

“ If social media can destabilise a government, imagine what they could do to an arts organisation ”

Dave Moutrey talks digital p7

# Putting culture to work

The cultural sector rebrands itself as a force for economic growth as a new manifesto is launched.

Culture is a national asset which can aid economic recovery, according to a new document launched by cultural leaders in London last week. ‘Cultural Capital - a Manifesto for the Future’ is supported by 17 cultural bodies, including Arts Council England, the Museums, Libraries and Archives Council (MLA), the National Campaign for the Arts (NCA), The Art Fund and the Local Government Association. Representatives from all 17 bodies contributed to forming the content of the manifesto, which is intended to focus support for the cultural sector in advance of the General Election. Erica Bolton, of Bolton Quinn, who co-ordinated the production of the document, told **AP** that “Cultural Capital aims to send a positive message to politicians and opinion formers of all parties, at both local and national level.” Louise de Winter, Director of the NCA, said that it represented “the cultural sector speaking with one voice”. Roy Clare, Chief Executive of the MLA, told **AP** that the manifesto “challenges the assumption that [the arts and culture] are somehow optional, discretionary services,” and added, “Right now especially, culture and the arts are an opportunity, not a cost.”

Speaking to **AP**, Jude Kelly, Artistic Director of the Southbank Centre, said, “the last ten years have proved that the creative sector has been able to score on all fronts. It has been able to play a really positive role in thinking around health, social mobility, education and economic growth, but it has retained and strengthened its ability to persuade people that great art excites people.” She added that the manifesto wanted to present investment in the arts “as something which produces growth and profit in all kinds of ways, not just fiscal”. Kelly also revealed that

she had been present at “very strong meeting” at Number 10, where arts leaders including Sandy Nairn, Alex Poots and Julia Peyton-Jones were invited to discuss the creative sector with Helen Scott-Lidgett, the Government’s new arts and creative industries policy adviser. The group “reviewed the fact that, after ten years of investment, the arts have got into a very powerful place”.



**Right now, culture and the arts are an opportunity, not a cost**

The most striking element of the manifesto is the emphasis on the contribution which culture can make to the economy. In a section entitled “A New Deal from the Cultural Sector”, it is represented as “ready to play its part in national recovery”. According to research by NESTA, the creative sector generated £57bn in Gross Added Value to the national economy in 2007. (Gross Added Value or GVA is the value generated by an organisation through buying in goods and services.) It is predicted that a 9% annual growth rate could be achieved by 2013, provided that government continues its support. The manifesto claims that this would “boost GVA to £85bn and create 185,000 new jobs”, and points to the way the sector can provide work through schemes such as the Future Jobs Fund. This coincides with the announcement by the DCMS of more than 3,000 new culture and sport jobs as part of the Future Jobs Fund, which it claims has taken it over its own target of 10,000 new jobs. The manifesto also emphasises national and local schemes to offer training “not just for performers and arts technicians, but in design, conservation, heritage and cultural management”, and highlights the sector’s achievements in supporting learning, particularly through Creative Partnerships and Find Your Talent.

## Unlimited ambition



Stumble Dance Circus

A nationwide community storytelling project, a showcase of work by disabled dancers and choreographers led by Candoco Dance Company, and a collection of monologues for Deaf and disabled performers are among ten commissions announced for ‘Unlimited’, a programme of arts, culture and sport by disabled and Deaf people. More than £400,000 has been committed across these projects for the Cultural Olympiad, as part of a £1.5m commissioning fund for new work - believed to be the largest single investment in creative work by disabled artists. Other projects include Ramesh Meyyappan’s ‘Snails and Ketchup’, four sensory installation pieces by visual artist Maurice Orr and a one-man show, ‘Bipolar Ringmaster’ by actor Eric MacLennan, which will explore bipolar disorder and circus. Ruth MacKenzie, Director of the Cultural Olympiad, said Unlimited “is a chance to change the way work by disabled artists is perceived and enjoyed round the world”. Applications are now invited for the second round of commissions.

[www.london2012.com/unlimited](http://www.london2012.com/unlimited)

## Inequalities in arts engagement continue

Almost a quarter of all adults in England have not engaged in the arts in the past 12 months, believing that “the arts are not for people like me”, according to the latest analysis from Taking Part, the continuous survey of adults in England that has been running since 2005. Despite a number of audience engagement interventions over the same time period, established patterns continue, with people with disabilities and those from Black and minority ethnic backgrounds significantly less likely to engage. There is a 17 percentage point difference between the arts attendance level of those with and without a limiting disability, illness or infirmity, and a 12 percentage point difference between people who define their ethnic group as white and those who define themselves as having a Black or minority ethnic background. The research shows that there is no statistically significant age difference in overall arts engagement up to the age of 74, raising questions about the decision to resource initiatives such as A Night Less Ordinary over those that address the practical and psychological barriers that reduce engagement from other demographic groups.

## Spotlight on child performers

The Government should allow under-14s to take part in more performances, remove licensing requirements from amateur dramatics and update the definition of ‘performance’, according to an independent review into child performance regulations. Sarah Thane, former Chair of the Royal Television Society and former advisor to Ofcom, carried out the review of the current laws, which date from 1968. She recommends introducing more flexible licences, granting greater professional status to chaperones and changing the regulations to give younger children more chance to perform, with appropriate safeguarding. The Government will now consult on how to take her proposals forward. Children’s Secretary Ed Balls said the suggested changes “strike the right balance” between children getting the most out of performing while still receiving a good education and being protected from exploitation.

## Push to increase private funding

A ‘matching funding challenge’ scheme, tax reforms and campaigns to increase legacies and cultural philanthropy are among five priority recommendations made by Arts & Business (A&B) in a new Private Sector Policy for the Arts. The policy, which has been issued as a consultation document to coincide with the General Election, also expresses the aim of enabling the arts collectively to raise £1bn from private sources by 2016. Additionally, A&B is calling for Lottery funding to re-establish the A&B Matching Grant Scheme in England, which it cut following the reduction of its Arts Council England grant from £6m to £4m in the 2007 funding review. A&B is also planning to work with the philanthropist Alec Reed on a matching funding challenge for the arts. This scheme will involve 50-100 arts organisations chosen by A&B through an application process. They will be required to create their own fund and challenge the public to match it through Reed’s website, the Big Give, during a period of a week in December 2010. Once this fund has been matched, any further public donations will be matched by A&B, which has set aside £500,000 for the purpose. Previous such campaigns have raised between £2m and £8m for participating charities, with the incentive of matched funding stimulating the public to give around 60% more than otherwise.

A&B is also campaigning for arts organisations to be more active in claiming Gift Aid. It estimates that around £5m remains unclaimed by the sector, and says that although 87% of large arts organisations claim the benefit, only 12% of small organisations do so. A&B has brought together tax experts from major UK firms to drive this and other tax ideas forward. It supports the use of Lottery funds for starting up endowments, and wants 75% of its arts members which receive private income to create a legacy programme within the coming 18 months. It will also create a partnership with the Community Foundation Network on behalf of smaller arts organisations “to promote regional arts endowments for smaller arts projects, and help them to extend their limited number of county-based arts endowment funds”.

A final version of the policy will be presented to the public and to the new UK government in July. Responses to the consultation document should be sent to A&B by 28 May.

[policy@artsandbusiness.org.uk](mailto:policy@artsandbusiness.org.uk)



The ‘EyeWriter’, a pair of glasses that allows artists and graffiti writers with paralysis to draw using only their eyes, has won the first FutureEverything Award. The invention was chosen as the winner of the £10,000 prize following an online vote, beating more than a thousand submissions. It was inspired by Tony Quan (pictured), a graffiti writer who has been diagnosed with amyotrophic lateral sclerosis (ALS). The EyeWriter is the result of collaboration between five other artists and a production company, and is part of an ongoing project to give people suffering from degenerative neuromuscular diseases access to creative technologies. Quan commented that “Art is a tool of empowerment and social change,” and hopes that he can continue to raise awareness of ALS.

## Future Sustain plans

Smaller arts organisations affected by the recession are likely to receive more help from Arts Council England (ACE) following the announcement of the final tranche of Sustain funding. Thirteen new awards totalling £5.9m have been made, including £1.2m for the Young Vic theatre company, £175,000 for Bedford Creative Arts and £75,000 for Spacex in Exeter. Applications from Circomedia and Artlink West Yorkshire were declined. ACE Chief Executive Alan Davey said, "Our experience with the Sustain programme has identified a need for the kind of support that builds resilience in the long term. We are looking in particular at addressing the needs of smaller organisations and will be announcing a specific scheme shortly."

## Equity calls for change

Arts councils should set minimum levels of in-house production and maximum levels for administrative spending in theatres, according to theatre union Equity. It has issued a six-point Manifesto for Theatre in advance of the General Election, calling on funded companies to pay "at least industry standard wages", for government funding to increase yearly "at least by inflation", and for local authorities to be obliged to fund the performing arts. An Arts Council England (ACE) spokesperson told AP that ACE supported some of the recommendations, but that "it is not appropriate for ACE to set targets for levels of in-house production".

## Impact on Liverpool

A new report reveals the full impact of Liverpool's year as European Capital of Culture (ECOC). The research, by the University of Liverpool and Liverpool John Moores University, shows that there were an additional 9.7 million visitors to Liverpool during 2008. There was also a 10% rise in arts audiences in 2006, 2007 and 2008. Eighty-five per cent of Liverpool residents agreed that Liverpool was a better place to live after the ECOC, with almost 80% recognising the benefits that being ECOC brought to the city. Merseyside's seven largest attractions saw a 50% rise in visitor numbers since 2005. Seventy-eight per cent of North West residents agreed that Liverpool has "benefitted" or "strongly benefitted" from hosting the ECOC.

Additional funds of £100,000 from Arts Council England will ensure that the Northcott Theatre in Exeter will remain open and that its spring season will go ahead. The theatre's other stakeholders, Exeter City Council and the University of Exeter (which owns the building), are developing a longer-term plan including possibly setting up a new company to run the venue (AP213). Jeremy Lindley, the university's Director of Corporate Services, said that the university "is extremely keen to keep the theatre as a community resource and would wish to provide financial support to a new and viable artistic venture".

[www.exeternorthcott.co.uk](http://www.exeternorthcott.co.uk)

Youth in Action, a European Union programme for young people that aims to inspire active European citizenship, solidarity and tolerance, is calling for applications for funding. Money is available to support partnership projects with regional or local public bodies in order to develop long-term projects in the field of non-formal learning and youth. The deadlines are 1 June and 1 September.

[www.bit.ly/chRPOe](http://www.bit.ly/chRPOe)



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Four out of five 13-year-olds have never seen a Shakespeare play, although 63% have been to the theatre, according to a new survey conducted by Shakespeare's Globe. The survey, of more than 1,200 students at the Globe's 'Playing Shakespeare' project, also notes that 99% of those surveyed had been to the cinema.

[www.shakespeares-globe.org](http://www.shakespeares-globe.org)

Creative Scotland has been given the go-ahead by ministers to relocate to a modern development in the centre of Edinburgh. The move is subject to the City of Edinburgh Council taking over the remaining years of the Scottish Arts Council's lease of its offices in Manor Place. The offices of Scottish Screen will remain in Glasgow.

[www.creativescotland.org.uk](http://www.creativescotland.org.uk)

Subsidy of the production of the arts should be replaced by a voucher system, according to a report issued by the Adam Smith Institute. 'Arts Funding: a new approach', by Graham Rawcliffe, proposes that all citizens should receive an annual, non-transferable voucher for £11 to spend on arts activity from "a list of approved arts providers". Rawcliffe says this scheme "would reduce the potential for corruption, and eliminate the politicisation of the arts".

[www.bit.ly/aL6hA5](http://www.bit.ly/aL6hA5)

The Independent Street Arts Network (ISAN) has launched new practical guidance on how to make outdoor arts events more accessible for Deaf and disabled audiences and artists. ISAN commissioned the disability-led arts organisation Attitude is Everything to research and write the Access Toolkit, which identifies steps that can be taken to improve accessibility. It also recommends that programmes include Deaf and disabled artists, as this can be a major factor in increasing diverse audiences.

[www.streetartsnetwork.org.uk](http://www.streetartsnetwork.org.uk)

The Scottish Government has announced £300,000 of funding for Arts and Business Scotland's New Arts Sponsorship Grants scheme in 2010/2011. The scheme encourages new business sponsorship of the arts, by offering pound-for-pound matched funding to sponsored organisations up to £30,000, down from £40,000 last year.

[www.scotland.gov.uk](http://www.scotland.gov.uk)

The National Association of Local Government Arts Officers (nalgao) is surveying the current financial situation of local authority arts services. It invites people to complete a short questionnaire to help it build up a big picture of funding levels.

[www.bit.ly/8ZpWkM](http://www.bit.ly/8ZpWkM)

A film has been made that follows a family who agreed to live without art for a week, as part of a project designed to demonstrate the importance of the arts to a full life. The family, which included two children, had to go without any arts activities, including flute lessons, drawing and reading. Alison Clark-Jenkins, Director, Arts and Development, Arts Council England, North East said, "Our aim is to show that people participate in the arts more often than they might think."

[www.bit.ly/a4jkQm](http://www.bit.ly/a4jkQm)

**NOSHEEN IQBAL** has been appointed as the new Editor of *ArtsProfessional* magazine. She will take over from **CATHERINE ROSE**, who has been in post since January 2008.

**RICHARD PULFORD**, Chief Executive of The Society of London Theatre and the Theatrical Management Association, will retire at the end of the year. He succeeded **RUPERT RHYMES** in 2001, and will continue to work as an arts consultant.

Candoco Dance Company has promoted **NADJA DIAS** to Head of Touring and Marketing, **LUKE PELL** to Head of Learning and Development and **JOANNE LYONS** to General Manager. **NICKI ROBINSON** joins the team as Marketing Co-ordinator, and **SAM BARRETT** joins as Technical Manager.



Head of Resource Development at Arts Council England, South West, **CATHERINE DEVENISH** will join Activate in a new role, to deliver events throughout Dorset.

**EVE O'KELLY** has resigned as Director of the Contemporary Music Centre, Dublin, which she joined in 1990. She will step down in June.

**VERNON ELLIS**, previously International Chairman of Accenture and currently Chairman of English National Opera, has been appointed Chair of the British Council. He will take up the role at the end of March, succeeding **NEIL KINNOCK** who was Chair until July 2009 and **GERARD LEMOS** who has been Acting Chair in the interim.



There are two new staff members at the Walker Art Gallery, part of National Museums Liverpool: **CHARLOTTE KEENAN** (left) has been appointed as Assistant Curator of Fine Art, and **PAT HARDY** as Curator of Works on Paper.



**DONNA MUNDAY** has joined Working Title as Director of Theatre Production. She was previously Interim Chief Executive of Sheffield Theatres.

**CAROLINE FELTON** has been appointed as Interim Chief Executive at Creative & Cultural Skills, taking over from **TOM BEWICK**.

## LETTERS

### The future starts now

FROM **CHARLOTTE FERGUSSON**  
Arts & Cultural Services Officer, Westminster City Council



This might allay some of your suspicions about the Future Jobs Fund (AP211): at Westminster City Council we have used some of this funding to provide jobs in the local cultural sector as well as in our own libraries and archives. The Job Centre has referred the candidates to us, thereby guaranteeing that they have been unemployed for a minimum of 39 weeks and really are from lower income groups. So far we have placed ten young people in cultural jobs in places like the London Transport Museum and we are now discussing another round of placements with a new set of cultural partners.

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## CONFERENCES AND TRAINING

<p>▶ <b>26 APRIL &amp; 12 MAY</b></p>	<p><b>ARTS AWARD GOLD TOP-UP TRAINING FOR ADVISERS</b> This half-day course is for trained Bronze and Silver Arts Award advisers who want to top up their knowledge and skills so they're ready to run the award at Gold level. At this training course, you will get familiar with the assessment criteria and framework for the Gold Arts Award. You will meet other professionals who are planning to run the Arts Award in a wide variety of settings and get the chance to explore case studies and examples of Gold level work. Cost £90. » To find out more and book training <a href="http://www.artsaward.org.uk/booktraining">www.artsaward.org.uk/booktraining</a> 020 7820 6178 <a href="mailto:enquiries@artsaward.org.uk">enquiries@artsaward.org.uk</a></p>	<p>MANCHESTER (26 APR), SHEFFIELD &amp; CAMBRIDGE (12 MAY)</p>  <p>artsaward</p>
<p>▶ <b>6 MAY</b></p>	<p><b>FUNDAMENTALS OF FUNDRAISING</b> Refine your fundraising prowess at this crash course for staff of independent cinemas, film festivals and film societies. £110 + VAT, with bursaries available towards fees, travel and accommodation. » <a href="http://www.independentcinemaoffice.org.uk/training">www.independentcinemaoffice.org.uk/training</a> / 020 7636 7120</p>	<p>PHOENIX SQUARE, LEICESTER</p>
<p>▶ <b>11 MAY</b></p>	<p><b>DELIVERING ARTS AWARD WITH YOUNG PEOPLE WITH LEARNING DIFFICULTIES</b> A one-day course in delivering the Arts Award, a national qualification which supports young people 11-25 to develop as artists and arts leaders. Advisers support, mentor and assess young people taking the award. Arts Award offers a useful framework for arts activities with young people, providing motivation and recognition. Examples and case studies will be drawn from projects involving young people with learning difficulties in schools and informal youth settings. Cost £135. » To find out more and book training <a href="http://www.artsaward.org.uk/booktraining">www.artsaward.org.uk/booktraining</a> 020 7820 6178 <a href="mailto:enquiries@artsaward.org.uk">enquiries@artsaward.org.uk</a></p>	<p>SALFORD</p>  <p>artsaward</p>
<p>▶ <b>13 - 19 JUNE</b></p>	<p><b>STORIES FOR HEALTH - WORDS FOR WELLBEING</b> International Symposium for Storytelling as a Healing Art, for those with an interest in working in this unique way who would like to know and experience more to enhance their way of working and practice. » Contact: Wendy Woolfson <a href="mailto:info@storiesforhealth.org">info@storiesforhealth.org</a> 07981 179188</p>	<p>KELVIN CONFERENCE CENTRE, GLASGOW</p>

## TOP 5 WEBSITES



### Hannah Knowles

lists her top five websites for keeping in touch with customers.

#### WWW.MOO.COM

A business card is something you shouldn't be without. MOO's clever print service allows you to create unforgettable cards. The service is perfect for the arts, it's simple to use and flexible so you can get really creative with images and text. It's also a cheap way to make a variety of cards as you can mix different images in your order, which would be hugely expensive otherwise. It's easy to change the image to reflect a new project.

#### WWW.CONSTANTCONTACT.COM

Keeping customers up to date with blog articles, product developments and latest offers is essential. I'm not a techie person and don't have a lot of time to spend creating professional email marketing and newsletters. Constant Contact offers a huge selection of design templates ready to adapt to your own style or brand. The site stores your contacts so that the emails are addressed personally and you can schedule messages to go on a set date. The beauty of this service is that I can get the writing done any time and the messages go out on a working day rather than right there and then.

#### WWW.HUDDLE.NET

I work with a number of partner arts organisations, which means I have a lot of member financial training projects to keep track of. I have used the Internet for a while to manage projects that occur across two or more organisations, and have recently moved to this site because it's an easy, cheap tool. You can invite people to join you in a single project space without having to bother with document uploads, drop boxes and dealing with a number of different intranets and passwords.

#### WWW.TACTILECRM.COM

Although we are a small business, there are a number of staff in contact with customers. In order to keep track of all the conversations and make sure everyone has a full picture we need a central place to store a record for each customer. Tactile is a customer relationship management (CRM) tool based online so it can be accessed from anywhere, at any time. We have adapted it to suit our requirements to track training, support calls and subscriptions.

#### WWW.FACEBOOK.COM

Things are changing at Facebook and it is now becoming more useful to me as a marketing tool. With the importance of word of mouth, it is vital to give customers a community where they can quickly share ideas and invite others to join. Facebook is direct and easy to manage. The adverts are a new feature I'm trying out as an affordable way to test new messages. I think it's important that our target audience sees things in several places and the adverts help to repeat a message.

**HANNAH KNOWLES** manages marketing for [www.MyCake.org](http://www.MyCake.org), which helps creative entrepreneurs use their financial information to make better business decisions.

**E** [hannah@mycake.org](mailto:hannah@mycake.org)  
**T** 07879 428188  
**W** [www.mycake.org](http://www.mycake.org)

## NEED TO KNOW

Got a burning question? Let **AP** find the expert with the answers.

### Q What are the best online platforms for arts organisations to use and why?

**A** Well, there are just so many out there. Still, a weblog (blog) is a great place to start. A blog is basically a space online where you can talk about what you are doing as an organisation. Think of it as a public diary where people can cross a virtual threshold and understand your offerings better. This could be some backstage interviews with the cast of your new production or even some stills from rehearsals etc - not using words to tell your story has more impact. There are loads of options to choose from, such as Blogger, Wordpress and Tumblr, although it is better to incorporate the blog into your main site for two reasons: the branding and look of the blog is the same, and you're not sending people away from your main site.

Having a blog is more than just a news section on your site where you put all your press releases: it's about creating conversations, and engaging your audiences in the process rather than the product in a transparent and engaging way. If people are interested in the story behind what you are creating they are more likely to purchase/attend/support it. The fun thing about these platforms is that they can usually be set up to receive posts from email or your phone. This makes blogging something you can do on the fly, and not something you have to create specific time for in your calendar. To start with, create a private blog, keeping it offline so that you can make all your mistakes there. More importantly, when you finally have the courage to make it live, you will be launching with a history of posts (much better than "welcome to our blog, we'll be blogging more soon blah blah blah").

Remember, it has to be updated regularly - at least once a week - but the more you do it the more likely it is to receive comments and create an impact. Oh, and don't forget to tell your network about it in your literature and other events. Good luck.



This week's question was answered by **DK**, Founding Director of MediaSnackers and Social Media for Suits.

**W** [www.mediasnackers.com](http://www.mediasnackers.com); [www.socialmediaforsuits.com](http://www.socialmediaforsuits.com)

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# Tell them what you think

\_\_\_\_\_ **Gavin Stride** considers Arts Council England's consultation process – and makes his own recommendations.

I was talking to a colleague recently about the future of the arts, given the mess the economy is in. Her response was to tell me that in China the symbol for crisis is the same as the symbol for opportunity. Well, given this truth there should be real opportunities for new thinking as Arts Council England (ACE) develops a plan for the next ten years – to which we are being asked to contribute. Consultation is always difficult. Using the web as a tool might be most people's first suggestion, but the level of debate on

the ACE blog is depressing and does nothing to reassure me about the potential for digital media to offer a more participative culture. What appears is a series of rants about tone and language. I don't doubt the importance of getting these right – but a little more comment on the content would shape a more rigorous debate on the future of the arts. As for the document itself, it's a difficult balance. Offer too much detail and be accused of stitching it up, or speak in such broad terms that it would be hard to argue against. For me, it's

about right. There are things I would challenge and there are places where it could be braver, but it is a considered, well contextualised set of ideas from a group of people who have thought hard how to position the arts for a different future.

The big idea looks like a fixed-term funding programme. This could have the biggest impact and is overdue. The current system of one-size-fits-all is too blunt. However, it will mean fewer regularly funded organisations (RFOs), and those that remain will be expected to play more strategic roles. How else, with a reduced staff, is ACE going to achieve its ambitions? And in any case, isn't all funding fixed-term? Maybe we should do away with RFOs altogether and develop particular, flexible relationships with a range of organisations. Some might be seen as infrastructural, others artistic. Then we could avoid a hierarchy in which everyone thinks they should aspire to becoming an RFO.

I think it odd that ACE has a mission of 'Great art for everyone' and a goal specifically for young people. There is something Orwellian about the idea that 'all people are equal, but young people are more equal'. Surely everyone means everyone? I have noticed a trend, at least in theatre, for companies no longer to describe themselves as children's or theatre for young people, thinking that describing work for a particular audience marginalises ambition. Better to make great work and attract as wide an audience as possible. Maybe the sector is ahead of policy. I think there is an opportunity for ACE to say something about the wholeness of its ambition, and of the culture it aspires to create.

As for the goal for an arts sector that is "sustainable, resilient and innovative", I understand the sentiment behind ACE's concern for artists "not to worry about next week's wage bill", but doesn't that worry ensure that artists are not only 'resilient and innovative' but relevant and connected to audiences? Perhaps

ACE would do better to describe all of its goals as expectations of the arts community, as they are better placed to make them happen.

There is mention of "a targeted and limited fund for new buildings". How about a five-year moratorium on new buildings and investing to increase our capacity to tour all artforms? Haven't the national theatres of Scotland and Wales taught us anything about the needlessness of buildings? Most of the artists I know are working outside or in other people's spaces to reach audiences in ways that might excite them.

There is mention of working with the Creative & Cultural Skills (the sector skills council) to develop arts leadership and the workforce. Don't they replicate a massive specialist training resource developed over decades in the form of our further and higher education institutions – with which they share many of the same ambitions? We should simplify where we can.

We still haven't cracked the significance of the connectedness between amateur and professional. I was at a knitting festival recently and was amazed by the way that this community encourages each other to be as good as they can be: sharing advice and resources, informally tutoring and celebrating skill in a way that most arts sectors could learn from. Indeed, I have long thought that the crafts have much to offer in terms of participation and inclusion. And that's what I hope for most of all: that through this consultation exercise we develop a more collaborative, participative and mutually supportive arts sector.



**GAVIN STRIDE** is Director of Farnham Maltings. These reflections draw on a conversation with a group of ITC companies.

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# Opportunity tweets

\_\_\_\_\_ **Dave Moutrey** shows how our attitudes towards digital opportunities have changed – and finds that some areas are moving faster than others.

I'm writing this on the train home after a Cultural Leadership Programme event where the culture spokesperson from each of the three main political parties spoke and answered questions about their party's policies on arts and culture. I was not surprised that digital technologies, social media and new business models were hardly mentioned. By the time the 'Shift Happens' conference takes place in July, we will most probably have a new government after an election that will have been significantly influenced by conversations on social media. These media are now truly pervasive, even if many parts of the arts world have not cottoned on yet. The only time the politicians mentioned 'digital' was in connection with protecting intellectual property (IP). Shift was most definitely not happening and, on this showing, you couldn't put a Rizla between their policies.

My reason for mentioning this is that politics, art and digital media have been in my mind a lot of late. Dr Aleks Krotoski, in her BBC Four programme 'The Virtual Revolution', spent some time looking at the role Twitter played in the political unrest in Iran. Huge numbers of Iranian people were able to communicate with the outside world when established, traditional or whatever-you-want-to-call it media found it virtually impossible to get anywhere near what was happening. Iran shut Twitter off, but a young hacker devised software to cloak Twitter and enable it to be used. If social media can destabilise a government, imagine what they could do to an arts organisation. See some of the online noise about the Institute of Contemporary Arts and you will get the idea.

## THE INSIDE TRACK

Recently I have been following Professor Andy Miah's writing and Twittering from the Winter Olympics in Vancouver. Essentially, there were three groups covering the games. There was the official media, accredited by the Olympic authorities. According to one journalist, there are very clear guidelines about what accredited journalists can and cannot cover. Ignore these guidelines and you may lose your accreditation. Then there was the 'official unofficial media' who were accredited and helped by the civic and state authorities to cover tourism, culture and the like. Finally, the 'unofficial unofficial media': these were the journalists and citizen journalists who organised themselves through social media to report the underbelly stories and basically say what they want. They organised themselves through True North Media House, a website with print-your-own media accreditation and self-help guides on all manner of related stuff. It is great - check it out. This was the first real 'digital games', and so there were many more voices out there reporting on what they saw and thought.

So, not only are huge numbers of the public who attend Olympic events doing their own thing to report on events online, but there is also a very organised alternative voice out there. If you are a host broadcaster paying millions of pounds for broadcast rights, this may not make you happy. This presents huge challenges for Olympic authorities who believe they have to protect media rights because they need the £2bn in sponsorship and broadcast fees to pay for the whole show. There were reports of the Olympic authorities asking for video to be taken down; they were 'protecting' their IP and image rights. There are also lots of sites asking for people to upload their photos of the Olympics, but they need to check out who then owns the rights to those pictures. Should arts organisations do the same when a mobile phone video taken at one of its venues finds its way on to Facebook? Should we protect our IP in the same way, or should we count the views of that video as audience in our annual return to our funders?

## BIG BROTHER?

Dr Krotoski also touched on how, as a nation, we have sleep-walked into having a level of surveillance in our everyday lives that makes the Stasi look amateur. In the public domain we know that every transaction we make is monitored to provide data on our purchasing habits. All of our financial history is documented to provide a credit history and credit rating. The UK has 20% of the world's CCTV cameras, more per head than anywhere else in the world, and if your venue is like mine then arts venues have a fair share of these. I could go on. In the not-so-public domain, we know that all our e-mails and phone calls are available for authorities to access. There is the alleged USA/UK/Australian/Canadian Echelon project that uses computers to monitor every e-mail sent and phone call made for key words. If you have a mobile phone your position is known at all times (probably even when it is switched off). Again, I could go on. Aldous Huxley was a prophet.

So, Shift has happened and not all of it was good. The digital revolution provides us with exciting opportunities both to create new art and reach new audiences. It also raises some significant questions for artists and audiences to debate. It would have been interesting for our politicians to have discussed some of these issues around IP, censorship and surveillance rather than spend their time fighting for the middle ground.



**DAVE MOUTREY** is CEO of Cornerhouse, Manchester.

W [www.cornerhouse.org](http://www.cornerhouse.org)

**This week** Dave was treated to Carlos Amorales' preview at Cornerhouse, and 'Solo Quiero Caminar' by Agustin Díaz Yanes – the opening film in Cornerhouse's Spanish and Latin American Film festival (he doesn't get out much!). He just finished reading 'Surveillance Unlimited: How We've Become the Most Watched People on Earth' by Keith Laidler and started watching the Band of Brothers box set.

## CASE STUDIES

## WEAPONS OF MASS COLLABORATION

What is Twitter for? **Marcus Romer** employed Twitter itself to find out from arts professionals how it could and should be used.

This article will take you through the stages we went through to use Twitter to connect with whoever was out there, and to look at the responses and data about the reach and connections made during this day of 'crowd-sourcing'. The data was collected for 24 hours from the time the first question was asked, so we are able to look at the impact during this time period. There were almost a quarter of a million impressions (this means how many times one of our messages was seen), and an actual reach of 39,000 people (the number of people who saw a message once) via 591 messages. Many of the 39,000 people whom we 'reached' saw many of the messages many times, which is why the number of impressions is so much higher than the reach itself.

We started in the morning, when the @ArtsPro office started sending out messages about upcoming activity. These were then sent on by being 're-tweeted' (RT) by interested parties. All tweets were tagged '#artspro', which is known as a 'hashtag'. This makes it searchable, and binds all the conversations under this banner or

headline. We monitored activity for 24 hours, as a Research and Development (R&D) snapshot of Twitter. We didn't publicise this through print media, mail or email in advance. We didn't use any network apart from Twitter. We genuinely wanted to find out who was out there, who was listening, and, more importantly, who wanted to get involved. The first message was sent out by AP just after midday, and I RT'd it at 12.36.



**It is not about pushing your message out, but more about two-way engagement and dialogue**

What was clear from the outset was that this was a good time to do this. The requests to contribute were sent out and passed on 56 times. The questions then started at what was potentially around a lunchtime period for the UK. We first asked: "What is the best use of Twitter for arts organisations?" and tagged it with the #artspro hashtag, so we could

follow the responses.

We began to get some traction and numbers started to rise. We had some great responses, and we started to see conversations develop. For example, arts administrator Kim Lofthouse (@Lorelei\_) replied and said Twitter is useful for: "Networking, conversation & as a way to find and engage with other creative throughout the country," while a marketing assistant uses it "to keep abreast of arts news and get direction on great articles and blogs". Another Twitter user believes that "the best use of any of these social media platforms is to build something of a community of interest around you", and Megan Vaughan (@meganfvaughan) recommends using it for "proper audience/artist integration, not just [as] another marketing tool". She highlights Hoipolloi theatre company (@hellohoipolloi) and Alexander Kelly who works with Third Angel (@AlexanderKelly) as good examples of this.

We were starting to create an online forum for ideas and sharing, and the input was coming from the tweeters who were then posting messages. These messages would be read by their followers, which allowed for more reach and conversation. The use of the #artspro hashtag gave users something to search for, and let them see anyone who was posting messages with under this banner. This Twitter search is a powerful tool. Try it with your own organisation, exhibition or show and see what is being said and discussed about your work or projects.

Louisa Martin, Digital Development and Marketing Assistant at Rational Rec (@rationalrec) said: "am enjoying your Q&A #artspro - the consensus

seems Twitter is best when it's less about promotion and more about dialogue/sharing". This is key. It is not about pushing your message out, but more about two-way engagement and dialogue. If people are discussing your work, you can listen, join in and also take the temperature of a situation at any given moment. Sam Scott Wood, Marketing Manager for Artsadmin (@SamScottWood) agrees: "Twitter is all about dialogue. No point asking questions if you're not really interested in the response." So, the next questions came full on, and with a personal touch, too.

With some responses, people started posting links and information to extend and deepen the conversation. This is where the argument about Twitter only being about 140 characters and therefore a limited medium is totally shattered, as it can be seen to be a gateway for sharing information and further links that are relevant to the discussion. Our final question asked: "Is social media good news for developing artistic practice, or is the democratisation of culture the death knell for decent art?"

What is interesting is that people are interacting, and then sending and sharing thoughts and links which provide a personalised form of a Google search. This is still word of mouth but more powerful and immediate in terms of help and recommendations - one person calls Twitter "word of mouth on steroids". She points out that "most publicity is easy to ignore, something RT-ed by a friend catches my attention". Arts and culture consultant Ben Pugh (@benpugh) likes Twitter because it "offers both the feel or being at an international industry conference and of looking at your local corner shop noticeboard". So, does it work? Well a couple of comments here

from some of the 591 Tweets in the timeframe that reached 39,000 people seem to sum this up well: Chris Hammond, Artistic Director of Full Circle Arts (@chrisshammond) said Twitter has “transformed my working life... some brilliant, witty, clever, interesting and generous people in the Twittersphere”, while Gary Hills, Chair of Earthfall Dance (@garyhills) said, “This very process has connected me with arts people I didn’t know this morning. Does Twitter work? Yup!”

The interesting issues that are not in the data are the actual conversations and subsequent discussions that have taken place. This is a social networking

platform, and as such it is about people, not technology. It allows meetings and sharings of thoughts, ideas, projects and information. We have found not only members of our team via this network, but also speakers and contributors to our ALT/Shift – Shift Happens conference, happening in July.

The full transcript of the 591 tweets can be found here [www.tinyurl.com/artsprohashtag](http://www.tinyurl.com/artsprohashtag)

**MARCUS ROMER** is Artistic Director of Pilot Theatre.

**TW** @marcusromer

AP

**ArtsPro:** Ok, a double whammy: How seriously is Social Media taken in your organisation? How does it help you achieve your goals? #artspro

Mon, 15 Feb 2010 14:16:45 +0000

AP

**ArtsPro:** How could the sector work together to get more people involved as artists and audiences? How could organisations like #artspro help?

Mon, 15 Feb 2010 15:32:34 +0000

AP

**ArtsPro:** Oh you lucky lot, I have new Qs \*just\* for you: Whose job is it to manage your social media accounts? Why do you work it that way? #artspro

Mon, 15 Feb 2010 15:08:35 +0000

## CASE STUDIES

# CROSSING THE DIGITAL THRESHOLD

It’s not just about the website – arts organisations should wake up to the wider possibilities of the digital world, says **Susi O’Neill**.

The digital age has undoubtedly challenged many arts organisations. For Threshold Studios, digital isn’t an optional extra – it’s a mode of producing, delivering and communicating. Since 1997, Threshold has delivered film projects with young people and produced moving image work with professional artists. Social networking by creating and sharing online media is second nature for the ‘digital native’ young people – ‘always on’ is their default setting. As Threshold begins to collaborate internationally, it needs to be immersed in the digital space to make its work accessible to audiences. Strategic Director Uzma Johal believes that “digital is an inherent part of our future.”

I have been commissioned to deliver Threshold’s Communications Strategy. I am shaping a holistic map of how it could use digital tools across the organisation: in internal communications, project management, collaboration with trainees and social marketing to improve communication with participants

and stakeholders. Initial discussions revealed far more engaging activity than their brochure-style website showed, including a major research project on participatory arts and health with Nottingham University, and the fact that Creative Director Barry Hales is developing expertise in 3D technologies. Staff expressed concerns about the ‘feature creep’ (the proliferation of extra features) of digital communications, adding an extra layer of activity to subsume, yet there is now an imperative to offer these skills to beneficiaries and to meet funders’ aspirations for engagement and accessibility.

We identified existing activities and looked at how to integrate these into a new website that can be accessible to anyone, anywhere, on any device: photos from workshops will be shared on Flickr, a YouTube channel will display documentaries that currently sit on the shelf and mailshots will become blog posts. Website news will be moved onto Twitter, augmenting Threshold’s reach through automated, integrated tools. The new website will position it as a creative curator, exhibiting media in carefully crafted collections. Content hosted on social networking sites will be reintegrated into the main website which acts as a ‘hub’ for activity happening wherever its audiences are. A website is not, however, a digital strategy, and we are considering how to create a community of interest around Threshold’s diverse participants

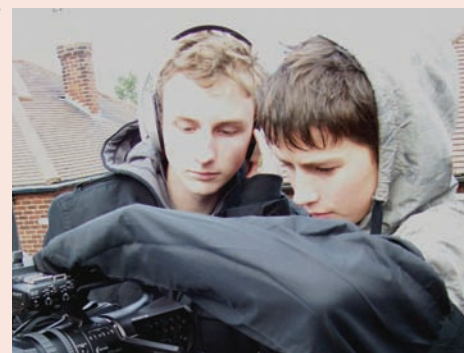


PHOTO: THRESHOLD STUDIOS

to provide ongoing support. Microsites will engage trainees, including membership social networking sites (using Ning) and collaborative project management tools (Huddle) which create supportive, connected communities that can be sustained after the original programme is delivered, helping to extend the relationships formed by trainees. Crucially, all of these web tools are free.

Threshold is also delivering Blue Sky Thinking, a digital mentorship programme for arts leaders commissioned by Arts Council England, East Midlands. Uzma Johal recognises this is just the start of Threshold’s journey across the digital threshold: “There’s a fear of the unknown in this realm. We need to form new relationships and create a genuine, meaningful depth of engagement in the online world for both audiences, artists and stakeholders. This is about a culture shift which is both challenging and exciting for the future of Threshold.”

**SUSI O’NEILL** is the Director of Digital Consultant, a consultancy delivering strategies for the digital economy working with the media and creative sector. Threshold Studios is a non-profit media training organisation with offices in Northampton and Nottingham.

**W** [www.digitalconsultant.co.uk](http://www.digitalconsultant.co.uk); [www.thresholdstudios.tv](http://www.thresholdstudios.tv)

\_\_\_\_\_ National Indicators need to deliver on local issues, believes **Helen Miah**. She looks at how Swindon has brought its arts communities together.



The Golden Lion Bridge by Ken White, repainted in 2009 for Swindon Does Arts

# National Indicators – friend or foe?

I'm sure you don't need me to explain what National Indicators (NIs) are all about, but as a quick reminder: in the cultural sector we now have four indicators - sport, libraries, arts and museums. All are concerned with adult participation and engagement, and collected via the Active People telephone survey conducted by Ipsos MORI. I know, from colleagues who have been involved in local authority arts for much longer than I have, how difficult the struggle was to get a specific indicator for the arts agreed and accepted. I'd often bemoaned the lack of longitudinal research in the arts, looked enviously at my colleagues in sports and libraries who could use data and do benchmarking with relative ease, and was tired of standing on my soapbox trying to explain the value of the arts. Interestingly, since the introduction of the indicator there has been lots of heated debate about the value of the data, how accurate and appropriate it is - with questions about how it is collected, and what it tells us.

## LOCAL THINKING

Swindon is one of the 'pickers', a new term meaning picked by the Local Strategic Partnership to be a priority in their Local Area Agreement (LAA). In Swindon we have both NI 8 Engagement in Sport and NI 11 Engagement in the Arts. In December we received the first interim report, and engagement has gone up by 5.1%. But, being honest, I cannot say with any accuracy whether there really are more people engaged in the arts. What I can say, with absolute certainty, is that our local arts community has rallied together for the first time in recent history, under a single vision, to raise

the profile of the arts. As a result, the entire sector is now working more strategically, more collaboratively, and with renewed energy and a sense of purpose. I think the public of Swindon are far more aware of what we mean by 'the arts' and what is on offer in Swindon. The key in all of this is that they may be National Indicators, but they need to be driven locally and be about local issues. Although the local authority arts team needed to take a strong lead, if we were serious about wanting to deliver the prescribed 3% increase we needed to get the entire local arts infrastructure on board. For me, it was about using this as a catalyst for change, a chance to do something I'd long believed in but found almost impossible to achieve: to bring the professional, commercial, voluntary and community arts sectors together.



**our local arts community has rallied together for the first time to raise the profile of the arts**

## DRAWING TOGETHER

Trying to understand what the indicator was actually about, how data was collected, and what it meant was a challenge for all of us, but we decided that instead of sitting about debating the validity of the measuring tool we could use this as a moment to join up and raise our profile. I tweaked some budgets to find some additional funding and collectively we agreed this was best spent on a profile raising campaign. For the first time I had poets, graphic designers, choreographers, musicians, technicians,

designers, sculptors, venues, professional and amateur organisations all wanting to take part and all willing to carry the Swindon Does Arts brand on their marketing and promotional tools. Setting up regular cross-sector gatherings to monitor our progress has also brought many additional benefits. The network has expanded and the traditional art form silos are breaking down. We have started to look at how we can prioritise work that meets other key LAA targets and share good practice. We have stimulating debates about audience development and the notion of community arts, and we have been able to remember and celebrate our artistic heritage. We are milking our increase for all it is worth. It feels as if the sector now owns the target and the responsibility is shared.

How would I feel if we hadn't seen an increase this year? I'd probably be pointing out that the data is only interim, and that it comes with a significant health warning about tolerance and sample size, and I'd carry on working with all those who share my conviction that the arts do matter to local communities.



**HELEN MIAH** is Head of Culture at Swindon Borough Council.

**W** [www.swindon.gov.uk/artsandculture](http://www.swindon.gov.uk/artsandculture)  
[www.swindondoesarts.co.uk](http://www.swindondoesarts.co.uk)

# Onwards and upwards

\_\_\_\_\_ In the third of our series around Arts Council England's consultation, **Meli Hatzihrysidis** considers how demographic change might affect the arts sector.

One of the many challenges faced by those working in the arts is how to adjust to the significant changes in population and demographics we are currently seeing. By 2040 Britain's population is due to become the largest in the EU, and by 2060 it is predicted to hit 77m (compared with 72m in France and 71m in Germany)<sup>1</sup>. Life expectancy is rising and birth rates are falling, meaning that by 2031 a quarter of Britain's population will be of pensionable age<sup>2</sup>. Household structures are also changing, with family size declining and the number of single person households rising. By 2031, 18% of English households are expected to consist of just one person<sup>3</sup>. These demographic shifts in communities will have a profound effect on the way our public services function. This will include both the people creating or working in the arts along with the changes in how the public participate and enjoy artistic activity.

Such sweeping demographic change raises many questions. Will a bigger population mean more artists and more demand for arts activities? How will the demands of an aging population be met for quality arts and leisure activities? If there are more people in retirement, what sort of arts will need to be supported? Will this be any different to now? And, will the single person households have the disposable income to spend on arts activities?

## FUTURE PARTICIPATION AND ATTENDANCE

Even in these rapidly changing conditions we have a wealth of targeted and relevant research to help us to plan for how a changing population will engage with the arts. The list of research, surveys and tools is now familiar; the DCMS 'Taking Part Survey', Arts Council England's (ACE) 'Arts Debate', ACE's 'Audience's Insight', the 'Active People Survey' and others. These surveys confirm that the most important factors in determining whether somebody attends arts activities are education and social status - the higher an individual's level of education and social status, the more likely they are to have high levels of arts attendance. But we also know that gender, ethnicity, age, where someone lives, whether they have young children and their state of health are also important factors. Specifically, the Taking Part Survey tells us that: women are more likely to attend the arts than men; older people are more likely to attend than younger people; white people are more likely to attend than Black or Asian people; Londoners are



more likely to attend than those that live in other regions; people without children are more likely to attend than parents with young children; people in good health are more likely to attend than those who define their health as moderate or poor. But this is only part of the story. We also know that if we want to enable more people to engage in the arts then, in partnership with others in government and the arts community, we must work to reduce both the practical and psychological barriers that prevent people from attending and participating in artistic activities.

## ACHIEVING ACE GOALS

This knowledge on arts participation and attendance is nothing without the actions that should spring from it. In 'Achieving Great Art for Everyone', a consultation on our ten-year framework for the arts, we are proposing an explicit goal: that we should work 'to have more people value and enjoy the arts.' This proposal will involve working to achieve bigger and more diverse audiences for our funded organisations, increasing the number of adults engaging with the arts, widening participation in areas where engagement is currently low, and using digital and broadcasting platforms to get the arts to more people.

These objectives are looked into in more detail in the ambitions we are consulting on for the various art forms we fund. For example, in

combined arts we are proposing for challenging art to be produced by and for communities with limited access to this work; for dance we want to encourage more grassroots participation; for literature we want to promote reading as an inclusive activity for all; for music we want to tackle the drop-off in musical activity that happens when people leave full-time education; for theatre we want more people participating by encouraging a stronger audience focus from our funded organisations; and for the visual arts we want to increase attendance to exhibitions and events and broaden the social and demographic profile of audiences.

As the consultation says, it is every child's birthright to have opportunities to experience the richness of the arts. Indeed, the future health of the arts is dependent on how children and young people engage with and participate in them now. We are therefore proposing that we should continue to focus on increasing a diverse range of children and young people engaging in the arts, both in and out of school. We will also be working to increase family attendance - a crucial factor in developing a lasting interest in the arts.



**MELI HATZIHRYSIDIS** is Senior Officer, Participation and Engagement at Arts Council England.

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**This week** Meli is looking forward to The Royal Opera's 'Tamerlano' at Covent Garden, without Placido Domingo, and the Bavarian Radio Symphony Orchestra and Mariss Jansons at the Festival Hall. He is particularly looking forward to a trip to Bristol for Tom Morris's 'Juliet and her Romeo' in a couple of weeks.

<sup>1</sup> www.bit.ly/bGvqOi

<sup>2</sup> Europe's Demographic Future: Facts and figures on challenges and opportunities, Commission of the European Communities, 2007

<sup>3</sup> www.bit.ly/cFixMg

# Living places

**Kate Barnard** details recent developments, ideas and practice in arts-based regeneration.

Living Places is an alliance of Arts Council England; Sport England; Commission for Architecture and the Built Environment; Museum, Libraries and Archives Council; and English Heritage, sponsored by Department for Communities and Local Government (DCLG) and the DCMS, working together to ensure that all communities, particularly those experiencing housing-led growth and regeneration, can benefit from cultural and sporting opportunities. Nationally, regionally and locally, the Living Places programme is working on physical infrastructure and building a sense of community and place. The Pennine Lancashire Squared scheme aims to create new spaces in six Lancashire towns, to support the flagship regeneration schemes investing in homes, communities and enterprise across the area. The Corby Cube project will bring a £30m new development with public open space to the centre of the town, combining flexible theatre space, a library, a bistro and council offices, delivering cultural facilities and multi-million pound regeneration. The experiences of Liverpool, Gateshead, Middlesbrough, Portsmouth and others show that investment in culture delivers significant regeneration, creating vibrant new places to live.

As projects like these develop, we must continue to talk to each other to ensure the needs of communities are genuinely understood and responded to at a local level. Partners of Living Places who have used this approach at local, regional or national level know the impact that it has, bringing benefits to the sector and the communities we serve. The collective voice of Living Places partners has already helped to ensure the inclusion of culture and sport in key national policies.

## REGENERATION GAME

The arts have a long history of contributing to places and communities which are experiencing change, and continue to have a crucial part to play in regeneration projects. They are increasingly recognised as a key part of the process that can help shape new environments and engage communities. Having an arts partner can change the viewpoint of developers from being site-driven

to thinking about their communities. In their many forms, the arts are able to comment, reflect, influence, interpret and inspire, playing a powerful role in bringing together new and existing communities. That's why the DCLG welcomed the input of Living Places partners into the development of eco towns. It recognised that culture and sport are important attributes of any sustainable community. The investment of time and resources made by Living Places partners across the country means that we will be seeing more successes like this in the future. The relationships we have built with key partners such as the Homes and Communities Agency have a real potential to deliver positive outcomes for partners and stakeholders.

## TOOLS FOR CHANGE

On a practical level, the tools and guidance in the 'Living Places: Culture and Sport Planning Toolkit' (CSPT) enables those working in the arts to make a more robust case for the inclusion of high quality cultural and sporting within communities. For example, the Standard Charge Approach to Arts and Museums sets out a methodology to assess and calculate infrastructure requirements and costs, in order to make a strong case for investing in cultural facilities. We all know that both Lottery funding for capital developments and successful capital regeneration programmes such as 'Sea Change' are highly competitive, and therefore can only reach so far into communities across England. The sustainability of funding for cultural and sporting facilities therefore lies in their incorporation into standard planning processes. This approach in itself provides a real challenge in assessing and understanding the complex needs of communities. It also takes greater account of the sustainability of arts facilities, in terms of revenue, maintenance and usage, from the outset. As a result of this trend the emphasis of cultural development is perhaps shifting away from iconic or landmark facilities. This is no bad thing - as long as the needs and aspirations of communities are at the heart of what we, as a sector, seek to achieve.

## ADAPT AND SURVIVE

As the recession hit, and the competition for funds for even small-scale facilities increased, the arts sector was still able to adapt and respond to the needs of communities facing the realities of the economic downturn. Arts Council England established 'Art in empty spaces', building on models of working from across the country. This programme is helping artists and arts



Winchester Discovery Centre



Corby Cube Parkland Gateway

organisations carry out their work in vacant premises made available through the scheme 'Looking after our town centres', which invested £3m in reinvigorating ailing town centre. When I managed the final stage of development of the Culture and Sport Planning Toolkit, the impact of the economic downturn was not an issue that went unnoticed. Developers, planners and cultural professionals consulted as part of the development process all recognised that this would impact upon the availability of already contested funds for infrastructure development over coming years. Despite this, the mood remained positive. Planning and developing or improving infrastructure will always be a long-term process which spans the good and bad times within our country's economy. As the national media begins to chart the country's move out of the recession, we should be aware that our sector is in a strengthened position: with new robust planning tools, a more knowledgeable community of professionals, and a stronger foothold in national policy.



**KATE BARNARD** is Arts Council England, Director – Local Government, Community and Place, and a member of the national Living Places steering group.

# Visualising the future

Wendy Law asks if it is time to reappraise the relationship between public funding and the business context for the visual arts.



The Man From the Kingdom of Business

© PHOTO OMAR BHATTA

In recent years, there has been a growth of professional development training for visual artists, through agencies such as the Cultural Enterprise Office in Scotland, and a-n and Artquest in England. While some art colleges may still view professional development as an interloper in the core mission of artistic creative development, others, such as Edinburgh College of Art, embrace such programmes to prepare artists for the opportunities and challenges ahead. Yet there is a distinct lack of opportunity for our 'professionally developed' artists to operate within the context of business. Can this be attributed, in part, to the sector's ambivalent attitude to commerce? The public perception of the visual arts is a sector that prides itself on operating differently to other creative disciplines. With national cultural policy now so focused on the creative industries, this distance is becoming ever more apparent.

The impression that the serious (i.e. critically engaged) visual arts is more public sector than business sector may be exacerbated by an often-held view that for great art to be created artists need to remain unsullied by and detached from commerce. We know that contemporary art is big business - albeit only for the few. At a time when the cultural, technological and economic tectonic plates are shifting, many opportunities are presented for the visual arts sector to add to its strengths, and explore new business models and research new revenue streams.

## LESSONS FROM DOWN UNDER

Some of these opportunities are identified by the Australia Council in its Arts Content for the Digital Era strategy (2008), which "seeks to encourage the sector to test new copyright and business models and be open to licensing content for reuse where appropriate. It will also be important for the sector to pursue opportunities to commercialise their intellectual property and approach their business practice with the same innovation as they do their arts practice," while recognising that support may be required.

The principle of art for art's sake is an important one, as is the principle of continued

public funding to support the visual arts. However, we need to embrace new scenarios where ideas and intellectual property, research, image content or the physical work itself, are recognised for their intrinsic artistic worth and for their ability to generate income in a business context.

## MUSIC INDUSTRY LESSONS

The music industry offers an interesting model. The online music provider Spotify is a model where access replaces ownership, where rethinking distribution models and making something free leads to greater public engagement. This can lead to income generation as people pay to access special content. Spotify has brokered relationships with the owners of music labels and secured licenses from aggregates such as music societies, resulting in benefits to artists, societies and consumers. There are several such aggregates within the visual arts. With investment, there is scope to market digital image resource beyond the usual educational or artist referral remit, and to start to broker permissions and business to benefit artists. There is, quite rightly, an emphasis on protecting artist copyright and intellectual property, but much more can be done to promote artists' ideas, skills and research. The Internet has changed views, behaviours and expectations. There is a move away from the monopoly of the 'hits' culture, and beyond the mainstream, to niche markets where a collective intelligence endorses and supports the alternative and innovative. The ready access ethos of the Internet may seem at odds with a sector where authenticity and scarcity underpin intrinsic value and worth. We see, however, from online music industry models, that people seek out the authentic physical experience. The relationship between public funding and non-profit organisations and the commercial sector can be a close and beneficial one.

## LOOKING AHEAD

Arts Council England has recently commissioned recoupment guidelines to encourage visual arts organisations to recoup their production

costs (as in the film industry), and protect public investment in art commissions or exhibitions in the event of sales; and in 2009 the Own Art Scheme celebrated over £10.5m arts and crafts sales bought through its interest-free loans, £6.5m of which went to artists. The Design and Artists Copyright Society, through the Artist Resale Right (Droit de Suite), has collected over £10.3m in resale royalties for over 1,700 artists since 2006. The visual arts is not a sector that needs to prove itself in economic terms: it is a huge global economy. However, it is a sector in which the spotlight of critical validation and financial reward presently shines on too small a proportion of the UK's artistic talent. It is time to extend that beam, and to embrace new models. For the visual arts to be perceived to be set apart in such times of political, social and economic development risks leaving it in a cultural slipstream. An early warning sign might be taken from Creative Scotland's choice of new Advisory Groups for music, film, performance, digital design, fashion, textile and crafts. At the time of writing, the visual arts are still nowhere to be seen.



**WENDY LAW** is a visual arts consultant, and is based part-time at the School of Arts & Creative Industries, Edinburgh Napier University. She worked for 12 years in the visual arts at the Scottish Arts Council.

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**This week** Wendy met with Jerwood sculpture prize winner Michael Visocchi and A&J Burridge Architects. She visited 'Drawing for instruction: The art of explanation' at the Talbot Rice Gallery in Edinburgh, watched 'The Virtual Revolution' and read 'Seven Days in The Art World' by Sarah Thornton.

sinfonia ViVA is seeking a

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**Closing date for applications is Wednesday 7th April 2010**

Registered Charity No.: 291046  
sinfonia ViVA receives funding from Arts Council England and Derby City Council

## Arts Manager (Maternity Cover) Croydon Council

**Salary: £41,610 - £43,368**

**Full-time, fixed-term 9 month contract,  
36 hours per week**

Croydon Council is looking for a dynamic Manager to lead the arts service and drive forward our continued improvement.

Closing date: 5 April 2010.

Interviews: 12 April 2010.

For a job pack please visit <http://jobs.croydon.gov.uk> where you can register and apply online.

Promoting equality and diversity.

www.croydon.gov.uk



**CROYDON  
COUNCIL**  
www.croydon.gov.uk

## The Lightbox

### DEVELOPMENT OFFICER: THE LIGHTBOX WOKING

The Lightbox the award winning gallery and museum is seeking a highly motivated pro active and well organised individual to run the day to day operations of the development department. The postholder will report to and support the Director in seeking corporate sponsorship, corporate members, developing relationships with individual donors, making applications to trusts, foundations and statutory bodies, thereby securing funds for our ongoing exhibition and education programmes.

The candidate should have a sound knowledge and understanding of fundraising techniques and practical experience in a fundraising role.

**Closing date:** 7th April 2010

**Salary:** c. £18,000 - £21,000

Application information on The Lightbox website

[www.thelightbox.org.uk](http://www.thelightbox.org.uk) or email [christine.flynn@thelightbox.org.uk](mailto:christine.flynn@thelightbox.org.uk)

## London Philharmonic Orchestra

### Tours and Engagements Manager

The London Philharmonic Orchestra is seeking a Tours and Engagements Manager to join its busy Concerts Department. The position is full time and responsibilities include the planning and implementation of all touring logistics for the Orchestra's international and UK engagements (outside of London). The post-holder will be required to travel with the Orchestra on tour. The position is ideally suited to a candidate with previous experience of events and tours management. Candidates will be required to demonstrate strong organisational skills, excellent interpersonal skills and a passion for classical music and travel.

For a full job description and details of how to apply visit our website: [www.lpo.org.uk/jobs](http://www.lpo.org.uk/jobs)

**Application deadline: Tuesday 6 April, noon**

**LIVE  
& LOCAL**

Live & Local supports a network of over 150 voluntary organisations across the West and East Midlands who choose and promote professional performances for their local community run venues.

### Marketing Officer £19,621 (Full-time / flexi time)

To join a team of five in Warwick and be responsible for managing our marketing functions including website, social media, e-marketing, print, press, managing the Assnt Marketing Officer and providing support to the local promoters. You will also contribute to the research and development of the Live & Local artistic programme.

You should have a passion for the arts and be an efficient and enthusiastic person with good organisational, communication and computer skills, a friendly personality, good written English and an eye for design. Previous arts marketing experience essential.

**Deadline:** Noon Monday 12<sup>th</sup> April. **Interviews:** Thursday 22<sup>nd</sup> April.

Application via application form only.

Application pack available for download at [www.liveandlocal.org.uk](http://www.liveandlocal.org.uk).



Supported by  
**ARTS COUNCIL  
ENGLAND**

## CARAD

is looking for a highly motivated and experienced  
**arts coordinator**

with an excellent knowledge of community arts to manage a wide range of projects

Initial contract to:  
31 March 2011

30hrs/week  
£18,525 pro rata

Closing date: 20 April 5pm  
Interviews: 29 April

For more information:  
☎ 01597 810706  
[www.carad.org.uk](http://www.carad.org.uk)



## Commercial Opportunities Manager

Salary £18-24,000 (full time, Tues-Sat, fixed 2 year term)

The post's principal areas of responsibility are to manage visitor experience and expectations front of house, and to develop new income streams through event hires and partnerships. Candidates should be educated to degree level in a relevant subject and have experience of working at a relatively senior level in an arts environment, preferably in an income generating, customer service or box office role.

For application details and a full job description please contact: Amelia Smith  
E [info@fruitmarket.co.uk](mailto:info@fruitmarket.co.uk) P 0131 225 2383

**Closing date: 5pm, Friday 16 April 2010**

This post is funded by the  
Scottish Arts Council Resilience Fund  
The Fruitmarket Gallery is a company limited by  
guarantee, registered in Scotland No. 87888 and  
registered as a Scottish Charity No. SC 005576.

The  
Fruitmarket  
Gallery



## Communications Manager

London based. £25,907 - £28,634  
1 year Fixed Term Contract

Shape is a disability-led arts organisation working to improve access to culture for disabled people. We are currently looking for a Communications Manager to lead on all communication activity within the organisation. The successful candidate will have a good understanding of copy writing, graphic design processes, Web 2.0, data management, press, PR, brand management and sales.

For a recruitment pack, please email [applications@shapearts.org.uk](mailto:applications@shapearts.org.uk) or visit [www.shapearts.org.uk/aboutus/currentvacancies](http://www.shapearts.org.uk/aboutus/currentvacancies).

We particularly welcome applications from disabled people.  
**Closing date for applicants is Wednesday 7th April.**

## ludusdance

is looking for a  
**FULL TIME MARKETING &  
COMMUNICATIONS OFFICER**  
Based at our Lancaster Office

**40 HOURS PER WEEK**  
**Salary: £20,451.00**

**Deadline for applications:**  
**12 noon 16th April 2010.**  
for full details and application  
procedure please contact

**Julie Murphy**  
**01524 35936 or via e.mail**  
**[julie.murphy@ludusdance.org](mailto:julie.murphy@ludusdance.org)**  
or visit our website at

[www.ludusdance.org](http://www.ludusdance.org)  
Ludus Dance strives to be an equal  
opportunities employer

Striving for Excellence



## Arts in the Community Officer

£22,221 - £24,646 pro rata

Part time 29.5 hours per week

Temporary maternity cover Ref No: ML2299

**Closing date: 16 April 2010**

**Interview date: 23 April 2010**

For full details and an application pack visit  
our website: [www.boroughofpoole.com/jobs](http://www.boroughofpoole.com/jobs)

Alternatively please contact us at:

e: [jobs@boroughofpoole.com](mailto:jobs@boroughofpoole.com)

t: 24hr JobLine on 01202 633474/633482

We are committed to promoting equality, respecting  
diversity and encouraging work life balance.

## www.leicester.gov.uk/jobs

### De Montfort Hall Finance Manager

£27,849 - £30,011 pa Permanent, full time

De Montfort Hall and Gardens is one of Leicester's leading entertainment venues, hosting a wide range of events including stand-up comedy, musicals and opera. The Hall is a multi-purpose entertainment and arts venue, with a particular focus on music including classical, jazz, blues, world, folk, rock and pop.

We are looking for a highly motivated and experienced Finance Manager to join our team, developing service provision and commercial activities at De Montfort Hall.

In this varied role you will provide effective financial management of De Montfort Hall, and ensure its sustainability as a premier entertainment and arts venue. You will be a creative thinker, with the practical ability to successfully manage and deliver a portfolio of projects.

**You must have**

- financial management experience
- experience of working in a relevant commercial environment in the private or public sector
- proven project management experience
- high level ICT skills
- experience of successfully working with multiple agencies and diverse partners

**This post is subject to an enhanced CRB check**

**Closing Date 9th April 2010**

**Post No X3471/4421/B**

To apply online, visit [www.leicester.gov.uk/jobs](http://www.leicester.gov.uk/jobs) or contact The Job Shop, Leicester City Council, New Walk Centre, Leicester LE1 6ZG between 8.30am - 4.30pm Telephone 0116 252 7010 (24 hours)  
Email [jobshop@leicester.gov.uk](mailto:jobshop@leicester.gov.uk)



**EDINBURGH INTERNATIONAL FESTIVAL**

Funded by The City of Edinburgh Council and Scottish Arts Council. Registered charity number SC004694.

Play an integral role in the success of one of the world's leading Festivals this summer.

**Broadcast Liaison** May-September

You will cultivate relationships, helping develop our broadcast strategy, while also delivering Festival 2010. You will have experience of working with broadcasters and the arts and be able to communicate authoritatively with a wide range of professionals. Circa £26,000 pro rata.

**Press Officer** May-September

You will develop and deliver campaigns within Festival 2010, working closely with artists, media and the Festival press team. You will have experience of creative press work and working in a fast paced environment. Circa £19,000 pro rata.

**Closing date for applications is noon on Wednesday 14 April. Interviews w/c 19 April.**

**Job packs and application details from Edinburgh International Festival, The Hub, Castlehill, Edinburgh, EH1 2NE tel 0131 473 2087 or email [recruitment@eif.co.uk](mailto:recruitment@eif.co.uk), or visit our website [www.eif.co.uk/jobs](http://www.eif.co.uk/jobs)**

**SWINDON DANCE**

**Development Director**  
**£30,000 – £32,000**

We are looking for a creative and entrepreneurial Development Director to work alongside the Artistic Director and the Board to take Swindon Dance into the next stage of growth. You'll be an innovative and experienced fundraiser, with strong general management experience and a desire to shape the future of a successful, nationally recognised organisation.

Challenge, change and delivery are what drive you and you'll want to make your mark. Ideally, with a track record gained in an arts environment and a passion for dance, you'll be looking to take the exciting next step in your career.

**Closing date:** 30 April 2010  
**1st interviews:** 13 May  
**2nd interviews:** 20 May  
**For a job pack please visit [www.swindondance.org.uk](http://www.swindondance.org.uk)**

**making music**  
SUPPORTING & CHAMPIONING VOLUNTARY MUSIC

Making Music, the leading ally and advocate for voluntary music throughout the UK.

**Wales Development Officer / Rheolwr Datblygiad Cymru**  
£25,000 pro rata (3 days per week)  
Home-based post, covering all of Wales.

To download an application pack please visit **[www.makingmusic.org.uk/vacancies](http://www.makingmusic.org.uk/vacancies)**

Applications must be received by 1pm on 7 May. Disabled candidates meeting the essential criteria will be guaranteed an interview.



**Lincolnshire One Venues Audience Development and Participation Project**

Lincolnshire One Venues are looking for two highly motivated, passionate arts specialists to work with a consortium of ten arts venues to develop a shared participation programme, increase audience attendance and raise the profile of Lincolnshire Arts Venues across the county, region and nationally.

Two full time, one year fixed term posts are available, one based in North Hykeham, the other in Spalding. Applicants must have a full drivers licence and access to a vehicle.

**Closing Date** – 12.00 noon on 9th April 2010  
**Interviews** – 14th April 2010 in Lincoln

For further information and an application form about the North Hykeham post contact Elaine Knight on **01529 411195 / [elaine.knight@leisureconnection.co.uk](mailto:elaine.knight@leisureconnection.co.uk)**

For further information and an application form about the Spalding based post contact Sally Harrison on **01775 764821 / [sharrison@sholland.gov.uk](mailto:sharrison@sholland.gov.uk)**

**ArtSway**  
Contemporary Visual Art in the New Forest

**Education Co-ordinator**  
**Salary: £18,000 per annum**

ArtSway is seeking a dynamic Education Co-ordinator to develop and deliver its innovative and extensive education and participation programme.

**For full details and an application pack: please visit: [www.artsway.org.uk](http://www.artsway.org.uk) or contact [melinda@artsway.org.uk](mailto:melinda@artsway.org.uk) / 01590 682260 (+1)**  
**Closing date for applications: Monday 19 April 2010 at 5pm**

ArtSway strives to be an equal opportunities employer and welcomes applications from people with disabilities and those from diverse backgrounds.

**General Manager**  
**£25k - £28k**

**St Georges** in Great Yarmouth is a Grade 1 listed building currently undergoing restoration and conversion to a new multi purpose arts and cultural venue.

**St George's Trust Ltd** seeks to appoint a **General Manager** for the 300+ seat venue and its Pavilion Café.

You'll be joining the project at an exciting time to lead the way in programming the venue, developing partnerships and establishing the practicalities of the building ready for its opening in 2011.

**Download job description and application pack at [www.theatroyalnorwich.co.uk/aboutus/jobvacancies.aspx](http://www.theatroyalnorwich.co.uk/aboutus/jobvacancies.aspx) or email [j.fox@theatroyalnorwich.co.uk](mailto:j.fox@theatroyalnorwich.co.uk)**

For more information or an informal chat please contact **Jane Claridge, General Manager, Norwich Theatre Royal on 01603 598511**

**Closing date is Monday 19th April 2010**  
**Interview date will be Thursday 29th April 2010 in Great Yarmouth**

 **Lighthouse**  
POOLE'S CENTRE FOR THE ARTS

**Marketing Officer**  
**37.5 hours per week £17,000 – £19,000 p.a. plus benefits**

Lighthouse's mission is to deliver a programme and venue that will entertain, stimulate and inspire.

As Officer your role is to lead and manage marketing campaigns for events to attract the largest audiences possible. A key member of the team you will also help shape the Lighthouse brand and contribute to strategy development. You will need to demonstrate strong organisational skills, passion for the arts and bucket loads of enthusiasm. You should also have proven marketing experience.

Closing date Friday 9th April.

Lighthouse strives to be an equal opportunities employer and is committed to diversity and welcomes applications from all sectors of the community.

 **INVESTOR IN PEOPLE**

**For a job pack visit [www.lighthousepoole.co.uk](http://www.lighthousepoole.co.uk) or call human resources on 0844 406 8666**

Catherine Rose, Editor



## Manifest virtues

It seems that you're nobody in the arts world these days if you haven't got a manifesto - though you don't necessarily have to call it that. It can be a discussion document or a report for consultation - the point is to publish it in the tiny window of opportunity before the General Election is announced and the hospitals-schools-and-war merry-go-round starts up. By the time you read this, the Budget will have been issued and the election itself may finally have been announced - and your chance is gone. The Cultural Capital crew (p1), Arts & Business (p2), Equity (p3) and the Adam Smith Institute have all made it under the wire. (I recommend the Adam Smith document [Newsreel, p3], which is the funniest thing I've read in ages.) The Cultural Capital document is a different beast, however: it demonstrates just how much more confidence the sector has gained over the recent past. Years if not decades of justifying ourselves to the Government, to funders and to the general public have resulted in the worm finally turning. We can now argue that the country needs us, and that we are a major partner not only in expression and identity but also in social and economic capital.

I arrived in the AP Editor's seat just as Arts Council England was perpetrating That Spending Review, at which point the arts sector in England started getting very political indeed. Over the same period, Wales has performed the opposite trick: despite the challenges of funding

and recession, a period of calm seems to have descended. Scotland has been just as turbulent as England, with a similar revolving-door turnover of culture ministers and new upheaval to look forward to during 2010 with the establishment of Creative Scotland. Whatever transpires at the ballot box, the whole of the UK arts sector will be facing continuing challenges: financial, political, technological and social - almost enough to squeeze out the artistic challenges which we all welcome so keenly. The fact that so many organisations are producing manifestos is an indicator of how far up the political agenda the arts, and their sisters in the creative industries, have risen.

## Ave atque vale\*

As I depart AP Towers, I'd just like to thank the myriad contributors, press officers, PR agents and off-the-record sources who have made my time here so exciting (if not always comfortable). Thanks too to the talented, delightful and hard-working team at AP itself, who labour so hard to bring you your fortnightly fix of all that matters in the arts. Once I have had a nice lie-down, I will miss you all. And my very last word: 'ave' to my successor, Nosheen Iqbal, to whom I wish all good things.

\*Or, hail and farewell.

**This week** Catherine was mostly lying down, alternating Henning Mankell's stark, one-adjective-a-page policiers with Carl Hiaason's fantastical, Florida-based comedy thrillers.

## Au revoir but not adieu!

After two years as an outstanding Editor of ArtsProfessional (and several before that writing APe-mail), Catherine Rose is moving on to pastures new.

For the last 50 or so issues, Catherine has been responsible for virtually everything you have read in the magazine. Whereas larger publications will have a team of journalists, at AP it is the Editor who makes the decisions about which news stories to cover, then researches and writes them. The Editor constantly makes judgments about information received or discovered, deciding which leads have the potential to expand into headline stories. Rather than a pool of features writers, the AP Editor engages with the entire readership, publishing a list of planned features and inviting readers to write the articles, AP was crowd-sourcing way before Twitter came along!

Here at AP HQ, we shall miss her pedantry, her wit, her encyclopaedic general knowledge - who needs Wikipedia when Cathers is in the office? - and the contents of her swear box (at 20p for f\*\*k but a mere 5p for a\*\*e, Lady Effingham of Blindingham contributes two quid to the coffers on a good day). Catherine will continue to grace the pages of AP on an occasional basis, and you can still enjoy her blog at [www.ladyeffingham.wordpress.com](http://www.ladyeffingham.wordpress.com).

## ARTS PROFESSIONAL

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