were so 'academic' she didn't understand them. What hope does an undergraduate have in choosing a course if the course outline is so impenetrable that other academics can't make sense of it?

We then selected a 'hit list', some because we thought they might be community focused and we wanted to know more about this and some which were clearly focused on participatory practice and were being called to request an article.

We then worked on making contact with tutors to ask for specific information about their courses. Disguised as potential students we called course enquiries to ask if we could speak to a tutor - bypassing the tedium which is marketing and communications. In retrospect, we chose a foolish time to request an article, it was half term and we spent a lot of time leaving phone messages and emailing tutors. So this feature is dedicated to those hard working staff who didn't take a holiday, who checked their email and who listened to their voice mail. It is by no means a recommendation to study any of the courses, and we are sure that there are others we have missed, but they should take this as notice that they need to work harder to advertise to their potential cohort.

Lyndsey Wilson
Contributing Editor
Courses we found which sparked our interest:

- **Bishop Grosseteste University College Lincoln**
  - BA (Hons) Drama in the Community

- **Brooksby Melton College**
  - HND Community and Applied Theatre

- **Canterbury Christ Church University**
  - Short courses about Community Arts and Education (not accredited)

- **Chickenshed**
  - Postgraduate Cert. Inclusivity in the Performing Arts (accredited by Middlesex University)

- **De Montfort University**
  - BA (Hons) Performing Arts / Music

- **East 15 Acting School**
  - BA (Hons) Acting and Community Theatre

- **Goldsmiths, University of London**
  - BA (Hons) Psychosocial Studies, MA Participatory and Community Arts / Dance Movement
    - Psychotherapy / Art Psychotherapy

- **Liverpool Institute for Performing Arts**
  - BA (Hons) Community Drama

- **North East Worcestershire College**
  - FDA Performing Arts and the Community (accredited by University of Gloucestershire)

- **Staffordshire University**
  - MA Community and Participatory Arts

- **University Campus Suffolk**
  - BA (Hons) Dance in the Community

- **University of Cumbria**
  - BA (Hons) Performance, Festivals and Events

- **University of Derby**
  - BA (Hons) Creative Expressive Therapies, MA Art Therapy / Dramatherapy / Dance and Movement Therapy

- **University of East London**
  - BA (Hons) Community Arts Practice

- **University of Glamorgan**
  - MA Art Practice

- **University of Manchester**
  - BA (Hons) Applied Community and Youth Work Studies, MA Applied Theatre

- **University of Northumbria**
  - BA (Hons) Drama

- **University of the West of Scotland**
  - The Artist Teacher Programme

- **Wolverhampton University**
  - BA (Hons) Design and Applied Arts
BA (Hons) Creative Expressive Therapies

What do the creators of a company providing art workshops for people with learning difficulties have in common with a Creativity Facilitator at Barnardos? They are all graduates from the University of Derby’s Creative Expressive Therapies BA (Hons) degree programme, and all credit the course with giving them the skills and confidence to pursue careers in the therapeutic arts.

Tracey Cullen and Sarah Paine, Founders of Derby-based community art project Inspirative Arts and Antonia Callaghan, a Creative Facilitator for Barnardos, are examples of the valuable roles that graduates from the programme have gone on to develop since it began almost 20 years ago.

Programme Leader Martyn Parker-Eames said: “Since 1993 we have seen hundreds of our graduates go on to enjoy fulfilling careers in healthcare, social care, education, private and social enterprise and the voluntary sector; working creatively to use the arts to promote the well being, communication, self-awareness and self-esteem of a diverse range of people and clients.

“With pathways in art, dance, drama and music our students have the opportunity to choose the creative pathway they would most like to pursue throughout the three year full time programme, while learning how to apply their art forms with all kinds of people.”

Students learn how to use the arts in participatory workshops and by studying the theory underlying the application of the arts. They begin to work with clients at the start of the second year, designing and implementing supervised workshops for people with special educational needs.

Every year, second year students get involved in the ‘Big Wood Event’ - an environmental workshop at a nearby wood where students work creatively with their clients to make art using the materials they find around them in the natural environment.

In the final year of their degree the students have a supervised community placement in health, education or the charity provision, which the students organise themselves.

Martyn Parker-Eames added: “The programme is very career focused from year one. We ensure that our students gain vital employability skills in each module of each year, and encourage them to develop an online presence using e-portfolios.

“Central to the ideology of the course is the notion of ‘the reflective practitioner’: the idea that our students must engage in experiential work and reflect on their creativity and group interactions, and take this with them as lifelong learners and into their working lives.”

For more information on the Creative Expressive Therapies degree programme at Derby visit: http://www.derby.ac.uk/creative-expressive-therapies-dance-drama-music-art-ba-hons
Inspirative Arts

After studying the Creative Expressive Therapies BA (Hons) degree together for three years, Tracey Cullen and Sarah Paine decided to pool their skills and passion for the therapeutic potential of the arts through a new venture ‘Inspirative Arts’.

Since 2009 Inspirative Arts has gone on to work in a variety of provisions for people with learning difficulties and mental health issues in and around Derbyshire.

Tracey said: “We offer people of all ages and abilities a fun and meaningful way to improve their quality of life. Our workshops support people to create, explore and grow through the creative process of art, drama, dance, movement and music.

“The workshops are appropriate to people of all ages, abilities and needs. No two people are the same - which is why every Inspirative Arts workshop is unique. What always stays the same is that we work in a person-centred way, providing a safe, respectful and supportive space.”

Find out more from the Inspirative Arts website: www.inspirativearts.co.uk
Antonia Callaghan

After graduating from the drama pathway of the Creative Expressive Therapies BA (Hons) degree in 2010, Antonia spent some time in Uganda as part of a project delivering a drama-based education programme about HIV/AIDS. On returning to the UK she joined Barnardos, working as part of a team to provide play and leisure services for young people with disabilities.

Antonia said: “As a Creativity Facilitator at Barnardos I lead a creative expressive group once a week. The group has been running for a year and we have used drama, dance, music and art as a means of expression. The group is a mixture of young people aged 11 to 17 with Autism and ADHD.”

Antonia says that the most important parts of her degree education were the modules on how to run arts workshops and reflect on them, and the modules which helped her recognise her core abilities and promote herself in the employment arena. She currently aims to build upon her work as a drama facilitator by studying towards an MA in Dramatherapy at Derby.

In addition to the degree in Creative Expressive Therapies, the University of Derby’s School of Health also provides a Joint Honours degree in Dance and Movement Studies, which shares some of the same modules. At a post graduate level, the University also provides accredited Master of Arts programmes in Art Therapy, Dramatherapy and Dance and Movement Therapy.

The course teams also provide short courses related to participatory arts, for example a weekend course in using masks in participatory workshops. Future courses are planned to include promoting and marketing for arts workers and technique and media based courses.
BA (Hons) Acting and Community Theatre

For fifty years East 15 has been working with the next generation of artists, providing them with the knowledge and skills vital for those wishing to work in the arts. mailout discovers how their BA in Acting and Community Theatre has inspired so many to creatively change people's lives around the globe.

East 15 Acting School established its BA Acting and Community Theatre in 2005. Since then graduates have taken the broad range of training offered by the programme out into their professional lives and can be found practicing as performers, workshop leaders, project officers, arts administrators and media makers throughout the world.

The varied nature of the East 15 program leads to varied careers specialising in intergenerational work with young people at risk and in regeneration projects abroad integrating drama and performance.

Recent graduate, Rik Hinton said: “I chose the Community Theatre course because I wanted to change people's lives around the world and given that the course is so wonderfully diverse I’ve gained the experience and knowledge to be able to do so.

“I found myself having the most exciting, rewarding and bizarre days; from making puppets to working with young offenders. Since graduating I’ve found the skills I’ve learnt invaluable and the ability to say “yes I can do that” in job interviews has allowed me to kick start my career with a bang.

“The day after my final project I was on a plane to the US to join Circus of the Kids and begin their summer tour. We travelled from Texas to New York teaching and performing circus shows with children from different summer camps along the way. After a few days sightseeing I was off to Vanuatu to start work with Wan Smolbag, a leader in community theatre in the South Pacific. This was the company where I did my second year student work placement and I was fortunate enough to be asked back for a full time position. I’ve created plays on gender violence, customs stories and disability awareness and I still find myself referring to old East 15 notes for help and guidance.”

“I found myself having the most exciting, rewarding and bizarre days; from making puppets to working with young offenders.”
Ainslie Masterton, who developed the Acting and Community Theatre program, based the training on three key elements: the creation of work for specific communities, the importance of improvisational skill and performance in non-theatrical spaces.

These elements were fundamental to Ainslie’s performance projects in Australia with aboriginal communities before coming to Britain.

However these principles also reflect those of Joan Littlewood’s legendary Theatre Workshop, from which East 15 Acting school was founded fifty years ago.

The philosophy of the program is to learn through real-world experience in communities.

“All our workshops and performances are made in collaboration with the communities of Southend-on-Sea, where the program is based. Students’ direct engagement is sometimes through interviews, as it was with the travellers, police, neighbours, politicians and activists to create a verbatim play on recent events at Dale Farm” said Ainslie.

Much collaborative experience is through participatory performance.

Final year student, Jonny Kelly said “I was taken aback that our first meeting with our reminiscence theatre director was also the first meeting with residents at the nursing home. With hindsight it gave a true sense of the equality between the two parties as I realised we weren’t putting on a show for them, we were all coming together to create a piece of theatre. The true benefit for both groups was working together in the process of devising, not the final production.”

The challenge of keeping the work relevant to the world of the community is important in the East 15 program, particularly in promenade and interactive street performances.

Jen (Year 3) said: “I have broadened my knowledge and passion for comedy, as we were taught clowning, commedia and circus. I gained the confidence to sustain an audience in the
middle of the high street. As daunting as it was I thoroughly enjoyed performing amongst the public, it was more challenging and satisfying, especially when members of the public would take pleasure in stopping to watch.

“My course has equipped me to perform on stage, but has also provided the techniques to take drama outside where it’s accessible to everyone.”

Final year student, Mollie Keane said: “This course has opened my eyes to the power of what community theatre can achieve. I’ve worked in an aged care home, with 12 year olds in an exclusion unit, with four year olds in a nursery and with young offenders. This course has taught me far more than I thought I was going to get out of it.”

One feature of e15’s Acting and Community Theatre program which crops up in comments from graduates and the companies who employ them is the exceptional range, value and utility of the skills and knowledge the course delivers. Costume design and video editing, web design and arts administration are covered as well as the range of performance and facilitation techniques one might expect such as forum and playback theatre, articulation and singing, and then a few you might not expect such as cabaret and fire-breathing!

Ainslie said: “A very significant element of our approach is our active partnerships with the industry. The tutors are visiting practicing professionals rather than career teachers, so students regularly meet performers, practitioners and work with directors in the companies who have the potential to employ them. Of course this develops professionalism, as well as allowing the program to remain in touch with current trends and techniques.

Recent graduate, Gabriela Honeybud said: “In the second year we spent time on an administrative placement in a company of our choice. Right from the beginning this process was practical and real. I searched for a company and then wrote a letter asking for a placement. I then called to agree the dates - this process was all guided by tutors. I found a charity that works with both Palestinian and Israeli youth, using theatre as a base for dialogue. Having worked in the office in Tel Aviv, I appreciate all the hard effort that goes into making it all possible.

This process encouraged me to be independent and take responsibility, finding motivation to reach goals and achieve them. I love the way studies at east 15 are so practical and we study through real experience.”

The international students help develop current understanding of theatre for development for both students and staff.

Final year student, Ndricim Jahelezaj said: “I am very proud that I am one of very few, if not the only Albanian to have trained here. It’s given me a range of opportunities, rather than heading in just one direction.”

There’s no doubt of the students’ understanding of the field and their commitment to it.

Mollie Keane said: “What I find so interesting about our course, different from any other acting course, is that we make theatre for people. It’s not about us, it’s not ‘look at me perform’. It’s about creating something relevant and specific. It’s theatre with a purpose bigger than ourselves.”

For more information visit: www.east15.ac.uk
Goldsmiths is among the first to recognise the importance of participatory arts both in terms of encouraging excellence and its role in areas such as urban regeneration and community development.

Within Goldsmiths the Department of Professional and Community Education (PACE) brings together several different areas of study, committing to multidisciplinary teaching. The department provides a variety of courses at certificate, undergraduate and postgraduate levels.

**Certificate in Music Workshop Skill**

This programme is considered the most comprehensive programme of its type anywhere in the country and has trained many people now in leading strategic, management and delivery positions in the field.

The programme focuses on the development of practical skills and theoretical perspectives around participatory music and welcomes musicians with a broad range of backgrounds. Central to the programme is the philosophy that everyone, regardless of circumstances, has a right to engage in creative music making as an end in itself but also that engagement in music can make a huge contribution to personal development as well as social cohesion. Students study a wide variety of musics, methodologies for using these within community settings.

**BA Psychosocial Studies**

This is a multi-disciplinary undergraduate degree with an emphasis on the therapies within a socio-cultural context and critical discourse. The teaching covers relevant areas in Counselling, Sociology, Anthropology and Psychology. Along the core modules, the course introduces students to areas such as Creative Writing, Art Psychotherapy and Dance and Movement Psychotherapy. The course has an ethos of encouraging critical thinking, social awareness and community involvement. As such, in the last year of their degree, students have the opportunity to engage in fieldwork practice and volunteer in the community. Students work within existing organisations and are free to employ their arts and other skills in a voluntary capacity, if they wish to do so.

**MA in Participatory and Community Arts**

For arts graduates, practising artists and workshop leaders working with, and through, the arts in other sectors as a creative and meaningful career path. The programme combines the development of personal arts practice and leadership skills with self reflection and theoretical studies, on the role of the arts and creativity in sectors such as formal and informal education, youth, health, penal sector, business, community and regeneration. It also provides a solid grounding in the practical, theoretical and management skills required to develop and run participatory projects.

Originally developed in partnership with the Royal National Theatre’s Transmission programme, the student profile now reflects the cross disciplinary nature of Goldsmiths itself and the growing cross-arts nature of the work. The course is accredited in three cumulative stages, allowing people to gain a Postgraduate Certificate, Postgraduate Diploma or MA. Some modules are also offered as stand alone qualifications.
MA in Dance Movement Psychotherapy (DMP)

This leads to registration with ADMP as a professional practitioner. DMP offers a unique modality, open to moment to moment lived experience on both a body and a cognitive level which is accessible to both children and adults. The MA in DMP at Goldsmiths is underpinned by experiential learning, which is both explicit and implicit. Students spend two days at Goldsmiths, shifting between ‘Dance’ as creative expression and thinking about the underlying meaning of non-verbal expression. On placement, students learn to put their craft into practice, enabling clients to discover their own unique expression through range of movement, rhythm, use of space, and different movement qualities. At the same time students develop skills which assist clients in making sense of their experience. On completion of the course, each student will have experienced both child and adult mental health placements. Many of the placements are within the local environs of Goldsmiths and we are keen to invest in the local community of South East London, fostering relationships with are mutually beneficial.

MA in Art Psychotherapy

This MA aims to provide students with the knowledge and skills necessary for the effective practice of Art Therapy, to enhance their self knowledge and interpersonal relationships, to promote psychological understanding of individuals and groups, and to examine the role of Art Psychotherapy within multidisciplinary teams. Upon completion, graduates register with the British Association of Art Therapists and can apply for registration with the Health Professions Council (HPC). By the end of the programme students have an understanding of the theories that inform Art Psychotherapy practice and knowledge of the cultural, social, political and historical context of the profession. They are also able to demonstrate the multiplicity of skills necessary for Art Psychotherapy. During the programme, students complete two consecutive clinical placements in a variety of organisations: in the NHS, Social Services and Education. On placement, students work with a wide variety of patient populations - from adults in an acute psychiatric hospital to children in a mainstream primary school.

Chrissie Tiller,
Course Director
MA Participatory and Community Arts

www.gold.ac.uk
The Postgraduate Community and Participatory Arts Programme at Staffordshire University provides support and training for creative practitioners who want to use creative approaches to work with people and improve communities.

We work with community and participatory artists who deliver, support or lead community and participatory arts work, who like to think about the impact of their work and who like to share their work with others.

Our approach to education aims to support workforce development in the sector by providing opportunities for creative practitioners to form networks, create business opportunities, be creatively challenged and ensure creative practitioners can play an active role in creating social change.

We work closely within communities to develop work and provide opportunities for students to work with other creative practitioners, community groups and organisations, enabling students to fully develop their potential as a professional in this area and providing a theoretical context for the work.

Involved in community and participatory arts locally, nationally and internationally it is important to us that our work is aligned with current community arts practices and that we can use our learning, and thinking, to get more people involved in using the creativity. We also specialise in areas such as arts and health and creative engagement, and aim to ensure participants’ employability increases through the development of practical skills, a greater network of contacts in the field and establish a research and evidence base to your work.

For more information go to: www.staffs.ac.uk
Facebook: www.facebook.com/Creative-Communities-Unit
Twitter: @CCUStaffs
Case Study

Tony Jones; Participatory Arts student

"I’m neither a traditional student, nor am I a community artist. Medically retired at 57 from full-time NGO work, I decided to develop my lifelong practice in photography into a platform for community action.

"I joined the MA in Community Arts at Staffordshire University as a way of understanding the issues and developing my community and reflective practice. As I had no formal background in the arts, the MA work gave me confidence and credibility, and strengthened my networks.

"Of particular benefit to me was “Making it Happen in Community Arts” and “Artist’s Professional Development”, two modules which helped me understand the value of “doing” in CPA and allowed me to develop my practice in health contexts. As a result I have, for the last four years, led a photo workshop for people experiencing enduring mental distress and I have been central to developing a community based resource and gallery for photographers in North Staffordshire."
The right to play, how we play, and the boundaries of play for both children and adults alike, was recently explored in the exhibition *Blueprint for a Bogey* - a bogey being a Glasgow 'go-cart'.

The exhibition, which took place at the Gallery of Modern Art [GoMA] in Glasgow between February - June 2011, contained the work of Andy Goldsworthy, Graham Fagen, Eduardo Paolozzi, Paulo Rego, and Dave Sherry among others.

Participants of the Artist Teacher Master of Education [MEd] Programme - a distance/blended learning programme run by University of the West of Scotland [UWS] in collaboration with GoMA and Glasgow Museums and the National Society of Education in Art and Design [NSEAD] - engaged in a public seminar to explore the relevance of the exhibition and the subject of play to creative learning in the visual arts both in and beyond education.

The seminar, entitled *Pedagogy and Play* also served to stimulate thinking on the Artist Teacher Critical Pedagogies module, which ran during the time of the exhibition. The seminar heard contributions from participatory arts practitioners, play specialists, gallery educators, academics and current artist teacher students and was set against the backdrop of the child’s right to play as described in Article 31* of the United Nations Convention on the Rights of the Child, upon which the exhibition was based.

The principal question which greeted the public as they entered the *Blueprint for a Bogey* exhibition was: *why is play important and can it be seen as an end in itself?*

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*The principal question which greeted the public as they entered the *Blueprint for a Bogey* exhibition was: *why is play important and can it be seen as an end in itself?*
seen as an end in itself?’ Using a range of participatory methods, involving the use of the exhibition space, a studio and the streets surrounding GoMA, this workshop based seminar engaged participants in exploring ways in which we could possibly begin to consider ‘curricularising’ play and playfulness by the extension creativity in educational settings and beyond.

A presentation by UWS academics Graham Jeffery and Katarzyna Kosmala entitled ‘Playful pedagogies of place: walking, mapping, imagining’ asked
Participants engaged with the Pedagogy and Play Seminar, image courtesy of University of the West of Scotland

participants to ‘find alternative cartographies, different realities, performative and playful ways of inhabiting the streets around the museum and to document this experience and bring back to the museum a single object.’ To aid this task Jeffery and Kosmala drew on the work of Sadie Plant (1992) and her notion of ‘dérive/drifting’...

“To dérive was to notice the way in which certain areas, streets, or buildings, resonate with states of mind, inclinations, and desires, and to seek out reasons for movement other than those for which an environment was designed.” Plant, S (1992) The Most Radical Gesture: the Situationist International in a postmodern age, London: Routledge

In response to the Jeffery and Kosmala task, participants wandered off to streets beyond the gallery and began to map what was happening as they wandered about the city. The dérive/drifting resulted in a ‘clearing of the mind’,
which in turn seemed to provide spaces into which new pedagogical frameworks could form.

One participant decided to navigate [dérive/drifting] their way around city streets by tossing a coin and using a mobile phone to record their mapping, another observed cracks on the pavements and allowed those to determine their route. The movement of a city shopper’s swinging bag was also mapped [from a distance] as it was carried across town. It wasn’t long though before local police started to take an interest in these happenings, but as no crime was committed, participants were allowed to continue with the task.

What these ‘happenings’ showed in the end is that once you cleared your mind you were then open to all sorts of ‘everyday’ influences which had the potential to generate extraordinary creative results and ideas - a clear case of making the ordinary extraordinary - a definition of art that is close to my own heart.

The UWS Artist Teacher Programme operates a number of public seminars each year, such as the one described above. The programme is part of the NSEAD’s Artist Teacher Scheme - a scheme which supports the continuing professional development of teachers, arts practitioners and others working in the field of art and design education in its widest settings. The Artist Teacher programme at UWS provides teachers and others working within the sector the opportunity to refresh ones own visual arts practice against the ‘real world’ contexts of contemporary art and culture. It enables participants to critically examine and evaluate models of art educational practice and pedagogy in historical and contemporary contexts. The MEd Artist Teacher programme helps develop a community of practice which is both sustainable and supportive and which is driven ultimately by the challenges faced by art and design professionals in the 21st Century.

The course is built around Web 2.0 technologies which includes the use of Moodle - the University’s Virtual Learning Environment which supports online learning and teaching and can be accessed by users from anywhere in the world. The programmes use of social media for whole group online seminars has been widely praised as ‘cutting edge’ in its first year.

To find out more about the Artist Teacher Programme at UWS contact the programme leader.

Email: diarmuid.mcauliffe@uws.ac.uk
Twitter: @ArtistTeacherUK
Website: www.uws.ac.uk/MEdAT

Swinging Bag Drawing, courtesy of University of the West of Scotland

Article 31*
1. States: Parties recognise the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.
2. States: Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

About the Author
Diarmuid McAuliffe is an artist and academic based at the University of the West of Scotland where he leads the Artist Teacher Programme.
Since 2009, NE-Generation has worked closely with 25 young leaders who have co-commissioned 15 projects and allocated over £1 million of funding, but why? Because, NE-Generation is seeking to create a shift in the way the cultural sector and young people work together.

NE-Generation is the Legacy Trust UK’s regional programme in the North East and exists to create a legacy from London 2012 and supports the Cultural Olympiad on their mission to take the Olympic Games beyond sport and beyond London. NE-Generation’s specific focus is on investing in young people, cultural organisations and youth participation.

NE-Generation began when the Regional Youth Work Unit North East and young people from the Youth Opportunities Fund Regional Advisory Panel took up the challenge to develop a model of co-commissioning which positioned young people and cultural leaders alongside each other as equals.

Together they shaped the aims and direction of the programme, they devised an application and assessment process. Together they shortlisted, interviewed and selected nine Regional Projects and the six Cultural Innovation Fund Projects. The projects are diverse in geography, participants and cultural practice. Stretching from Northumberland to Teesside and from the Durham Dales to the North East Coast, NE-Generation is working with young people from all walks of life. The projects are giving young people the chance to engage with museums, theatre, outdoor art, film, digital technology, dance, photography, animation, illustration, costume design, parades, music, DJ-
In: Culture, On, Change

Investing in creative opportunities for young people across the North East

...ing, parkour, bmx, skateboarding, circus and dry stone walling to name a few. Young people are working alongside experts in some of the most exciting and important cultural venues across the North East exploring new ways to collaborate.

The nine Regional Projects are funded for three years to allow room to explore new working practices and overcome obstacles to youth participation. Already, there are signs of significant organisational change from the restructuring of priorities to securing considerable additional funding to progress the work begun through NE-Generation.

The Regional Projects are now well established and are each worthy of a whole article, but for now here are the project names and lead partners to whet your appetite, full details can be found at: www.ne-generation.org.uk

- CultuRISE - Tyne and Wear Archives and Museums (Outreach)
- Dale Force! - Kill hope, Lead Mining Museum
- The Factory - Tyneside Cinema
- Five Ring Circus - North East Circus Development Trust
- Tech Max - Tyne and Wear Archives and Museums (Family Learning)
- Time Travel Northumberland - Woodhorn
- Urban Alchemy - The Sage Gateshead, Northern Stage, Dance City
- Urban Games - Solar Learning
- Urban Music Training - Generator

The six Cultural Innovation Fund Projects enable emerging cultural practitioners to working with young people. NE-Generation is making an investment in the future of the cultural economy in the North East and has enabled projects to be
NE-Generation is more than a grant giving body, it is a partnership programme, making connections and investing resources across the cultural sector in the North East. It has always placed a strong emphasis on skills sharing and cooperative working providing space and time for young people and organisations to explore new possibilities.

To date NE-Generation has worked with over 90 organisations, over 500 practitioners and 4100 young people to realise the vision of shifting the way young people and cultural organisations work together and the programme has engaged with over 176,000 audience members.

- Book Apothecary - Yvette Hawkins
- Pass it On - John Louis Higgins and Adam Papprill
- Space Invader - Rachel McDonagh
- Trigger Shift - Tom Higham
- Turntables - Mariam Rezaei
- Young People's Manifesto - Florrie Darling

NE-Generation is committed to invest in practitioners at the onset of the career by offering not only financial support, but also training and mentoring to advance the practice of some exciting up and coming talent.
As London 2012 draws ever closer, and the climax of the programme comes into view, there is a gathering momentum within the projects and a clear focus on sharing the learning. Next year, NE-Generation will be showcasing projects, delivering free workshops, hosting free training, launching a charter, hosting a conference and having a huge collective showcase as the London 2012 Games come to a close.

There a lots of ways to keep in touch and be the first to hear about the many adventures and activities which will be taking place during the next year, why not come and find out more about NE-Generation.

Visit: www.ne-generation.org.uk
Twitter: @NEGeneration
Facebook: www.facebook.com/ne.generation

**NE-Generation has been funded by the Legacy Trust UK, an independent charity set up to create a lasting cultural legacy from London 2012 Olympic and Paralympic Games. This funding enabled the Regional Youth Work Unit North East to embark on an ambitious three year programme to develop youth participation with the cultural sector.**
The Big Lottery Fund (BIG) has announced that it is making an additional £50 million available in grant funding to the voluntary and community sector. As part of the funding package, BIG is making an additional £17 million available to fund an additional 650 charitable and community projects through its two main open grants programmes: **Reaching Communities** and **Awards for All**. If you are a small organisation and already in receipt of a grant then you might be one of 1000 existing BIG grant holders to receive an additional grant of up to £10,000 to review the way you work and explore ways of becoming more sustainable.

Activities could include; developing a more effective operating model; partnership working or finding new ways to deliver activities in future.

Projects that are having a particularly significant impact will also receive an additional year’s worth of funding to continue their project and carry out plans to make their projects more sustainable in the long term.

www.biglotteryfund.org.uk

**Heritage Grants over £1 Million (UK)** but also smaller sums are available from the **Heritage Lottery Fund (HLF)**.

HLF welcome applications from single organisations and partnerships. Priority is given to not-for-profit organisations, and partnerships led by not-for-profit organisations.

Under the Heritage Grants scheme a project must help people to learn about their own and other people’s heritage, conserve the UK’s diverse heritage for present and future generations to experience and enjoy and help more people, and a wider range of people, to take an active part in and make decisions about heritage. The next closing date for applications is the 19th December 2011.

www.hlf.org.uk

**BBC Children in Need (UK)** provides grants for up to three years to properly constituted not-for-profit organisations working with disadvantaged young people aged 18 or under. Within the BBC Children in Need grants programme, organisations can apply for Small Grants of £10,000 or less per year for up to three years and for Main Grants of over £10,000 per year for up to three years.

Funding is available to organisations including schools that work with young people who are suffering from illness, distress, abuse or neglect, are disabled, have behavioural or psychological difficulties and/or are living in poverty or situations of deprivation.

The next closing date for applications is the 15th January 2012 so you have plenty of time to develop a meaningful partnership.

www.bbc.co.uk/pudsey/grants/general

**BIG** (Scotland only), have established a fund to Improve Community Spaces. Voluntary and community organisations, schools, community councils, social enterprises and private companies are being invited to apply for grants through BIG’s Community Spaces Scotland.

Through Community Spaces Scotland, BIG wants to help bring about lasting social
change. The programme aims to bring real improvements to the communities and lives of people most in need, to help them come together to become more involved in, and to take responsibility for, their local environment, communal spaces and places.

Grants of between £10,000 and £250,000 are available to support a wide range of activities and services across three main themes which are, Meeting space, Recreation and Community green.

This programme will be delivered across two funding rounds and the first deadline for fast track applications is December 2011 for stage one applications.

Successful applicants for stage two will have until October 2012 to submit their applications.

Round two of the programme will open to applications in June 2012 and they will stop accepting stage one applications in December 2012 and expect to give decisions in February 2014.

More for Scotland through the Bank of Scotland - Small Grant Programme. The Bank has recently announced that its small grants programme is open and grants of up to £20,000 are available to charities in Scotland for projects that develop and improve local communities and that support financial literacy and financial inclusion. Projects supported through the programme can last for up to 12 months.

The next closing date for receipt of applications is 5pm on Friday the 16th January 2012. www.biglotteryfund.org.uk

People's Health Trust, which is funded through the new Health Lottery, has announced that its Healthy Communities Small Grants Programme is, as you read this, open for business in England, Scotland and Wales.

The Peoples Health Trust aims to award around £50 million per year to support health-related projects that improve the health and wellbeing of people, increase physical activity, improve the look and feel of local communities and improve transport within communities. The Trust will award grants through two funding streams. The Healthy Places Healthy People Programme and the Healthy Communities Small Grants Programme.

Through the Healthy Communities Small Grants Programme the Trust will be funding projects that need between £5,000 and £10,000, last up to 12 months, are based and operate within one of the local lottery areas and are run by local charities and community groups with an annual income of less than £75,000 a year.

Information on the Healthy Places Healthy People Programme will be made available in due course. People's Health Trust operates via 51 local society lotteries throughout England, Scotland and Wales.

The small grants programme opens in different society areas at different times. Before applying check that the Trust are accepting applications from your area. www.peopleshealthtrust.org.uk

Lucky people in Dorset because Dorset County Council has announced that its Community Fund is now open for applications. Through the Community Fund, voluntary and community based organisations and parish and town councils can apply for grants of up to £7,500 to build their capacity in order to deliver stronger services and support for local communities. The fund will help support specific projects and will support both capital and revenue expenditure.

The closing date for the first round of applications is the 6th January 2012. Applicants will be notified of the outcome after the 27th January 2012. www.dorsetcommunityfoundation.org/apply-for-a-grant/dorset-county-community-fund/

Schools in the UK, that wish to purchase musical instruments and equipment, can apply for funding of up to £2,000 through the EMI Music Sound Foundation's Instrument and/or Equipment Awards. To date the Foundation has made awards to over two thousand schools, individual students and teachers to improve their access to music through the purchase or upgrade of musical instruments and equipment.

The funding has to be made for music education that is beyond statutory national curriculum music teaching. The Foundation cannot fund retrospectively and schools are not eligible for financial assistance under this scheme if they have already
Continuing on a musical note with Youth Music, the UK’s largest children’s music charity, has recently announced that its new Youth Music Programme is now open for applications. The main aim of the new programme is to support music-making opportunities for children and young people in England and, in particular, for those in challenging circumstances. Not-for-profit organisations (and schools for projects that are out of school hours) can apply for grants through nine separate funding modules that meet more of the priority areas below. These are; children in challenging circumstances; early years; encouraging talent and potential; and workforce development.

The maximum level of funding that can be applied for in one year is up to £250,000. There will be two application rounds per calendar year so keep your eyes open for the next one. www.youthmusic.org.uk

Comic Relief has announced that its UK grants programme is due to reopen for applications on the 29th June 2012.

Through its UK grants programme voluntary and community based organisations can apply for grants through a number of different funding schemes. These include; mental health; domestic and sexual abuse; refugee and asylum seeking women; sport for change; young people aged 11-25 that are sexually exploited; suffer from alcohol abuse; and suffer from mental health problems.

Comic Relief will also reopen for applications on the 10th April 2011 under its older people and sport for change programmes.

Comic Relief provides both capital and revenue and can pay for up to 100% of projects costs but they encourage applicants to get some of their funding from other sources. On average grants of between £25,000 and £40,000 are available. In addition, Comic Relief operates a programme that supports disadvantaged communities.

This programme is devolved to the Community Foundation Network. Please contact your local Community Foundation directly for details of their funding application procedures.

This will be the last funding cycle under their current grants strategy. The new strategy will launch in spring 2013 with grant making resuming in summer 2013. www.comicrelief.co.uk

Baily Thomas Charitable Fund (UK) supports projects in the area of learning disability and to aid the care and relief of those affected by learning disability by making grants to voluntary organisations within the UK and the Republic of Ireland.

Applications for funding for capital and revenue costs will be considered and for both specific projects and for general running / core costs.

They offer grants from £250 upwards and the next deadline for applications is the 1st March 2012 for research applications and the 1st May 2012 for general grant applications. www.bailythomas.org.uk
Getting in with the funding crowd

Are you an artist? Do you have a project idea? Are you looking for alternative sources of funding?

Wedidthis.org.uk is a crowdfunding platform for the arts that was founded by Ed Whiting and Hen Norton in January 2011. Since launching we have seen 28 projects reach their full funding targets and have raised over £60,000 for the arts in just nine months.

Crowdfunding provides a way for artists, collectives and organisations to raise money for their arts projects but also an easy to follow model to communicate, market and develop creative ideas from their earliest stages.

In order to start a crowdfunding campaign the process is simple. You must first of all have an idea and commit to making this idea happen, assuming that you reach your target amount raised. You must then set an amount you want to fundraise for and put together a short list of rewards. The rewards offer the artist a way to give something back to their individual givers, while at the same time opening up the process of making work. Popular examples of rewards have included invitations to tea with the director, or postcards from an artist as he walks across Europe tracing the journey of writers from the past. As artists, it is easy to forget the value of what your creative worlds have to offer those outside the artistic making process, from an opportunity to stand on the stage or gain access to the artist’s studio. You can give your supporters these experiences beyond those they get by attending ticketed exhibitions and performances. You can offer them the chance of a more enriching experience and exposure to the creative process of making, in return for small donations.

In order to receive the funding you must reach your target amount set before your 30 days are up. All campaigns run monthly over a period of 30 days, this is based on our results drawn from the pilot stage of the site. When we ran projects for up to three months, we immediately recognised a lull in the middle and a loss of momentum after four weeks. Four weeks is a good amount of time to run a strategic and high-energy campaign and keeps people excited throughout. All projects are launched on the same date and run together over this period of time.

WedidThis works closely with the projects that we include in our portfolios. Hen Norton co-founder and site curator has a background in the arts as a creative producer. Ed and Hen work closely with the projects to develop their pitches and reward offers. WedidThis also offers a more in depth level of help to project managers and artist teams for a small consultancy fee if they wish to spend extra time working to develop their campaign strategies and drawing on the experiences of other projects successes and failures.
We believe strongly, at WeDidThis, in the role of offline communication and interaction and therefore run monthly WeDidThis Arts Clubs around the country to bring projects and funders together in person and to help build momentum for the projects campaigns. We are also launching an online auction house this month to provide a space for artists to sell their work and offer buyers the opportunity to bid and become owners of WeDidThis artists works.

If you would like to crowdfund for a project with WeDidThis or have any questions at all, do get in touch with Hen Norton:

projects@wedidthis.org.uk

or you can submit an online application via the site. You can follow us on twitter at WeDidThisUK and also join us on Facebook.

We are currently putting together our next portfolio of projects for the New Year and planning our January Arts Club in London. This portfolio will launch on the 5th January 2012 and the deadline for submissions is the 20th December 2011 so do get in touch soon.

For more information also check out WeDidThis Founder Ed Whiting’s latest blog post: www.wedidthis.org.uk/2011/11/09/wedidthis-insights-blog-1.