

TELL ME MORE REPORT

ARTISTS from CULTURALLY DIVERSE BACKGROUNDS
A REGIONAL RESEARCH PROJECT



TELL ME MORE: ARTISTS from CULTURALLY DIVERSE BACKGROUNDS A REGIONAL RESEARCH PROJECT

Commissioned by More Music

Produced with funding from the Paul Hamlyn Foundation as part of the ArtWorks special initiative.

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This piece of research was commissioned by PHF from More Music as we share the desire to understand the current state of play for artists from different cultural backgrounds working in participatory arts across all the artforms. By carrying out research in the North West we hope to learn something that might be transferable to other regions.

ArtWorks: Developing Practice in Participatory Settings is a Paul Hamlyn Foundation Special Initiative with funding and support from the Arts and Humanities Research Council, Creativity Culture & Education (supported by Arts Council England) and the Cultural Leadership Programme.

More Music: is a community music and education charity based in the West End of Morecambe, working throughout Lancashire, the North West and internationally. That aims to build confidence and spirit in individuals and communities through creative arts activities, particularly music.



Preface

Pete Moser
Artistic Director, More Music

“There aren’t enough musicians from culturally diverse backgrounds in the North West who are interested and equipped to work in participatory music programmes”

Over the past 4 years this has regularly been stated as we have tried to set up school programmes, book musicians for training events and community projects. What is the issue? Is it true across the artforms?

In two Creative Partnerships projects produced by More Music the key enquiry question asked about the different experience young people and staff had when the culturally significant work was delivered by an artists from a relevant background. We discovered that the questions asked of the artists were deeper and more meaningful and that the memory of the project lasted longer. We believe that it is vital to try and shift the ground.

This research has been instigated by community music organisation, More Music, as we start a 2 year programme of CPD and workforce development in creative music making based around weekends at The Hothouse in Morecambe. A key focus is to help create new working opportunities from musicians from BME backgrounds in all areas of delivery. The new Music Education Hubs ought to be providing new working opportunities across the country for musicians able to deliver musicmaking to young people who have not been accessing music education. Where are the musicians?

10 years ago Sheni Ravji Smith and Sound Sense ran a conference in Manchester (3:GM 2002) that considered issues around work and development for musicians from BME backgrounds and now looking out, the world has not changed.

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Part One

Executive Summary

Key Findings

This report seeks to document the current state of play for artists from different cultural backgrounds working in participatory arts across all the artforms in the UK North West. The key findings are listed below.

Scarcity

56% of the 27 North West arts organisations interviewed believe there is a shortfall of culturally diverse artists in the North West. 36% did not think this was so. There is an argument that artists are hidden rather than scarce.

Barriers into participatory arts

Employment Security

- 72.9% of artists identified employment security as the biggest barrier to practicing in the UK.
- Parents push their children toward professional careers with job security. The expectation from the artist is to not find work.
- 74.6% of artists are freelance, employers have 67% of their artist's are on short-term contracts on a project-by-project basis.
- Bridge delivery Curious Minds has noted a large reduction in the number of schools engaging participatory artists since the October 2010 UK comprehensive spending review. "Funding cuts from schools, means some schools say they can't afford a full day session now. Which means a long trip for small hours." Lamin Dumbuya

"I don't, you are never stable, always vulnerable – it is a volatile career."

Curtis Watts

"My parents were worried I wouldn't be able to earn as an artists, so I qualified as a software engineer."

Prathap Ramachandra

"When I got here I couldn't get work, I would go to bed without food."

Lamin Dumbuya.

- For artists interviewed only 20% are experiencing a decrease in work. But for that 20% the decrease is extreme. **“There are artists who are rotting away. They have to get work as security guards or cleaners.”** Oladimeji Adisa
- 36% of artists supplement their income from work outside of the arts.

Barriers to employment

- 50% of employers interviewed are facing a decrease in work, connected to funding cuts. This has reduced the volume of work and the number of artists employed.
- Subject: There are more culturally diverse artists working across the Performing Arts (63.5%) than Visual Arts (13.1%). Visual artists tend to move across into performance to find work. There is a shift towards arts, wellbeing and health.
- Artists experiencing a decrease in work relied on schools as employers and taught multiculturalism. This relates to a shift in policy. **“We need advocacy, to help make the case what we do is still needed (Multicultural teaching).”** Oladimeji Adisa
- Artists feel fundraising is **“like hitting a brick wall.”** A lot of artists have or do self fund projects. For some this is crippling and isolating, for others it is empowering.
- Only 23.7% of artists are proactive in seeking work. This can be because they are time poor or need promotion skills. But can result in them being hidden.
- There can be stigma for charging. Curtis Watts believes a standardised artist rate is needed and contractual protection.
- Artists from outside the UK have to start their career from scratch, building contacts and reputation. Track records from home countries are difficult to transfer.
- Artists not from the UK feel language and accent is a perceived barrier.
- Artists can feel pre-judged based on stereotype. **“I get labeled as a refugee artist. This has negative connotations.”** Serge Tebu
- Artists are often time poor & fatigued, which effects level of promotion and work.
- Artists can feel isolated **“It’s hard to do everything on your own.”** Janiece Myers.

“You can’t get a job until they know you.”

Sege Tebu

“Last year I tried to lie to myself, to not take on so many jobs.”

Abby Anne Gacenia

“It depends on what stage you are. I now need it funded, because time is so precious.”

Dr Madhu Tanjorka

“You need confidence + competence = opportunity²”

Adeyinka Olushonde

Barriers to attending CPD

- Cost and time is a big barrier to artists attending CPD, 15.3% ask for free CPD or 8.5% bursaries. Artists lose income by attending, it has to be excellent and lead to potential new markets.
- Skills gaps identified include; 39% fundraising skills, 23.7% promotional skills, 18.6% access to employers, support with secondary trauma, 8.5% facilitation skills (western terminology and technique), digital and technical skills (e.g. technical lighting). Business advice and start up support.

Gatekeepers

- Gatekeepers do exist in Manchester and Liverpool, and they sit on both sides from the community and commissioners.
- Younger graduates and non-UK born artists are better at navigating past and trading between gatekeepers.

Glass Ceilings

- There is a strong understanding amongst UK artists that there is a glass ceiling. And that opportunities are better provided abroad. "No black artist has come out of the UK of any significance."
- Artists are driven to progress their participants and shatter glass ceilings.

"We're not typically invited to that party."

Yaw Owusu

"You have to know how you take a seven year old to become a signed artist at twenty-one"

Yaw Owusu.

Conditions, Attitude & Skills for Success

Keys to success

- Be passionate
- Be supported
- Be visible
- Be Jack of all trades
- Be ahead of the curve
- Be always learning
- Be resistant to peer-pressure
- Be willing to travel
- Be gutsy and tenacious
- Belief

Inspiration in

Our participatory artists needed inspiration and awareness to discover their calling.

- The artists interviewed were inspired to become participatory artists through participating in the arts (55%), family (50%) and television (36.7%).
- Being a participant can lead to peer-to-peer leading, work opportunities and paid work as artist-facilitators, lead artists and eventual project managers.
- Artists know they can make a living as a participatory artist through role models (54.2%).
- The participatory artists interviewed are high achievers, most are graduates of non-arts subjects who reach a turning point in life where they chose art.
- Artists cite an inherited or inherent trigger. **“It was a dream, in the blood”** Fenfen Huang.
- Artists are driven by a socially engaged mission, not money.
- Being an outsider turns you tenacious. Self-belief, guts and determination is the attitude needed for success.
- To enter participatory artists must be able to resist peer pressure, by pass or win over gatekeepers.

Why artists get work

- Artists and employers are on the same page in knowing what skills are needed for participatory arts. Artistic excellence, people skills and pedagogy. But artists put

“I always wanted to do something social, that helped. I never was motivated by money.”

Dr Madhu Tanjorka.

“I like to go to other artists workshops, exchange and share ideas, look at how I can improve my work.”

Lamin Dumbuya

“There’s no job I could do instead.”

Curtis Watts

people skills first.

- 32% of artists are experiencing an increase in work. These are artists with a diverse set of skills who are responsive or ahead of the curve. If employers want knife crime, they research and become experts, for arts and health they become specialists.
- Artists must be willing to travel across the country for work.
- 88% of employers interviewed recruit from their artist pool, 16% through their partner artist pool. Half tender for larger jobs. If an artist is not in the artist pool they stand a much smaller chance of getting employed. Artists from outside the artist pool are recruited because they have something to offer the artist pool can't – which can be context, representation and/or art form
- Culturally diverse artists understand that context is one of the most crucial aspects they bring. They say they bring empathy, often related to their experience of being different. Which makes for excellent people skills, engendering trust quickly in participants.
- This is in contrast to employers, 43% of employers listed representation as the main value in employing culturally diverse participatory artists. 13.5% of employers employ culturally diverse participatory artists for equal opportunities.
- BAME Led employers employ BAME artists. Of the top 8 BAME employers, 7 are BAME led, 4 of who are facing financial crisis. 4 employers interviewed do not employ BAME artists.
- NML has the highest number of BAME artists on their books at 27. Playing a crucial role as a large employer. Unfortunately they currently have a recruitment freeze.

Visibility

- 83.1% of artists say work comes through contacts recommendations (WOM).
- Artists get recommendations through their participants.
- It is crucial that artists remain visible, chiefly through networks, as ambassadors and leading profile projects. Web presence is also valuable.

Always learning

“My NMB in nursing has been the ticket to funds...teaching phonetics through my Music specialism.”

Amanda Quigley

“I am constantly learning, I always have to work on it.”

Curtis Watts

“Projects need to have a social revenue generating arm.”

Peter Ogunsiji

“The most useful is to gain practical experience, so that you can then go and use it in a project.”

Prathap Ramachandra

- 83.1% of artists learn on the job, in at the deep end, they describe this as self-learning or reflective practice.
- 33.9% learn by observing experts.
- Employers want multi-skilled artists.
- Artists need to invest in their skills base and practice to remain employable and relevant. This involves saving up to take time out to develop work.

“If you don’t teach, you don’t learn.” Kousic Sen

Support

- All employers interviewed offered some form of support or training to their participatory artist pool, it is predominantly informal. Although some employers provide the opportunity for artists to gain qualifications up to level 3, including creative apprenticeships.
- Networks provide access to collaborators, employers and employment opportunities.
- Family, friends and role models play a crucial support role.

**“there are very few professional Chinese dancers (artists) in the region.”
Fenfen Huang**

Can do attitude

- 28.8% of artists fundraise for their own projects. Others self-fund.
- There is a shift toward social and creative enterprise or mixed finance models as a means of sustaining participatory work.

**“It feels like a box ticking practice. I try to explain that I’m still black in November!”
Sheba Montserrat**

Cultural attitudes towards arts and participation

Indian

- For Indian born artists it is a cultural belief that artists are always learning, and they learn through teaching. Only the best artists teach.
- A lot of Indian participatory artists were born in India, and practice Indian classical and folk arts. There is a misconception that only Indian born musicians can teach and perform.

Chinese

**“In the old system it used to be there was a need for multicultural arts in the UK... but the current government is very silent about it.”
Oladimeji Adisa**

- Despite there being a strong audience and demand. And no high end technical training in the UK, instead artists must visit China. There is value in using participation to promote a deeper understanding of the breadth of Chinese classical and folk arts.

Latin American

- Participation is inherent in the Latin American culture, “I can’t tell you specifically when I started, I always did it.” Francisco Carrasco

Afro Caribbean

- The Afro Caribbean community see African and Caribbean arts as recreational rather than a high artform. Resulting in a smaller audience.
- There is less risk for mainstream venues programming for BHM in attracting black audiences. Other artists see it as a valuable springboard for change. Employers interviewed are currently favouring theme based and sustained projects integrated into their main programme.
- The breadth of African artforms are better represented in other parts of Europe and the USA. UK born artists go to Caribbean or USA to train in high-end arts, African born artists return to Africa.
- UK Afro-Caribbean arts organisations have suffered in the funding climate, such as Liverpool based Osun Foundation or London based ADAD and Peter Badjo’s Summer School. Participatory practice has traditionally lent itself to supporting the multicultural agenda, rather than the artform, and is feeling the impact of this governments shift in focus.

Into the Mainstream

- UK born culturally diverse participatory artists work across all artforms, participants and subjects.
- Artists are very aware of box ticking.
- They call for their work to be seen for what it is without label “every time someone funds or commissions an ethnic minority, it has to come from that box. Why can’t I paint the sun because it looks nice? They can’t get past that line, and allow my work to have nothing to do with race.” Abby Anne Gacenia.
- There is a shift toward Interculturalism. That all art is culturally diverse, and world art is all art.

**“We are bracketed
‘culturally diverse’ not
mainstream artists. First
and foremost, culturally
diverse artists are
professional artists”
Francisco Carrasco.**

**“I have a feeling I am
sometimes getting jobs just
to tick boxes”
Serge Tebu.**

**“Representation here is
about using culturally
diverse artists to unpack
assumptions.”
Jim Johnson**

Recommendations

Signpost formal entry points and pathways across regional sector.

“Progression routes that are clearly identified will aid diversity by providing transparent roadmaps into the industry, helping to ensure that those with the most talent and determination can get employment.” CIC Skillset 2012

Profile the regions culturally diverse artists.

Develop a Community of Practice Network with;

- Artist led network: sharing pedagogy, artform, culture exchange, arts management skills. Pitched at various levels.
- Training through production scheme: R&D innovator lab
- Bespoke 1-2-1 advice and guidance: includes marketing and promotion, digital, arts management and company start-up.

Preferred Training Method

- 45.8% of artists prefer training-by-doing. 25.4% of artists like a course format 20.3% prefer an intensive (play) lab, 20.3% want 1-2-1 advice and guidance
- There is a demand for good trainers, informal networks and innovation.
- The majority of artists expressed a desire to share skills, pedagogy and innovation with like-minded people, at similar levels across sectors. They prefer informal networks. 22% want a high level network.

Advocacy

- Standardised rates of pay and rights
- Promote value of culturally diverse artists to employers. *“We need advocacy, to help make the case what we do is still needed (Multicultural teaching).”* Oladimeji Adisa

Further research: study by culture

Part Two

1. Introduction

This report seeks to document the current state of play for artists from different cultural backgrounds working in participatory arts across all the artforms in the UK North West.

Since it is close to impossible to follow the path of 'want' to be artists, this report documents the journey of the artists who have become participatory artists. Tracking the conditions, attitude and skill set needed to reach the point of making a sustainable living. And considering any differences faced by artists from black, asian and ethnic minorities compared with their white counterparts.

The work levels experienced by the artists involved in the study is contextualised against regional employers experience. Their approach to employing artists, what they demand and level of BAME artists employed. This is off set against arts funding cuts (1.17% in 2014/15, 1.13% in 2015/16 further to prior 5%) and what appears to be re-positioning of the Arts Council's approach to diversity and equality (ACE 2011).

Exploring the relationship between BAME artists, arts organisations and funding. Misconceptions, historical barriers and symbiosis of mutual support.

Ultimately examining the question posted by More Music, *"There aren't enough musicians (artists) from culturally diverse backgrounds in the North West who are interested and equipped to work in participatory music (art) programmes"*

- **Who is out there?** (See 2.4.2, Appendix B)
- **Inspiration**
What is the inspiration to becoming a participatory artist? What are the cultural differences in attitude towards arts and participation?
- **Route in: barriers and support**
What are the barriers and entry points to culturally diverse artists practicing in the UK, especially refugee artists? How do artists know they can make a living as a participatory artist? What is the attitude needed to jump the barriers? The supporting organisations and how they support.
- **Learning to be a participatory artist**
How do artists gain skills in participatory arts? What are the incentives and barriers to undertaking CPD? How do they find out about CPD? How is best delivered? What support do they currently need? What is the impact of learning in engaging equipped participatory artists?
- **Levels of work**
How much work is there? What is needed to find work? What are the keys to success for artists to sustain a living? Artists current attitude toward work situation.
- **Mainstream & Difference**
The value of difference - what participatory arts from culturally diverse artists deliver? In what way, if any, does this differ from mainstream, and the issue of marginalisation?
- **Them & Us: Misconceptions and Mutuality**
Why do artists get the work? Who are the employers of culturally diverse artists? Gatekeepers and glass ceilings: the misconceptions and mutuality between employers and artists. Do artist's know what employers want?

- **Conclusion**

Is there a shortfall of culturally diverse participatory artist in the North West, or are they just hidden?

- **Recommendations**

What do artists need?

2. Methodology

2.1 Methodology

This reports quest is to identify whether there is a scarcity of culturally diverse participatory arts practitioners in the North West, and if so why. It seeks to do this by tracking the conditions, attitude and skill set needed for culturally diverse participatory artists to sustain a living in the UK North West. But we can only track those artists that are un-hidden, or at very least difficult to find. And make assumptions that the challenges they have faced, are the same as those that bar the hidden artists from becoming visible and employable.

The grounding theory (inductive) methodology used calls for a high volume of qualitative interviews, enabling new issues to emerge that weren't thought of initially. A purposive sample was chosen, to give qualitative data. The quantitative measures have been put in place as a tentative means of testing the emerging findings from the qualitative data.

The ability to generalise the whole research group is not the prime goal of this study. It seeks instead to describe and explain what is happening within a small group of culturally diverse participatory artists within a targeted location of the North West UK region. Providing insights into the experiences of the wider research population.

2.2 Summary

27 arts organisations took part in research

69 participatory artists took part in research, made up of:

- 26 Interviews with North West Participatory Artists
- 9 Interviews with regional comparator Participatory Artists

- 3 Participatory Artists Focus Group Manchester
- 6 Participatory Artists Focus Group Liverpool
- 61 Participatory Artists completed questionnaires (20 of who had not taken part in interviews or focus groups).

2.3 Method

Employer Interviews

- 27 arts organisations took part in qualitative interviews. (see questions Appendix E1.)
Arts organisations selected for quota sample across artform, BAME led, size and North West geographic clusters. (See Appendix A Table A, employer profile chart A1.1 to A1.4 below.)
- Qualitative data transcribed into case studies (Tell Me More: Case Studies) and tables logged quantity of times same themes were introduced by different employers (Appendix A, C). Case studies and tables were returned to employers for further comment and approval.

Artist Qualitative Interview

In-depth

- 6 in depth semi-structured 'life history' interviews, exploring artist's motivation, opinion, beliefs and experience (see questions Appendix E2). Artist talked freely about what they deemed important. Themes informed artist semi-structured interview and questionnaire.
- Artists selected by reputation, as artists recommended from multiple employers. Providing sample range across artform, gender, locality and ethnicity. (See Appendix B Table B(i), B(ii)) (See profile chart B1,B3, B4, B6, B7, B10.)

Semi-structured

- 29 semi-structured interviews conducted, based on '4' topics: participatory arts practice; route into art; employment; continuous professional development (see questions Appendix E3) Emerging topics revised after each interview, allowing unexpected data.
- Artists snowball sample identified through artist / employer recommendation. Providing cross section of artform, gender, age, ethnicity, locality - focus: Liverpool. (See Appendix B Table B(i)) (see profile chart B1,B3, B4, B6, B7, B10).

- Convenience sample of 9 London based artists as a control (see Appendix B(ii))
- Saturation point of data (no new information provided) reached after 25 artists interviewed.
- Data written into case studies (Tell Me More: Case Studies) and returned to artists for comment and approval.

Qualitative Focus Group

- 2 focus groups undertaken in Manchester then Liverpool. 3 artists attended Manchester focus group, which explored routes in. 6 artists attended Liverpool, which explored gatekeepers and needs. (See questions E4).
- Artists identified through artist / employer recommendation (see Appendix B Table B(iii), B(iiii)) (see profile chart B1,B3, B4, B6, B7, B10).

Quantitative Questionnaire

- Testing qualitative findings through a quantitative process, themes identified through artist interviews informed questionnaire topics and multiple choice answers (see questionnaire Appendix E5).
- 61 Participatory Artists completed questionnaires, 20 participants had not taken part in interviews or focus group. Again snowball sample, employers sent questionnaire to their artist pools. (See Appendix B Table B(iv) (see profile chart B1,B3, B4, B6, B7, B10).

2.4 Interviewee Profile

2.4.1 Employers

27 Employers Profile

Chart A1.1 Employer art form

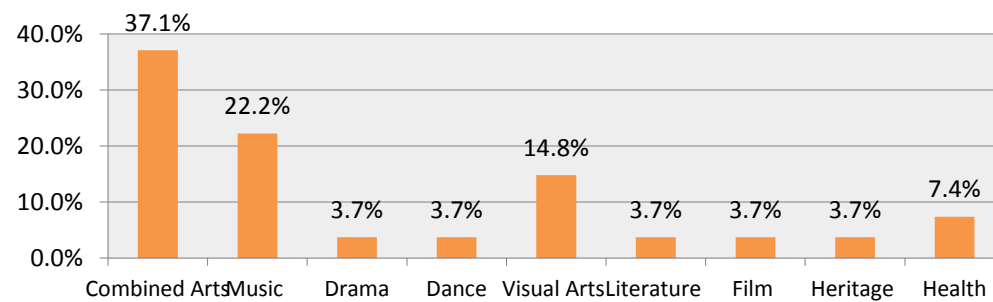


Chart A1.2 Employer Status

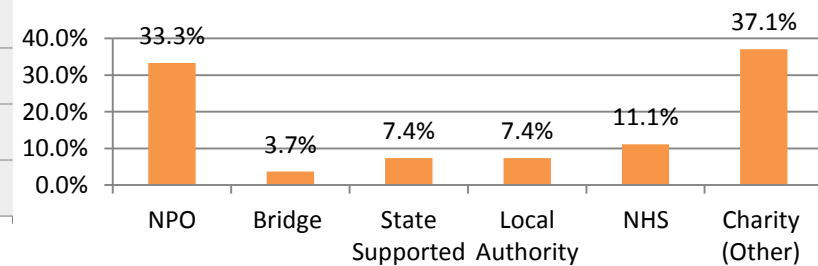


Chart A1.3 **Employer Location**

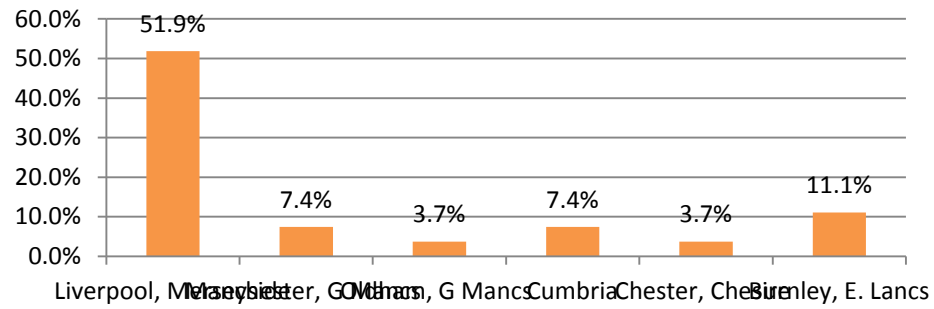
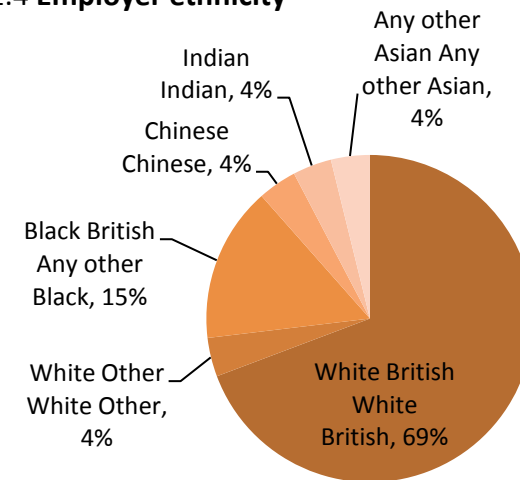


Chart A1.4 **Employer ethnicity**



2.4.2 Participatory Artists - Who is out there?

69 Participatory artist identified and profiled

Chart B1 PA ethnicity

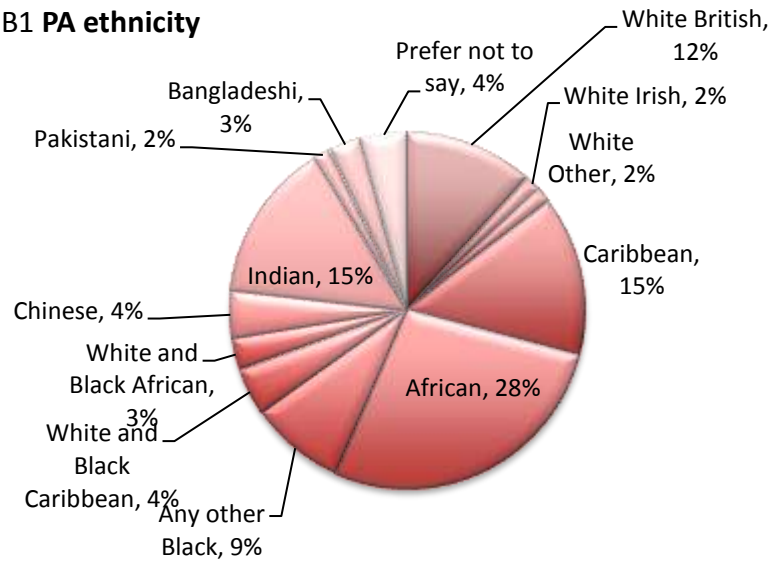


Chart B9 Town

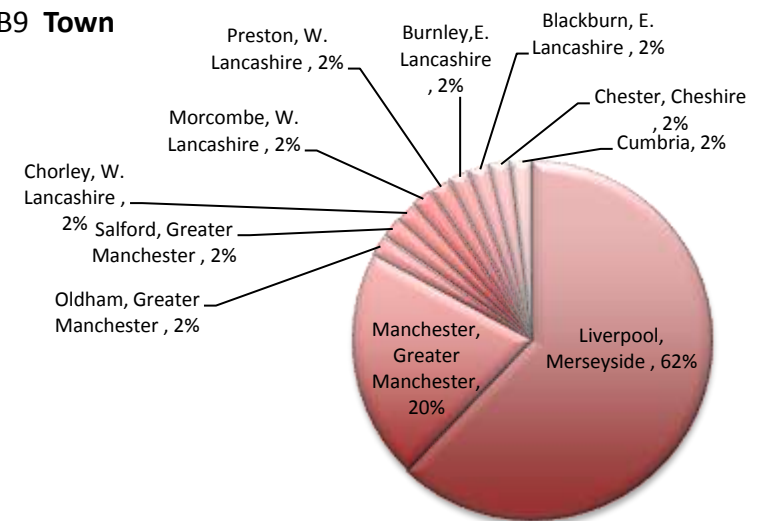


Chart B2 PA Gender

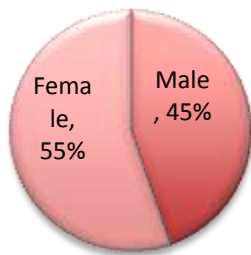


Chart B6 PA born (summary)

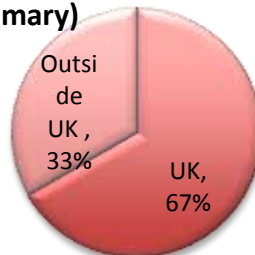


Chart B7 PA born

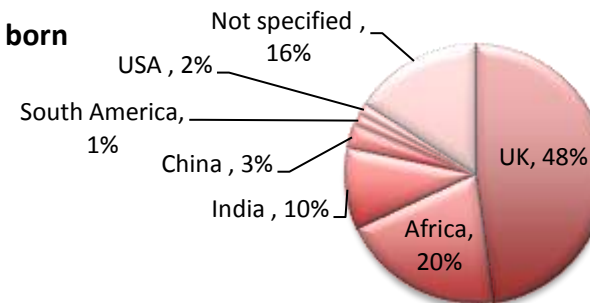


Chart B8 Region Live

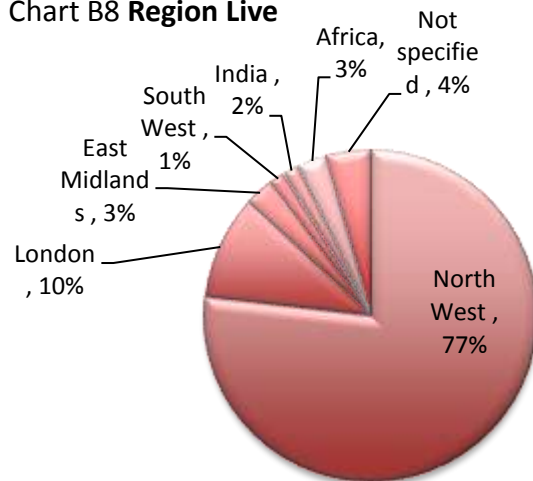


Chart B3 PA artform

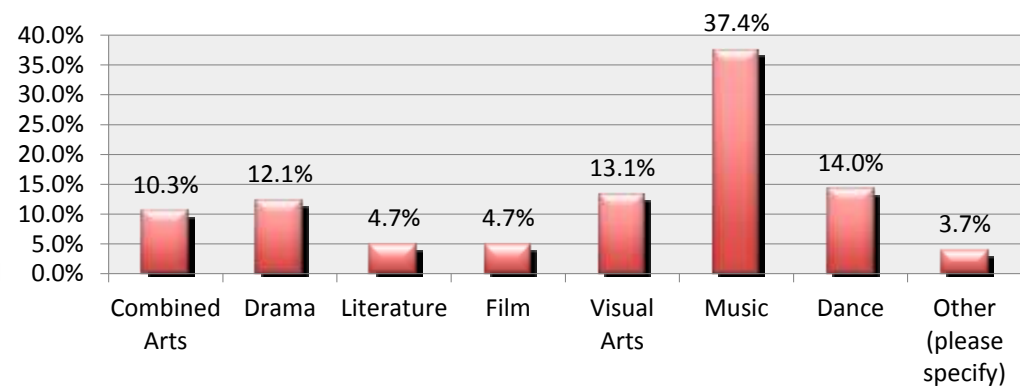


Chart B10 PA employment status

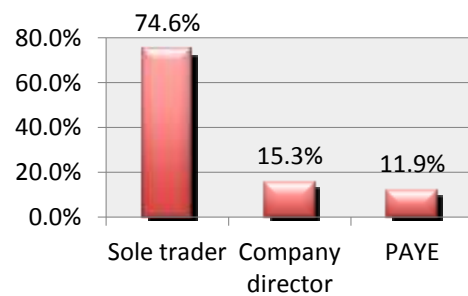
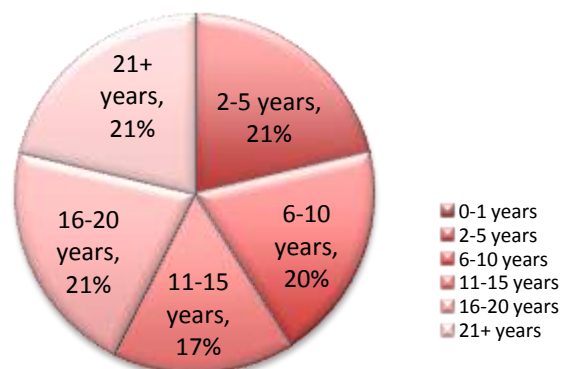


Chart B4 Duration PA have been a practicing



2.5 Limitations

Subjects & Researcher

Research participants may be influenced by the interviewer, the questions or a dominant personality in the focus group. Both participant and researcher bring their own set of preferences and bias informed by their own experiences.

Geography

The scale of the research limits where we can go to find these hidden artists, it does not allow for a full and complete picture to be painted of artists experiences in each region of the North West. Focus has been placed on Liverpool, Merseyside, a small city allowing for a more in-depth study. Throwing a quadrate on geographic clusters in Greater Manchester, Lancashire, Cumbria and Chester, casting a dull spotlight on Manchester and Burnley.

Samples

A quota sample gave us our employers, across geographic cluster, size, artform and BAME led. But how to find hidden artists? A snowball sample technique was used. Running the risk of bias, since arts organisations and artists were asked to recommend other artists, who are most probably friends or employees. If the research were conducted with another group, the results might not be the same. The snowball sample began from more than one un-connected arts organisation / artist, but focused on Liverpool. The snowball sample was wide enough to represent a quota of different cultural backgrounds, artforms, age, gender, career stage and locality. Snowball sampling was continued until saturation point was reached, where no new information was being provided. Any general trends have to be taken in good faith, that the sample has been carefully and purposively chosen.

Control

A small control group of artists from North West non-BAME backgrounds (including those working in non-Western artforms) were interviewed, to identify through elimination what trends, if any, could be attributed specifically to culturally diverse practitioners. The small sample can only hint towards difference, but is bolstered against ArtWorks wider publication findings.

Regional difference considered through convenience sample of 9 London based culturally diverse artists. The goal is not to identify any shared or different experiences. Findings cannot be generalised, they are qualitative findings from a convenience sample that can hold bias. The advantage convenience sampling is researchers insider status.

Cultural Diversity

The study has sought to represent a range of different cultures, but it cannot include them all. It touches on Indian, Chinese, African and Latin American. But makes no account for difference in regions and countries, class and economic circumstance. The experience of a British born culturally diverse artist who's family came to the UK in 1830 is very different from one who has arrived as an immigrant, or one who has arrived as a refugee. Gender, race, class, economic circumstances, family all have a part to play.

Scale

62 in depth interviews with employers and artists, 2 artist focus groups and 61 artist questionnaires needs much more time for analysis than the scope of this research allows. The report can only identify and categorise the top line themes and findings. The quantitative measures have been put in place as a tentative means of testing the emerging findings from the qualitative data, and identifying general trends. Allowing for findings to be triangulated. It is by no means complete, more theories need to be drawn out and tested.

3. Findings

3.1 Inspiration

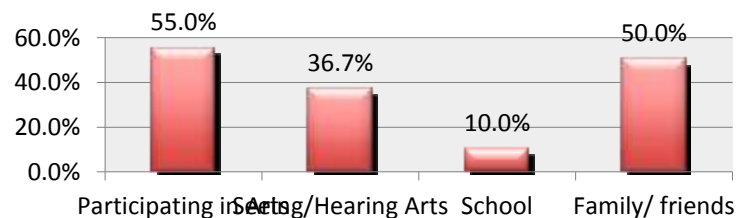
What is the inspiration to becoming a participatory artist?

What are the cultural differences in attitude towards arts and participation?

“I didn’t get into arts, art chose me”
Sandi Hughes

3.1.1 What is the inspiration to becoming a participatory artist?

Chart D2 What made you want to be an artist?



Participating in the arts

55% of artists cited participating in the arts.

- “My education came from Contact Theatre and the DJ community – who were always giving back and sharing. I didn’t ever feel that performance was enough. I wanted to pass the skills on.” Jason Singh
- “I wasn’t sure I could make a career for arts and never wanted to be famous. I was doing shifts in care work. ‘Welfare state international’ introduced me to an alternative world. Participatory art was political. I made a choice to not go down the pro-fame route, it’s lonely and competitive.” Amanda Quigley
- “Going to CADT was a real life changer. It got artists into the can do it mind set for loving arts, culture, socio-political development and yourself as an artist.” Curtis Watts

Family

50% were inspired by family (and friends).

- Kousic Sen “After school I was given one hour to play, two hours to practice – it was compulsory. When there is pressure from your family, it makes you focus.”

They cite an Inherited trigger:

- “My family as musicians goes back 35 generations... you grow with it its part of your life.” Dr Madhu Tanjorka
- “My grandmother was a painter, my grandfather a jazz musician – it’s genetic.” Janiece Myers
- “My elder brother danced... he’s in China, my sister dances, she is in Germany, and I am in the UK.” Lamin Dumbuya
- “It was a dream, in the blood.” Fenfen Huang

- “I started at an early age, inspired by my brother who was a full time musician.” Prathap Ramachandra
- “I have tribal marks, I am from the Yoruba tribe. I wanted to know why my parents gave me these marks. This led me to art.” Oladimeji Adisa

Seeing and hearing art

36.7% of artists were inspired by seeing and hearing art, often through the media.

- “I blame MTV, when I was little I sat in front of it 24/7.” Janiece Myers
- “I fell in love with film, as the only artform available to me. Growing up poor, we had a black and white television, providing escapism.” Priscilla Igwe
- Fenfen Huang always wanted to be a dancer, she loved copying dance from TV.

School

10% are inspired by art in school.

- “I was exceptionally good at art in school.” Hamilla Cassell

Inherent

Many feel art is inherent - it makes them feel.

- “Caribbean dance was and is totally natural to me. It resonates in the deepest part of me.” Sheba Montserrat
- “Art is the only thing that gave me a high, a positive emotion. It got me through life.” Hamilla Cassell

- “With music you do it because you love it.” Dr Madhu Tanjorka
- “Trying to understand what life is all about, that is my catalyst as an artist – not money.” Jason Singh
- “I don’t just want to do anything. I want to do something I believe in.” Olushonde

Socially engaged mission

Inspiration to be a participatory artist is driven by a socially engaged activism.

- “I always wanted to do something social, that helped. I never was motivated by money.” Dr Madhu Tanjorka
- Lina Sebuyange describes herself as “hungry, to empower women and give them a voice. “
- “I am driven by the ignorance on global issues from both teachers and students.” Miso’shi
- Danny Fahey is passionate about using art to influence young people toward a positive lifestyle.
- Francisco Carrasco aims to empower artists and communities through arts.
- “My mission is to empower the community through my classes, I want to help over 50’s. They are not on the scrap heap of life waiting to check out.” Sheba Montserrat
- “I want to pass knowledge on to the young people, so they can be in a better place.” Yaw Owusu
- Watching news of the 60’s USA race riots Sandi Hughes “saw black people spat at, kicked, while they tried to go to school. This brought the artist out in me.”

- “The arts are sidelined. I want it embedded in the mainstream.” Sandy De Silva
- Janiece Myers promotes anti-racism and anti-knife crime through sports and performing arts.
- “You can put a guitar in peoples hands, it changes their perception of themselves. It’s a very empowering, instant.” Amanda Quigley

Artists can see how to make it better, and go about developing projects to do just that.

- “It is not about reinventing the wheel; it is about innovating the way that it is driven.” Peter Ogunsiiji
- “I was coming up with concepts and ideas that were too big for a limited (youth) service. They put up obstacles... It is the reason I left.” (Yaw Owusu)
- Sandy De Silva “took my son to Tate (Liverpool) when he was 3. We did story telling through pictures. This inspired me to develop a course for social workers. To advocate the use of non-verbal communication as the preferred method of communicating with children who have suffered abuse.”
- “My children were doing work on Africa in school, I was invited in to help. I became passionate about this work, because of some of the racist assumptions, I said ‘how can people say this, I have to change it’. I did this not to earn money but to put it right.” Miso’shi

Ultimately the driver is not financial

- “You can’t go into it to make money.” Amanda Quigley

- “It’s not easy being a musician. For me what was most important was the passion. I wanted to follow my heart. I knew I wouldn’t make lots of money. I knew my compromise would lead to a simple life, but a happy one. Even today it’s not easy. There are still lots of compromises. But at the end of the day, when you play a concert, it’s worth it.” Prathap Ramachandra

3.1.2 What are the cultural differences in attitudes towards arts and participation?

Indian

For Indian born artists it is a cultural belief that artists are always learning, and they learn through teaching. Only the best artists teach.

- “Music is something you constantly learn. Most of your compositions come together when you are (performing and) teaching.” Dr Madhu Tanjorka
- “If you don’t teach, you don’t learn.” Kousic Sen
- “By rendering workshops I see what is possible in my artform.” Prathap Ramachandra

Milap fest (Liverpool) bring India’s best artists to the UK to teach children and adults of Indian background. There is a strong audience base for Indian arts.

Indian born artists return to India to continue their learning.

- For Dr Madhu Tanjorka CPD is “keeping in touch with my guru.”

Chinese

There is an established Chinese community in Liverpool and Manchester. Both Pagoda Arts (Liverpool) and China Pearle train white British artists to deliver Chinese culture to the UK Chinese Diaspora and wider Western children in schools.

- “There are very few professional Chinese dancers in the region. I train up local talented North West dancers for China Pearle.” Fenfen Huang

There is a good audience base for Chinese arts. But;

- “The UK public don’t have an idea of what Chinese dance is. It’s important to use participation to help educate...It is very important to maintain tradition. It should definitely be supported or it will die out” Fenfen Huang

Artists learn through teaching.

- “Teaching is great to explore my creative artistic side and work with other artists.” Zi Lan Liao

Artists must visit China for technical training.

- “I have just come back from Beijing Dance Academy Summer School. There are very few opportunities in UK at professional level - I haven’t found them. So China is the best place to go. Things change in China, I need to be kept updated. So I can bring back the new information to the UK.” Fenfen Huang,

Latin America

Participation is inherent in the culture, the line between artist and participant merge.

- “I came from Chile, I was twelve when we came to the UK as refugees ... I can’t tell you specifically when I started, I always did it... Whenever we’d do festivals we’d jam with people who were not musicians. I’d give them lines, it would become an informal lesson.” Francisco Carrasco

Afro-Caribbean

African migrant communities can be suspicious of participatory arts as a means of making money.

- “I want to do something for ‘Congolese Independence Day’, but the community is suspicious if you’re getting paid for it, as money makes the project disingenuous.” Lina Sebuyange

There is a perception that mainstream carnival (be it Latin American or Afro Caribbean) is delivered in the mainstream by white led organisations who are in it to make money.

- “I have no problems with any artists working in any culture, regardless of whether they are from that culture or not, it’s about – why are they doing things.” Francisco Carrasco

The Afro Caribbean community see Caribbean dance as recreational rather than a high artform.

- “The Caribbean community are not always sure what they’re going to get when I say I teach Caribbean dance. Yes I might be teaching them movement they already do

recreationally, however in a dance studio setting, what the body and feelings indulge in at a party, changes when structured in a dance routine.” Sheba Montserrat

In Sierra Leone there is a shortage of dance teachers.

- “There are only four professional dance teachers in Sierra Leone.” Lamin Dumbuya

The breadths of African artforms are better represented in other parts of Europe.

- “When I came back to the UK (from Berlin) I’d hoped for classes in Caribbean dance, but there weren’t any (as yet)!” Sheba Montserrat
- “I took dance classes (in Paris). There were more opportunities there to do dance from Ivory Coast, Mali, Guinea and Senegal.” Tanya Campbell

There is less opportunity to work at a higher-level teaching dance.

- “It would be great to have more Caribbean classes on a more challenging level for my ability.” Sheba Montserrat

African Artists “go to Africa to train and dance with the dance troop.” (Lamin Dumbuya). UK born Afro Caribbean artists go to USA or Caribbean to train in high-end technique.

- “I always danced from a cultural stand point... the English style was not alien, but it wasn’t the way I naturally moved.” Paradigmz had the opportunity to learn by dancing with some of the worlds best black dancers in the states with Garth Fagan Dance. “That’s when I learnt how much the body is capable of, and how low level the training is in

the UK.” He then went on to learn dancehall in Jamaica under Jackie Guy.

There is a perceived shortage of venues and audiences outside Black History Month.

- “The evolution of Caribbean dance has bypassed the Caribbean community. Professional dance events are not marketed to this community. Many are unfamiliar with its present development as an artform.” Sheba Montserrat

British Black and Ethnic Minority Artists

Artists often reference themselves as outsiders, for both being different and wanting to do art.

- “At school I was the only black kid. I was picked on for my hair.” Sandi Hughes
- “I’ve always felt a bit of an outsider.” Janiece Myers
- “If you’re living in a low economic class, whether from a black community in South Africa under apartheid of a black community in Liverpool – who was freer to be an artist? In South Africa no one could put you down, in the culture I’ve experienced – yes you could be put down and blocked.” Curtis Watts

British born Indian classical musician Rishii Chowdhury grew up believing only Indian born musicians could teach and perform.

- “There are a number of classical musicians. Why aren’t they getting work?” Rishii Chowdhury

It cannot be assumed that the UK African Diaspora shares the same mindset. One London based artist gives an example as a member of national network of black film-makers and educators.

“There was a divide ... One member went to Nigeria to cash in on Nollywood, while looking down on Nigerian’s as Christians. We were all African’s from the Diaspora, but you got the sense that people were putting it on, wearing head wraps to mix with the middle classes - re-manipulating blackness.”

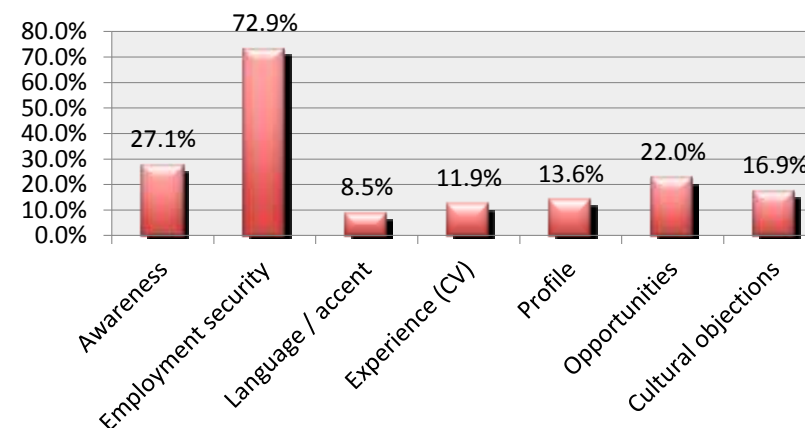
3.2 Route in

What are the barriers to culturally diverse artists practicing in the UK, including refugee artists? How do artists know they can make a living as a participatory artist? What is needed to jump the barriers? The support organisations.

“I don’t think my path has been the norm – be it a BME path or any.” Adeyinka Olushonde

3.2.1 What are the barriers to culturally diverse artists practicing in the UK, including refugee artists?

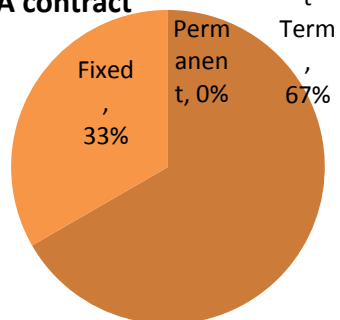
Chart D4 What were the barriers to becoming a practising artist in the UK



Employment Security

72.9% of artists identified employment security as the biggest barrier. 74.6% of artists are freelance (Chart B10). Employers cite 67% of their artists are on short term contracts, and zero on permanent contracts.

Chart C1.6 **Employers PA contract**



Artists said:

- “I’ve got a mortgage. I have to make sure that there is enough money.” Jason Singh
- “I wouldn’t give up my day job.” Tanya Campbell
- “There could always be more classes to teach.” Sheba Montserrat

Employers interviewed demand flexible freelance staff, recruiting on a project-by-project basis on small to mid-term freelance contracts.

Nine employers offer longer fixed term contracts to participatory artists (Appendix C, Table C1).

- Everyman & Playhouse put good practitioners onto contracts. These practitioners form the core participatory artist staff pool. They only recruit outside the staff pool if there is a specialist skill that their staff cannot deliver, like a diverse artform.

Of the nine employers providing fixed term contracts, three deliver creative apprenticeships. Here young people learn to facilitate arts provision to participants.

Awareness

27.1% cite awareness of participatory arts as a career.

- “It is essential to get the message out at pre-school level, there are jobs in music. Raise awareness.” Rishii Chowdhury

Opportunities

22% of artists feel there is a lack of opportunity. Kerry Tuhill, Action Factory, works with refugees housed in Oldham, who say they need more opportunities.

Cultural Objections

16.9% of artists cited cultural objections as a barrier. Parents push their children toward professional careers with job security.

- “My parents were worried I wouldn’t be able to earn as an artists, so I qualified as a software engineer.” Prathap Ramachandra
- “My parents wanted me to do science.” Lina Sebuyange
- “I’m from a traditional Chinese family. My parents wanted me to be in a profession.” Fenfen Huang
- Zi Lan Liao’s father didn’t want her to become a Harpist despite founding Pagoda Arts, “he wanted me to be a librarian.”

- “I come from Africa, Dad said you can’t make it, you have to find something else to do. My Mum was very positive, but my Dad worried, he wanted me to be a doctor or a lawyer. I had to go without dinner if I had gone to dance.”

In one case stereotype played a part:

- “When I was four years old I wanted to be a ballet dancer. My sister said ‘you can’t be a ballet dancer because ballet dancers aren’t black!’.” Sheba Montserrat

The participatory artists interviewed are high achievers, most are graduates of non-arts subjects (see Appendix B, Table B11).

Even Arts graduates contemplate other career options.

- “I never sat down and thought I want to be an artist. I was going to be a bilingual secretary (in German and French).” Adeyinka Olushonde

The expectation is to not find work.

- ‘I was always prepared to be the stereotype of the out of work artist.” Adeyinka Olushonde

Profile

13.6% saw building profile as a barrier. This is especially true of artists moving to the UK who need to start from scratch.

- “If I were in my own country I wouldn’t have to approach organisations, here I do. You have to start to develop contacts until your work speaks for you. If I had been brought up here, I wouldn’t have had to be worried.” Dr Madhu Tanjorka

- “You can’t get a job until they know you.” Sege Tebu
- “When I got here I couldn’t get work for four months. I would go to bed without food. I had no money to travel to college. I got stopped by the police walking through the Mersey tunnel.” Lamin Dumbuya

Experience (CV)

11.9% feel having experience or track record from outside the UK recognised as a barrier.

- “Friends have encouraged me to apply for leadership jobs, because of my CV in Africa. But to get a leadership job you need to be trusted. It is very difficult to get these jobs. For an organisation to give it to me they have to know I have the track record managing people. And it is hard for them to compare the work I did in Cameroon with here. It is a pre-judgment, they assume the UK is more developed.” Serge Tebu

Language

8.5% of artists feel language and accent is a perceived barrier.

- Zi Lan Liao, Pagoda Arts, explains that ESOL is a big barrier to Chinese artists and community.
- “I sometimes don’t get jobs because of my accent. I would say the accent is sometimes used as tools to judge your capacity to delivering a job.” Serge Tebu

Funding

- “Since September I quit my job, and have started applying for funding....but the past six months have been like hitting a brick wall.” Janiece Myers
- “For five years I have been running a community group, Dundun Kini. To take it to the next level I need funding.” Tanya Campbell
- “You can create a project for free, but need the basics in place. My two biggest barriers are; space for rehearsal (at times when the people are free) and expenses to help community participants get there.” Lina Sebuyange
- “It’s great that communities are leading, but not when they are not educated to make informed decisions.” Francisco Carrasco point is participants can only make choices based on their experiences, it is the role of the artist to widen their perceptions.

Pre-judgment

Artists can be pre-judged based on stereotype.

- “I found it difficult being female, and being black as well. I never noticed it as a kid. But as you get older, people judge you.” Janiece Myers
- “In a way people think I go around musing in a beret, because all I do is write poetry. It’s a misconception. I get offended, but not on a personal basis, but as an ambassador for the arts.” Curtis Watts

- “I am a refugee. I get labeled as a refugee artist. This has negative connotations. Some people assimilate refugee events or artist to amateur.” Serge Tebu

Isolation

- “It’s hard to do everything on your own.” Janiece Myers
- “When you are a freelance artist you work in isolation, there is no one to push you or bounce ideas off.” Miso’shi
- “It can be hard without a support structure.” Curtis Watts
- “I need guidance, I am doing everything on my own.” Shawn John
- “Having the project funding doesn’t mean you can deliver the project. The most difficult thing is finding people who are reliable and can co-deliver. I’ve kissed so many frogs.” Priscilla Igwe had to learn in isolation and under pressure. “At BFM, I knew I needed to learn – so much is given, so much is expected. In order to help others, I had to be as good as I possibly could be.”
- “All the support bodies are gradually disappearing. There is no longer a body doing training and supporting artists to do this work.” Miso’shi

Time poor & fatigued

The artists interviewed take back-to-back jobs up and down the region and the UK.

- “I can’t say no to work.” Amanda Quigley
- “It is challenging, you can do an intense day after day after day in schools after school after school, traveling big

distances in-between. You have to buy yourself a break and don't want to say no when work comes up, in case they get someone the end up preferring to replace you." Curtis Watts

- "My wife left because she said I work too much. I am up early and I teach till late." Lamin Dumbuya
- Dr Madhu Tanjorka is practicing "both medicine and music."
- "You can't do social networking when you are really busy." Curtis Watts
- "You can't expect something to come into your lap so you have to market yourself. But you need to have time to work." Hamilla Cassell
- "Last year I tried to lie to myself, to not take on so many jobs, to make and develop my art. Because I teach, I haven't had time to practice and perfect the art." Abby Anne Gacenia
- "Clients expect a lot from artists because everyone has smart phones, but I'm not in front of a computer all the time, I'm delivering. I have to check messages very late." Curtis Watts

Paying Artists

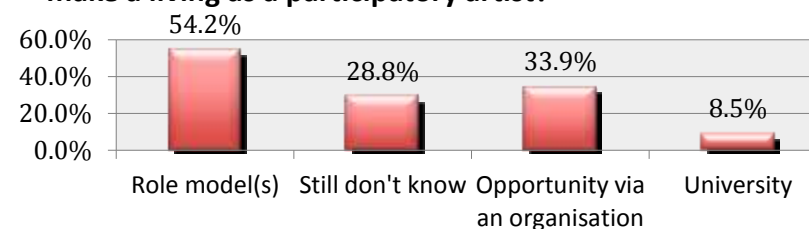
- "Artists have a right to make money. Anyone worth their salt must charge." Danny Fahey
- "I suggested I run a film showcase for enhancement day. The (college) loved the idea until I said I would want paying, they have now gone quiet." Sandi Hughes

- "I was asked to do a session, I explained it was below my usual rate, the client inferred I was a money grabber. It made me think, 'do I not have the right to pay bills?'" Curtis Watts
- "There were a lot of things I didn't get paid for, it was a challenge to get the money to survive." Sandi Hughes
- "Some groups even asked me to pay to perform." Lamin Dumbuya

Watts believes a standardised artist rate is the solution.

3.2.2 How do artists know they can make a living as a participatory artist?

Chart D3 What first made you know you could make a living as a participatory artist?



Role Models

54% of artists say role models are the prime means by which they find out they can earn a living as a participatory artist. But they do more than this, they give artists the belief to challenge stereotypes and break barriers.

- “Tim Josh (ACE) said, “you should be doing this”. I said how can I make a living out of this, they gave me a £1k grant, I bought what I needed to teach. And then the requests came in from schools. It grew, and I had to stop working at the library.” Miso’shi
- After being told he will never do it, Yaw Owusu found people who believed in him and his entrepreneurial vision: “Kevin McManus, Liverpool Vision, opened doors. He understands I don’t fit in a box, that I am somewhere in-between. Stephen Nichols, Bizz Fizz, was the first person who got nothing for speaking to me, he did it because he wanted to help.” Yaw Owusu
- Lamin Dumbuya was given full and unrestricted access to employers by a veteran artist who believed in him: “Maxine (Brown) has helped me lots, in 2006 she gave me teaching in the MDI Summer School. Maxine introduced me to the all the companies. When she couldn’t teach (maternity) she sent me. They have stopped using Maxine and started using me. Sometimes she complains!” Lamin Dumbuya
- It was Peter Badjo that helped Tanya Campbell believe that West African Dance was a high artform. “Nii Tago : He is a professional Ghanaian singer, musician and dancer, who has his own company, Frititi, Adzido, ‘Peter Badjo’ (used to do summer school of African dance) who takes his art seriously ... he makes you understand that West African Dance is a higher art form.” Tanya Campbell
- It was Roopa Panasar that helped Rishii Chowdhury believe that UK born Indian Musicians can perform and teach: “I met British born citar player Roopa Panasar...she encouraged me that there is a pathway. She has connected

me to the musicians and is a massive form of inspiration. Her teacher is a major oracle Bharambir Singh. He has nurtured British born players.” Rishii Chowdhury.

Opportunities to do participatory arts

Opportunities signposted 33.9% of artists into participation.

- Then Radio City presenter Shawn John said; “Radio opened the door to all creative arts ... music, acting. It is how I met Rebecca (Rebecca Ross-Williams, Community & Theatre Director, Everyman & Playhouse) as a mentor on a workshop she was running. She gave me a chance to work on a community theatre production.” Everyman created the opportunity for John to work with Black Box Theatre Company (Liverpool) who cast him as Othello.
- Annapurna Indian Dance Company (Halifax) introduced Ramachandra to workshop delivery in 1998/99, “I didn’t know what a workshop was then.” Prathap Ramachandra
- A very good friend of Danny Fahey’s recommended Danny work for ‘Advanced Childcare’, who support looked after children. “The work gave me the positive feeling of giving back.”
- Unity Theatre Liverpool gave Fenfen Huang the opportunity to produce her first show in 2006. They are doing the same now for Lina Sebuyange.
- “FACT have helped loads, and have leant a lot of equipment.” Sandi Hughes
- “I met another guy who was in contact with CAN, he recommended me to them.” Serge Tebu

- Kousic Sen explains that he was recommended to come to the UK from his teacher. He had heard of Milap through his network back home in India. “The amount of work Milapfest is doing for Indian dance and music is amazing.”
- 20 Stories High provided training, performance and writing opportunities to Curtis Watts, he has now come full circle and sits on their board.
- “I had an opportunity to do voluntary work with Brouhaha International (which eventually led to full-time paid work). I have now gone full circle with Brouhaha as last year (2013) I was invited to join their board of trustees.” Adeyinka Olushonde
- “Positive Impact got me mentoring peers...part of the Arts Award.” Janiece Myers
- “I dropped out of school and I was signed to Virgin Media.” Danny Fahey

Still don't know

Despite working in the sector for many years, 28.8% of artists believe that there is no security in their chosen profession.

- “I don't, you are never stable, always vulnerable – it is a volatile career.” Curtis Watts

So why do they persist? Because they will not or cannot do anything else:

- “There's no job I could do instead.” Curtis Watts
- “If dancing was about making money I would have given up a long time ago. I don't have a plan B. Performing and teaching is the only thing I do.” Sheba Montserrat

University

Formal education (University 8.5%) directs artists into participatory arts.

- “Through studying at iRIE and as a course tutor in a community college.” Sheba Montserrat
- “I gained a lot of knowledge through my course of study at LIPA, through the many role models that I came across and through life/work experience.” Adeyinka Olushonde

Tutors in formal education are role models.

- “My tutors (CADT) were Francisco Carrasco and Gerald Bezevecumo, they gave me immense support, it was a life changer.” Curtis Watts
- “I gained a lot of knowledge through my course of study at LIPA, my tutors Roger Hill and Nick Owen were a power house for me at LIPA.” Adeyinka Olushonde
- In Lina Sebuyange's final tutorial her tutor said; “you have this project (I Am a Voice), it's so good...but if you leave it there, it's just going to be a good project.” On graduation, Lina's mission has to be to take it forward “mixing artists, actors, community, is something I have never done before. The work is unique.”

Other

Some artists accidentally fall into participatory arts.

- “I fell into it.” Janiece Myers
- “I fell into community arts, and surprisingly found it a lot more fulfilling than what I had initially been planning for my

life, because it was about meaningful relationships.”
Adeyinka Olushonde

Some always knew they wanted to teach.

- “When I was in college I wanted to be a teacher.” Lamin Dumbuya
- “When I went to see my training master Zebson Pindy, the man who made me the man I am today, at seventeen, I told him I wanted him to make me the greatest artists in ten years.” Serge Tebu was inspired to set up his own Music Academy in Cameroon, Central Africa. “I set up the Jazz Academy in 2003 when I finished training as a musician, in association with my teacher. I set up a studio for recording, I did tuition, music theory and recording.”

For others, especially Indian artists, teaching goes hand in hand with performing, they get paid by default.

- Kousic Sen started teaching grade 9, accompanying his mother’s vocal classes in Calcutta. It gave him pocket money.
- “I would get paid work for doing assembly, they would ask me for more. I’d say I can’t, I need to go to work, they said they would pay me.” Francisco Carrasco

The exception is for those who feel pushed into participatory arts.

- “I got offered a job in mental health, which I preferred. But in the end I decided to be skint and just practice my art. I had been given a two-year free studio through Arts Council England. But I didn’t like the placement, I was in a school. I think they wanted a teacher. So they had a free teacher

two years. I tried to put my foot down, it wasn’t pleasant. If you have a placement it’s meant to be clear.” Hamilla Cassell

3.2.3 What is needed to jump the barriers?

Turning point

Each artist describes a turning point that moves their career trajectory toward arts and participatory arts.

- A 2003 grime artist tour for Blues and Soul Magazine was Danny Fahey’s turning point. “I was 21 or 22 at the time. It was the first time I realised the impact of my work ... both the positive and the negative. This was my first taste that what I did musically had quite a bit of impact.”
- Internationally renown Indian Classical Tabla musician, Kousic Sen’s turning point came “at the point that I graduated in Cost Accounting, I didn’t know which way I should go. I went for an interview for an accountancy firm. The interviewers asked whether music was my hobby. I said ‘it’s not a hobby, I play Tabla’. They said I couldn’t do both. That was the turning point. I knew I wanted to do Tabla.” The interviewers attended Kousic’s next concert, they told him he had made the right turn.
- Beat box artist Jason Singh made the choice to leave home (Manchester) to take up a residency at V&A museum. “You have to go where the work is, it was a massive risk taking the job. I had to choose to be an artist.”

- Fenfen Huang came to Liverpool University to do BA Environment and Planning, “at University I joined ballroom dance team. I realised it was what I wanted to do.”
- Adeyinka Olushonde chose LIPA “I realised you needed to do something you loved for work, so it won’t feel like work. So I decided that I wanted to be an actor.”

Self-belief

- “Maybe it’s like the dream espoused by America’s founding fathers, if you work hard, you will always succeed. I have always believed there will be hard times. But you need confidence + competence = opportunity²” Adeyinka Olushonde
- “I believed in myself, and I was told I was good, so that encouraged me to continue.” Adeyinka Olushonde
- “Belief and passion, I had an idea, proved it to myself through the outcomes of the young people – the healing process.” Sandy De Silva
- “I always had the cornerstone of what I am about, what I can do - either create something great or I inspire something great. It’s a line of progression, taking each year bigger challenges, each step builds. I want to continue doing great work.”
- A qualified software engineer, Prathap Ramachandra was determined to make it as a musician.
- “Being a black person in the UK, I feel I have always been outside the cultural norm. I’m not culturally Nigerian (although I was born there), but equally in the UK I don’t fit the norm...This provides a mental barrier. And I could have dealt with it in one of two ways. Got angry and given up, or turned tenacious. I have been lucky, but I have also been quite tenacious and made a lot of my own luck.” Adeyinka Olushonde
- “I did Snowdon in my second summer. I saw the mountain like my third year. Yes, you’re going to be out of breath. When you get to the top, that is you graduated. At the top, there is another pain - you have to go down. I saw this as another step in life. You have to climb through, and find different ways of climbing until you get to the bottom.” “I’m angry and hungry to break boundaries. I want to be proud of myself – that I took that risk. It leaves you nothing to do but to keep going, and battling.” Lina Sebuyange
- Despite being punished as a child for pursuing Dance Lamin Dumbuya “I loved it so much I wouldn’t give it up...Dad agrees with me now, he’s proud, he tells everyone ‘my son is a dance teacher’. So You Think You Can Dance’ is a competition in my home country (Sierra Leone). The winner got to come to the UK to study. I didn’t want to put my name to this, because it’s such a struggle over here, which may become a negative experience for the person who wins it. I feel they need to be the right person, who can go through obstacles.” Lamin Dumbuya
- “I deliver. I don’t do anything that I don’t think isn’t right. If I don’t believe in it (audience, hunger, way done is wrong)

Guts & determination

Being an outsider turns you tenacious

no amount of money will make me take it on. It's what people remember." Yaw Owusu

- "I came to the UK in 2006 and couldn't speak the language. My first language was music. In Oldham library I noticed there was a 'language day', I told them I was a musician - "ok if I bring my guitar?" I ran home and got the guitar a friend had given me and played four songs. That day I had my first student." Serge Tebu

3.2.4 The supporting organisations?

All employers interviewed offered some form of support or training to participatory artists, be it formal, in formal or for young people and emerging talent. Only one organisation (Global Link) provides a targeted scheme that exclusively supports emerging BAME talent to gain the skills and experience to develop as participatory artists.

- 'Southern Artists and the Global Dimension' programme by Global Links provides training and employment opportunities to BAME artists in schools. Local libraries, online global artist network.

Artists listed the arts organisations that supported their entry into sustainable careers in participatory arts.

- In Manchester the key players are CAN and Contact Theatre.
- In Liverpool Milpafest, 20 Stories High, Black E, Urbeatz, Writing on the Wall, Windows, CADT, LIPA, Positive Impact and Unity Theatre.

- With Global Links, Blue Jam and Sound Wave in Lancashire and Cumbria.
- Both Local Authorities and The Princess Trust has played a crucial roles.
(Chart 5D) (Appendix D, Table D5 other) (See 3.2.2 Opportunities)

Chart D5 **What organisation(s) supported you to make a living as an artist?**

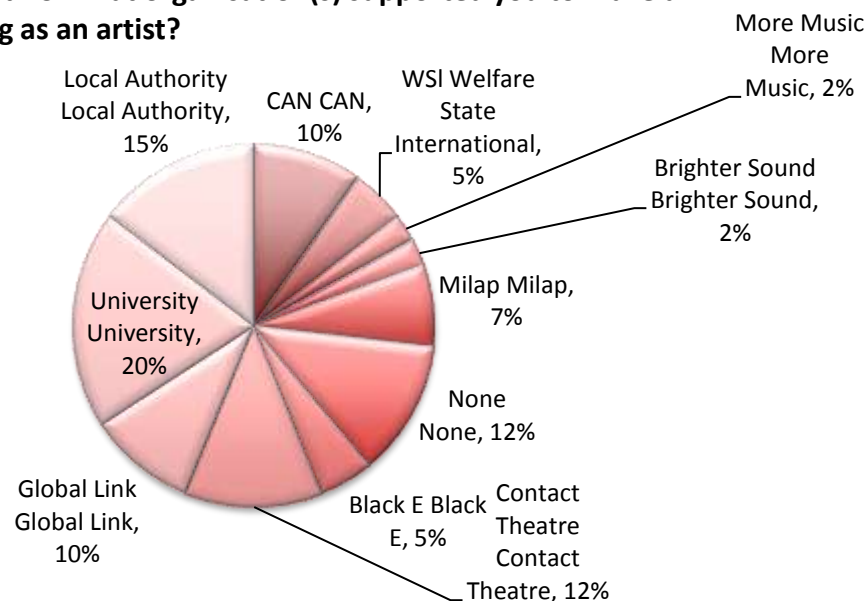
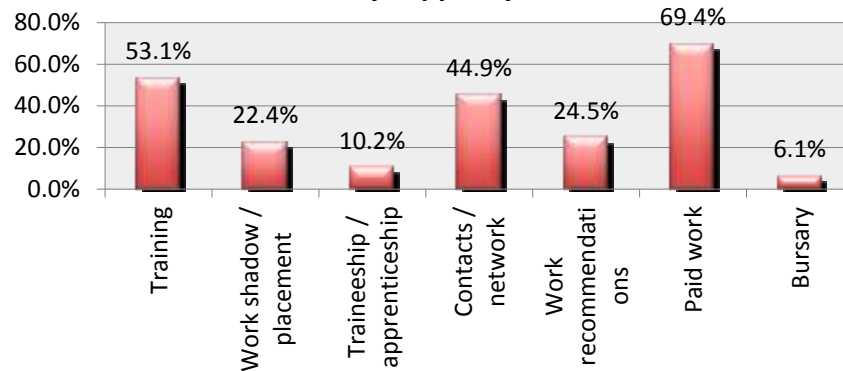


Chart D6 How did / do they support you?



Youth training into employment

Participation, leads to peer leadership opportunities. Peer leadership leads to paid artist facilitation work and project management

- “Positive Impact got me mentoring peers...part of the Arts Award.” Janiece Myers
- “Contact Theatre has the Young Actors Company, the young people would start with the intention that an agent would scout them. But their process of personal development was mind blowing and some would come full circle and become artists, writers, director, project managers, facilitators.” Danny Fahey
- “Tate Liverpool’s ‘Taste of Tate’ worked with young asylum seekers to use their collection as inspiration to make dishes that represented their culture. From here two young people (Polish and Chinese) progressed into ‘Tate Collective’, which offers paid work programming and project managing arts events. Two of twenty young people

now have BAME representation.” Alison Jones, Programme Manager for Public and Community Learning, Tate

BAME participation on these schemes varies according to the localities ethnic demographic.

- Collective Encounters targets North Liverpool and St Helen’s, which is predominantly white working class. Mainstream schemes attracting more white British young people, often from middle class backgrounds.
- This is also the case with both Minerva Youth Theatre
- Young Everyman & Playhouse had 98% white participants until targeted engagement activity re-addressed the balance to 20% BAME. Targeted schemes are most effective in engaging BAME participants, who are then progressed into mainstream schemes.

Other youth models include:

Creative Apprenticeship: Schemes are increasingly being formalised.

- Collective Encounters and Pagoda Arts provide apprenticeships for two emerging talent per year, Tate Liverpool provides a shared apprenticeship with DaDa Fest. Peskhar Productions, Sound Wave and Brighter Sound provide placement opportunities to their trainees.

Informal: Informal schemes offer flexible bespoke personal and professional development opportunities in kind, on a needs basis.

- Blue Jam offers informal (unfunded) mentoring to help emerging talent gain the confidence they need to find their

voice. They support six young people at any one time. Regularly mentoring one young person per week for two hours. They also guide 'occasional's' who are young people who have moved outside of the region (often to London doing degrees).

- Urbeatz progress young people into the creative and cultural industries. "We leave the generic work to the youth workers. It's not just about getting an Arts Award. You have to be able to progress that talent." Yaw Owusu

HE: Eight employers interviewed have strong links with Higher Education, often supporting under-graduates and graduates. Two deliver modules to students:

- MDI deliver Hope University's Community Dance module
- Global Dimension delivers in Initial Teacher Education at University of Cumbria

Training into employment

Artist training leads to paid artist facilitation work and project management.

- CAN 'Do It' Refugee Training: Serge Tebu explains, "CAN were doing training mainly for refugees and asylum seekers to prepare them to the UK work environment and to give them exposure and profile. They gave me training on how to run workshops in schools and the community. When I finished the training there was no job straight away. It took two years. This was not fast it was very slow. And I was not doing any jobs outside of the arts. My first job was with CAN, teaching young people recording techniques. CAN

exposed me to other organisations." Serge is currently working on a profile participatory arts project for CAN as a musical director.

- Milapfest provide paid work in both teaching and performing, contacts and work recommendations and mentoring. "Milap have been proactive in recommending me, given me visibility, professional performance and workshops They are also very supportive." Dr Madhu Tanjorka
- Brighter Sound progress their trainees and support artists into Music Leaders. Music Leaders are given the skills and experience to manage artists, speak to partners, and evaluate projects. Progressing to Super Music Leader, who is an artist with five years plus experience. They are given the same level of responsibility as Music Leaders but a higher rate of pay.

Bespoke: Support is offered in the form of 1-3 day courses. But it is also offered in the form of 1-2-1 advice over longer periods.

- DART is run by polish arts consultant Ewa Witaszek She provides a bespoke support programme: Supports talented, emerging artists throughout Lancashire and Cumbria. Getting artists' work shown, developing a professional Portfolio, advice and training on networking, assistance to access funding.
- Tyler's Business in the Arts: North West has provided arts consultancy to artists and arts organisations in the North West since the 1980's. She has observed that there is an increased demand for Quick Fix initiatives. This is because it works for the time poor, is admin light and a free service.

Tyler said; “Artists come to us when they need advice on whether to sign a contract, they are less likely to have the time to review their PR strategy.” She notes one-to-one, quick fix, is the area of support individual artists prefer. As soon as you put them in a room with lots of different size organisations they start to feel out on a limb.”

R&D: Five employers interviewed provide artist support in the form of research and development incubator space or residencies for artists to develop their practice.

- Metal Culture provides residencies to socially engaged artists. Sumuya Khader is 22, and has just won the Liverpool Art Prize and a residency with Metal. Where she is co-creating a photography project with young people from Norris Green housing estate in Liverpool. She is also part of Tate collective.
- MDI ‘Take it to the HUB’ scheme delivered support through a peer-to-peer model.

Workforce development

The freelance artist pools are often offered informal professional development. Time and resources are cited as the limiting factor in extending this offer.

- Sense of Sound doesn’t deliver formal CPD, yet they have actively supported all their artists to develop, with training and access to knowledge. Artist Director Saphena Aziz understands the pit falls of providing informal support, “sometimes artists don’t see our input into their

development, because it’s given informally on a needs basis. This means they don’t always see the value”.

Artists gain through employer led initiatives.

- Alder Hey Hospital provide a pairing up service for artists and healthcare professionals. E.g. Liverpool Philharmonic musicians paired with play specialists over six months. Healthcare professionals gained confidence using instruments with children; tools learnt included strumming a guitar cords to support child asthma attacks.
- Collective Encounters have worked with participatory artists and carers over two years to develop a Carers Toolkit of games and strategies for support in Dementia: ‘A Pocket Guide to Arts Activities for People with Dementia.’

Larger organisations provide staff training, but it is still on an ad hoc basis.

- Tate Liverpool delivers (irregular) CPD to their learning staff facilitators (participatory artists). Their next round of training will be delivered on completion of a new recruitment programme. They will receive training in the learning methodology of Tate, practical session delivery, disability/equality training and support through a buddy system.

Network

Networks provide access to collaborators, employers and employment opportunities.

Local authority arts teams, arts consultants and arts organisations provide access to networks, potential partners and sales platforms (such as markets).

- Culture Liverpool hold three information sharing events per annum, entitled 'Cultural Gathering'
- Writing on the Wall hold an annual 'Creative Planning Meeting' for artists, arts organisations, participants and audience.

The current funding climate has threatened or closed valuable networks who recommend BAME artists to employers.

- 'Shisha' was a regular source of culturally diverse participatory artists and programming for employer MPA. They lost NPO funding. MPA director Hunt said, "this left a big hole". Their former deputy director / curator Khan Fareda is now a MPA trustee and is an invaluable source of Anglo-Asian participatory visual artists in the North West.
- Other agencies are trying to fill the gap, such as Green Cardamom, but they are not based in the North West'.

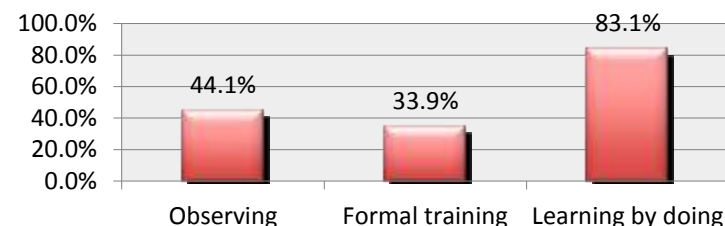
3.3 Learning to be a participatory artist

How do artists gain skills in participatory arts? What are the incentives and barriers to undertaking CPD? How do they find out about CPD? How is best delivered? What support do they currently need?

"I learnt on the job. If you do it frequently enough you will learn it." Miso'shi

3.3.1 How do artists gain skills in participatory arts?

Chart D7 **How did you gain the skills/ experience needed to get work in participatory arts?**



Learning by doing

83.1% of artists learn on the job, often describing it as in at the deep end, self-learning or reflective practice.

- "Everything I have learnt has been through personal learning." Prathap Ramachandra

- Lina Sebuyange describes herself as her own role model. “I have thrown myself in at the deep end and done it, worked out how to do it on the way, and want to do a lot lot more to realise my ideas.”
- “I did ‘Strive to Succeed’ workshop with Urbeatz. There were a lot of young people from under privileged backgrounds. Some were very abrupt. It was a great training ground. I feel I can teach anyone, and go into any school.” Janiece Myers
- “When I worked as course tutor in a community college, I was thrown in at the deep end, and managed to find my way through. Being a dancer, I always land on my feet!” Sheba Montserrat
- Priscilla Igwe leant on the job managing projects; “it was so hair raising at the beginning. At the height of my belief I would start speaking to someone, they would believe in me, and I would get a job. Then I would scramble to deliver – learning as I went.”
- “Self learning through teaching. And learning through the people on the course.” Sandy De Silva
- “Some say they need to go to teaching college. I work with NQTs and I can see I have gained the theory from the practice.” Miso’shi
- “Learning to break movement down to its essence has become my forte. I create my own dance exercises and teaching concepts.” Sheba Montserrat
- “Understanding of artform (at basic level thoroughly) is important for teaching. How do you break it down into it’s simplest form? This is something very difficult to do. South Indian must be so complex for a one year old. How do you

explain that in 45 minutes? That is what has made me excited about exploring workshops and workshop skills.”

Prathap Ramachandra

Formal training

44.1% of participatory artists gained skills through formal training.

Further and Higher Education:

- “LIPA gave me the tools.” Adeyinka Olushonde
- At LIPA “we learnt ways to facilitate, to know your group.” Lina Sebuyange
- Curtis Watts did formal training at CADT

Employer training:

- Shawn John learnt to teach on the job at the DJ college, but they put him through his TDLB Assessor Qualification at Knowsley College.
- CAN “gave me training on how to run workshops in schools and the community.” Serge Tebu
- Advanced Childcare helped Danny Fahey get his NVQ level 3 in Health and Social Care.
- Education agencies “gave artists accreditation certificates.” Miso’shi
- “I got project management from my degree, but not fundraising and financial management. I learnt from my early employer Brouhaha.” Adeyinka Olushonde

Observing

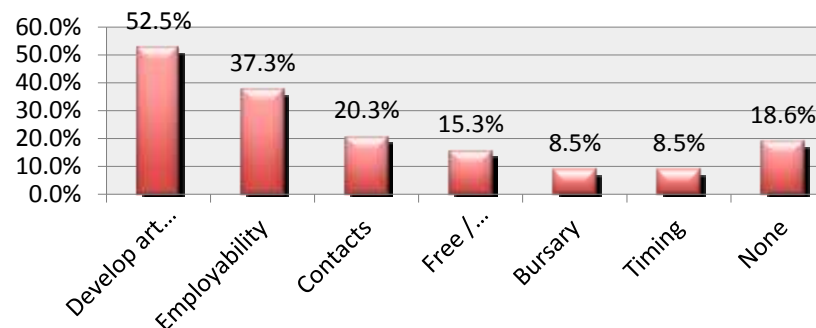
33.9% of artists learnt through observing role models and teachers.

- “Observing role models.” Tanya Campbell
- “I like to go to other artists workshops, exchange and share ideas, look at how I can improve my work.” Lamin Dumbuya
- “I am not trained as a teacher, but my parents teach. I think I have picked it up from them.” Dr Madhu Tanjorka
- “My skills came from childhood. I would sit in class from beginning to end. I followed the procedures that my teacher would do.” Kousic Sen
- “My Mum is a lecturer, I got lots of teaching technique from her. I assisted Roopa Panasar at Summer school.” Rishii Chowdhury
- “I have been very lucky. I have been able to work with and share experiences with some of the most inspiring and talented directors, musicians, carnivalists, artists and dancers.” Francisco Carrasco

3.3.2 What are the incentives and barriers to undertaking CPD?

- “I am always open to new lessons and excited when learning something new, be it from a master of their craft or a seven year old.” Francisco Carrasco
- “CPD is a must.” Pricilla Igwe
- “I am constantly learning, I always have to work on it.” Curtis Watts
- “I am addicted to courses” Amanda Quigley

Chart D8 What's the incentive in undertaking professional development training & support?



Develop Art

52% undertake CPD to develop technique in their artform. This is in response to a need to keep up to date which links to employability.

- “Further my art.” Tanya Campbell
- “I want to keep developing. Learn, adapt, explore. If that stops, then me growing as an artist will stop.” Prathap Ramachandra

Employability

37.3% undertake CPD because it will enhance their employability.

- “I have not made money for a few months, so I need to think differently. I went on a scholarship to Italy to learn marble carving. It’s a skill I wouldn’t have gained, that pushed my work and profile forward.” Hamilla Cassell
- “I think how will it inform my career, help me do my job better.” Adeyinka Olushonde

- “You have to invest in what you do. I have seen some artists deliver the same workshop again and again and again. Unless you are willing to develop your practice, your work will become old hat.” Danny Fahey

None

18.6% of artists did not feel there was a need for CPD.

Contacts – Network

20.3% felt the biggest incentive to undertake formal CPD was to make contacts.

- “I went to speak to CAN, and started in a training placement. Now I have a job as a project manager. If you are not part of the network, you don’t know what is happening.” Serge Tebu
- “Meeting people doing your work. It is motivational.” Lamin Dumbuya
- “I’m not getting enough work because I’m not good, but because I am not known.” Serge Tebu
- “I like going to more professional workshops, where I can exchange ideas, if I am free to do it.” Lamin Dumbuya
- “I think it is beneficial for people and organisations to develop networks, to network artists with other types of people and sectors.” Adeyinka Olushonde
- “When artists have to meet each other there are always overlaps. But you don’t want to feel like competition. You want to enrich.” Danny Fahey

Cost

Cost is a barrier, 15.3% are want free CPD or 8.5% bursaries.

- “It depends on what stage you are. I have done a lot of self-funded training to get it started. But I now need it funded, because time is so precious.” Dr Madhu Tanjorka
- “It’s a gamble knowing whether the training will be worth the travel and the parking, and the day of income lost.” Curtis Watts

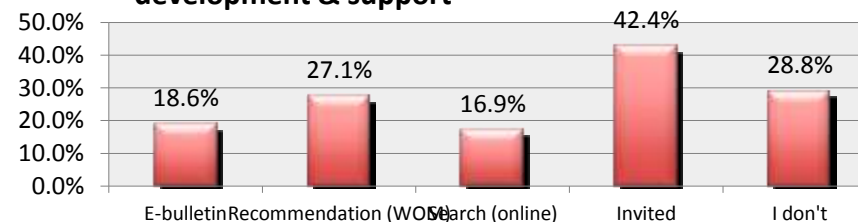
Time

Artists are time poor. 8.5% consider time as their biggest barrier to attending CPD.

- “Sometimes when I don’t get to go to a seminar (because of work) I am gutted.” Lamin Dumbuya

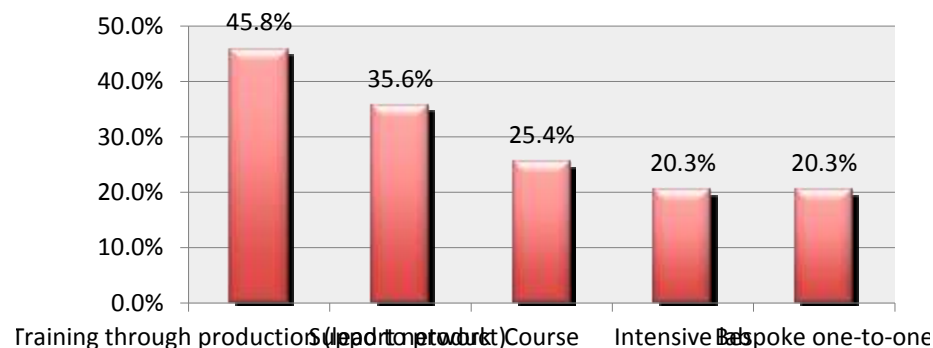
3.3.3 How find out about CPD?

Chart D10 How do you find professional development & support



3.3.4 How is best delivered?

Chart D9 What delivery do you prefer?



Training through production & network

45.8% of artists prefer training by doing, 35.6% would like to do this while sharing skills with like-minded practitioners.

- Prathap Ramachandra stresses that when you get older it's much better to share skills and learn through doing. "The most useful is to gain practical experience, so that you can then go and use it in a project."
- "I don't want to feel restricted. I need help...this would be delivered ideally through a support network." Shawn John
- The only benefit would be to reflect, re-live what works and doesn't work (with like minded people)." Miso'shi
- "It's important artists work with different disciplines. Have dialogues, not just collaboration. Artists need to be open." Jason Singh

Artists prefer informal training and networks.

- "When I am in London, they let me just jump into classes. It's informal, I like that." Lamin Dumbuya
- "Generally I don't like formal training." Curtis Watts
- "Self organise a network - I have been to support groups that drain me." Sandy De Silva

Course, Intensive lab

25.4% like a course format, 20.3% prefer an intensive (play) lab.

- "Bespoke small workshops – skills based, practical, with other artists. Meeting like minded people in this" Sandy De Silva

1-2-1

20.3% want 1-2-1 advice and guidance.

- "I want bespoke 1-2-1 with guru, courses and groups you do a lot of stuff that is not relevant." Dr Madhu Tanjorka

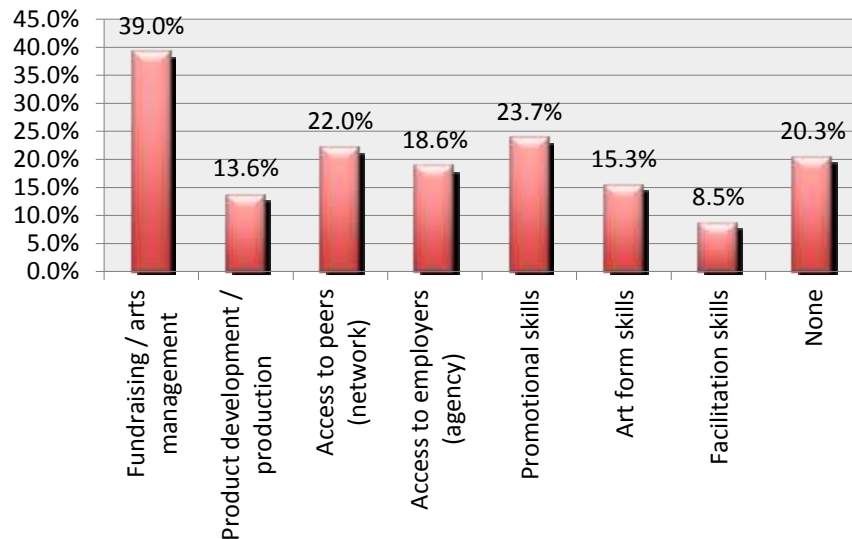
Trainers

There is a demand for good trainers

- "They need to have something interesting to say, and a strong delivery style." Adeyinka Olushonde

3.3.5 What support do they currently need?

Chart D19 What support do you currently need?



Fundraising & arts management

- 39% need fundraising skills
- “There is not enough help in managing careers.” Shawn John
- “I need to know how to file for tax, and collate my paper work, what is taxable? Do I need to be a corporation? What about public liability?” Lina Sebuyange
- “I need mentoring, someone to help me get my business idea off the ground.” Janiece Myers
- Events Management - Sheba Montserrat

- “I’m interested in music, how they manage groups and produce festivals. I’d like a placement to learn.” Tanya Campbell
- “Fundraising support.” Fenfen Huang

PR

23.7% need promotional skills, 18.6% need access to employers.

- “How to approach schools.” Mis’oshi
- “PR and access to employers.” Priscilla Igwer
- “My marketing is not strong enough.” Serge Tebu
- “I’m not using the right language to sell myself.”
- “Bespoke marketing support.” Fenfen Huang
- “Can you set up an agency? Need an online bookings mechanism, with a disclaimer for fee cancellation. Standardised fees, so that you don’t get singled out as difficult.” Curtis Watts

Network

22% need a network, pitched at a high level.

- “Not relying on official networks. I wish there was more support for creative thinkers who have run businesses.” Yaw Owusu calls for a high level creative innovators network/ share lab.
- “Network events are valuable, but there are levels of artists, and this needs to be taken into consideration, giving artists the respect they should have.” Francisco Carrasco
- Priscilla Igwe recommends model like TNB, support for high level achievers with production funding attached. Ideally through bespoke 1-2-1, plus intensive and one off sessions.

- Danny Fahey recommends a 'community of practice' that includes: collaboration, knowledge sharing, signposting, that you develop each other, support around lesser funding, Cluster artists
- "A paid artist forum would be valuable. It has to be paid because you lose paid work to attend. You can exchange ideas proactively. What works / what doesn't work, how to go round the problem. With people of the same mind-set. My experience will also benefit other artists. " Miso'shi
- Conference - "meet other like minded people, mix with people who are isolated, yet doing amazing work. I want to come away inspired." Sandy De Silva
- Shawn John is in a position where he needs an international network to help him find work, and stronger management.

Support with secondary trauma

- Sandy De Silva recommends her (Tate) Opening Doors model for participatory artists with a support network and refresher day. "Employers of participatory artists need to understand the importance of secondary trauma. Artists don't get any counseling, they are working with traumatised people, and who counsels them?"

None

20.3% of artists do not feel they need support.

Practice, R&D

Artform skills 15.3%, development 13.6% - artists understand it is crucial to keep up to date in their practice.

- "Creating the collection and expanding to put my concept into my music." Janiece Myers
- "I choose to do this for the projects that I am working on at any one time." Curtis Watts
- "More research and development time...I want to challenge, develop and explore." Hamilla Cassell
- Fenfen Huang needs professional development training and Masterclass from Chinese dancers so she can train other dancers up. "I would love to study a course with Matthew Bourne, I would like the to tell Chinese stories and make them accessible like Bourne does."

Pedagogy

8.5% artists would like to develop facilitation skills through sharing. And cultural exchange.

- "You need opportunities to practice what you have learnt.... Share ideas on curriculum and classroom management." Miso'shi
- "I would really like to get more experience as a workshop leader. Working with other workshop leaders, sharing skills, dissecting what works." Prathap Ramachandra

Artists expressed a desire to know more about western terminology and technique.

- "I would like to improve my knowledge of Western music - Western notations, and how to apply it to Indian. Plus learn Jazz theoretical practice." Dr Madhu Tanjorka

- “I’d like a course on composing Western music...how it works, giving formal training.” Prathap Ramachandra
- “Movement – physical anatomy from the past” Sheba Montserrat

Digital & Technical skills

- “Digital skills.” Tanya Campbell
- Sandi Hughes needs archive support, digitising extensive archive of Liverpool’s underground cultural and political events from the 70’s to 2000. “I want today’s younger generation of gays to pick up the archive, and bring it bang up to date.”
- Technical lighting “Just to be able to speak the language.” Sheba Montserrat

Advocacy

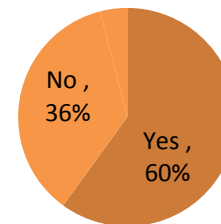
- “We need advocacy, to help make the case for funding, what we do is still needed (Multicultural teaching).” Oladimeji Adisa

3.4 Levels of work

How much work is there? What is needed to find work? Where is the work? What are the keys to success for artists to sustain a living? Artist’s current attitude toward work situation.

3.4.1 How much work is there?

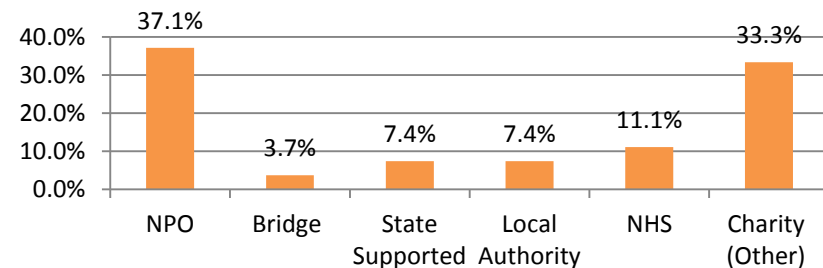
Chart C1.5 Level of work reducing?



56% of employers state there is less work.

- “Confidence of the sector...at the moment is around...a perception of scarcity goes a long way to creating actual scarcity. There is a lack, because we believe there is lack.” Adeyinka Olushonde

Chart A1.2 Employer Status



Decreasing work

Of the employers interviewed the 33.3% charity (other), 7.4% state funded and 7.4% local authority (Chart A1.2) are experiencing most decrease in levels of funding and work (Appendix C, Table C1). Employers are scaling back the number of participatory artists commissioned since 2010. Ranging between a 69% drop for Sound Wave to a 5% drop for Tate Liverpool. The volume of work has also been reduced.

- MPA artist contact hours have reduced from 500 artist working days per annum (2012) before the closure of ACE Creative Partnerships, to 200 artists working days in 2012.

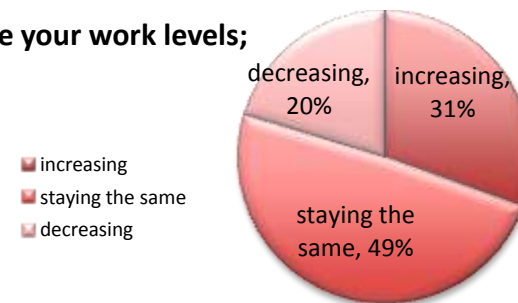
33.3% charity (other) receive no revenue funding.

- Pagoda Arts had its youth revenue funding cut from LCC. Despite a thriving participatory arts programme, their venue is used for community activity, so is not able to draw in the income needed to run it. This is having a huge impact on their survival.
- Another arts organisation has not received funding for a whole year and can no longer employ artists.

37.1% (9) employers interviewed are NPO's and 3.7% (1) Bridge delivery (Chart A1.2) (Appendix C, Table C1). 50% (5) are facing a decrease in work.

Employers are scaling back their provision. The reaction for some has been to diversify their offer, and enter new more targeted sectors such as health, wellbeing and therapeutic arts.

Chart D11 Are your work levels;



For the artists interviewed however, only 20% are experiencing a decrease in work. But for that 20% the decrease is extreme.

- Sheba Montserrat explains that overall the level of work is decreasing.
- "It's only in 2008 that I was allowed to work in UK. By the time I develop networks and trust, there were cuts. 2010 was really really hard. It is getting better in terms of playing, not as much in terms of workshops" Serge Tebu
- "I have worked the longest in the north west, there are artists who have always worked with who are now sat on the shelf." Jason Singh
- "There are artists who are rotting away. They have to get work as security guards or cleaners. They want to perform – the joy of going into schools talking about their culture – it means everything as an artist." Oladimeji Adisa

Schools work and 'Multiculturalism' subject decreasing

Schools are artist's bread and butter work. But Bridge delivery Curious Minds has noted a large reduction in the number of

schools engaging participatory artists since the October 2010 Comprehensive Spending Review by the UK government has had an impact across all participatory arts delivery.

- “Funding has made it difficult for schools.” Rishii Chowdhury
- “Funding cuts from schools, means some schools say they can’t afford a full day session now. Which means a long trip for small hours.” Lamin Dumbuya
- “Over the past two years the number of workshops has come down.” Prathap Ramachandra
- “Schools are tightening up budgets.” Miso’shi
- “Schools are bringing us in for the day, they no longer have funds for more meaningful projects, so in general we are nothing more than a little spice.” Francisco Carrasco

Multiculturalism is shrinking as a subject.

- “First it was good (Multiculturalism) now I do not know. The last government supported the arts. But since losing our NPO status we have not got funding. A lot of artists are now signing on. I feel very bitter about this. In the old system it used to be there was a need for multicultural arts in the UK. And yes, the need is still very important, with people coming from different parts of Europe and the World to live here. But the current government is very silent about it.” Oladimeji Adisa

Staying the same / Increasing

Of the 9 NPO’s and 1 Bridge delivery employers interviewed 50% remain stable. One (MDI, Dance Development Agency) is experiencing growth (Appendix C, Table C1).

Organisations servicing health and wellbeing are in a much stronger position (Appendix C, Table C1).

32% of artists are experiencing an increase in work.

- “There is consistent demand. We pick and choose what we do, we like to do authentic, quality projects. We start our projects and don’t wait for funding.” Yaw Owusu
- “I have been very lucky, I have not gone without work for a single day.” Danny Fahey
- “The level of work is increasing, but still patchy. I want more courses. I should be being employed full time doing this.” Sandy De Silva
- Dr Madhu Tanjorka’s level of music work is increasing.
- “It is never ending, I can’t see any retirement date.” Curtis Watts
- “My NMB in nursing has been the ticket to funds. I did a project led by a speech language therapist. She brought me in, teaching phonetics through my Music specialism.” Amanda Quigley
- “This year has been extremely busy even in the down times.” But Prathap Ramachandra is making his money through performance.

Chart D12 **Would you describe your employment as continuous?**

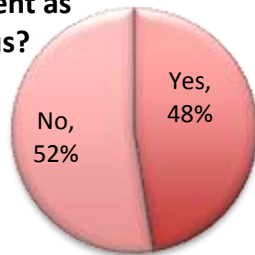
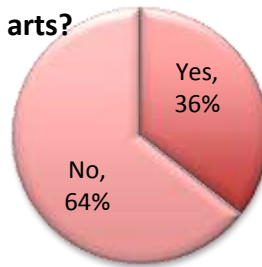


Chart D13 **If No, do you supplement your income outside the arts?**



Work outside arts

36% of artists supplement their income from work outside of the arts.

- Janiece Myers was working on a contract in a nightclub, and held down a job in a restaurant, “but every time I went to work I felt sick and anxious. I felt I was wasting my time. It wasn’t me, I found it depressing.”

3.4.2 Is employment consistent across artforms?

There are more culturally diverse artists working across the Performing Arts (63.5%) than Visual Arts (13.1%) (Chart B3). There are artists working in carnival arts in the region, but these communities did not step forward. Visual artists tend to move across into performance to find work.

- “When I came to the UK I met the chairman of the Africa Centre, Brian Eccles. He told me, ‘however good your paintings might be, it is very difficult for artists to make it in

the UK mainstream.’ This is still the case. My art is seen as ethnic art. I had to change.” Oladimeji Adisa moved into performance, setting up Osun Foundation with a collective of African artists. “There were a lot of black African artists similar to myself across the UK, we all performed together.”

- “I have a moment I have been waiting for and it’s in Visual Arts. I don’t want people to solely know me as a dancer.” Abby Anne Gacenia

Performing arts get seasonal work, such as BHM and festivals (music 90%, dance 71.43%) compared to visual arts (50%) (Appendix D, Table 20).

Work levels are decreasing the most for artists working in literature (60%), and increasing the most for combined arts (54.55%) (Appendix D, Table 21). This fits with employers demand for multi-artform artists (Chart C2).

3.4.3 What is needed to find work?

Contacts (WOM)

83.1% of artists say work comes through contacts.

- “It depends on when someone asks me, I tend not to look for work.” Tanya Campbell
- “If you network and use the course right, you can meet useful people.” Sawn John
- “Everyone knows me and books me.” Lamin Dumbuya
- “It’s about networking, meeting new people, catching up with old friends and colleagues, and often getting work

because you see someone or meet someone who needs someone like you for their next project.”

- Prathap Ramachandra finds work “10% through networks and contacts, 90% through recommendations. I have been lucky, I have never been in search of work.”
- “I get work through word of mouth.” Sheba Montserrat

Artists get recommendations through their participants

- “The children and teachers talk about it, it spreads the word – school to school, county to county, Rotherham to Hertfordshire.” Miso’shi
- “I have little ones, they go on stage to dance. They tell their friends...Lamin used to be my teacher.” Lamin Dumbuy
- “Kids make recommendations to friends and family who run organisations, they also ask for me back at school.” Curtis Watts
- “I could call schools direct, but wouldn’t get a response. Recommendation though parents gets me the work.” Rishii Chowdhury

Fundraise

28.8% of artists fundraise for their own projects.

- “It’s a nice thing being self employed, you can choose your projects. I live frugally. So I’m not dependent.” Hamilla Cassell

There is a shift toward enterprise or mixed finance models as a means of sustaining finance in order to do the participatory work.

Run as a company rather than as a freelancer

- “I have my own company ... it is ... the easiest way is to raise funds to do work that I want to do.” Francisco Carrasco
- Fenfen Huang is a freelance trading as Chinese Pearle. She has recently registered it as a Limited. “We have had to manage to sustain our self through ticket sales, sponsorship, support in kind.”

In response to a need to develop sustainable finance models, SME arts organisations are also venturing into the corporate market. Sense of Sound artist director Saphena Aziz observes, “There is less work out there, so we are being asked to be more business minded, but what market do you sell to if you do participatory art?”

- BBC has brought Sense of Sound in to work with Gareth Malone for the television show ‘Sing While You Work’. Here their participatory arts offer works across hierarchies, with shop floor workers and managers coming together to sing.

Social Enterprise

- Peter Ogunsiji is an issue driven visual artist and ethical enterprise project designer and developer. He explains the key to success is that projects need “to have a social revenue generating arm, preferably one which was related to the arts and cultural sector, in order for the project to have any chance of becoming sustainable.” He has developed a business model based on “donations of art or

art related materials, for recycling” which would be sold on to community groups.

- Sandi Hughes realised the need to be an entrepreneur in the 90’s. She got support from the Liverpool Centre for Arts Development Training (now LCAD). And started her business ‘She Hugs’.
- “What I want to do is write a novel, get my poetry out there, make revenue for myself.” Curtis Watts
- “I get work through setting up my own classes.” Sheba Montserrat has begun an events business, “Caribbean dance performances and dancers presently have little to no presence in the dance world. If we continue to rely on funding it feels as if it will never happen. There are many venues, which are not traditional theatres but are more than adequate for performance. All artists are paid, I don’t believe in pimping peoples passion. All I’m doing is what I would have wanted for myself.”
- “I’ve created art work and transferred it into something that can be sold. I want to do this with the young people.” Janiece Myers
- “We are 50% funded, the rest is commercially funded on a project-by-project basis....We have never worked in a structured public sector way of working. I understand how difficult it must be for the organisations who have relied on public money – they are hitting a wall now.” Urbeatz, Yaw Owusu
- “There are very important arts organisations losing funding. It’s a ten to fifteen year cycle. It’s important to be self-sustainable – autonomy is important.” Curtis Watts

In kind

- Veteran Liverpool based artist Peter Ogunsiji explains the value of in kind support. “Way back in the 1970’s several active citizens and myself sat pondering this very issue of how we could bring music teachers and young people in Liverpool 8 together in a setting conducive to training and creative development. The Jamin Lab managed to get a small grant to buy some instruments but others were donated. So there we were, we had two music teachers from local schools several talented musicians including an African drum specialist, some instruments, the basement of a local community centre and lots of hope and enthusiasm.”
- Lina Sebuyange has negotiated access to rehearsal space in exchange for volunteering time teaching children drama in a youth centre. But this comes at a price. Her key contact and supporter has left, leaving her vulnerable to misunderstanding around exactly how much work she should be doing in kind.

Self fund (DIY): Artists self-fund rather than wait for funding they don’t expect to get.

- One of my struggles is funding applications. How do I explain the art in just 200 words? It pigeon holes it. So I put my own money in. The amount of artist I know who don’t make work because they are not getting funded. You can’t rely on funding, you make art because it is in you. You manifest it if the idea is strong enough.” Jason Singh
- “I will do it myself.” Sandi Hughes

- Ola Onabule runs his own studio. “It’s always hard because he funds everything.” Maria Avgoulis
- Lina Sebuyange did try and apply for graduate funding. But the funding advisor “wanted me to tell him where I was from. He said, “coming to England must have cost a lot of money.” He crossed the line. These were the things I had tried to ignore. My skin tone was already an issue, and to come from a different place, I thought forget it. So I decided on doing it (I am a Voice project) in a different way - to work for it, and pay for it myself. I’m that passionate it needs to be done.” Working very long hours, seven days a week. Lina uses the income from her three paid jobs to supplement her production ‘I am a voice’. And balances work to have two clear days a week to be a participatory artist.

Seek

23.7% of artists are proactive in seeking work.

- “I went online and researched, found a concert in Bridgewater and approached them. In any professional field you don’t go and find a job, you are always approached. For me this was new.” Dr Madhu Tanjorka

Promotion

22% of artists get work through promotion.

- “Profile helps, in 2006 BBC 1Xtra heard about us from the researching and gave us a weekly national radio show. This creates visibility and sustainability.” Urbeatz, Yaw Owusu

- “I’m not afraid to put myself in front of people, the worst idea is the one not shared.” Yaw Owusu
- Conferences “I did LES conference in Leeds. Each time I do them the teachers go off and think, and come back and book.” Miso’shi
- “Profile on the Internet.” Serge Tebu

Tasters & discounts

- “I do tasters for schools to get commissions.” Lamin Dumbuya
- “For people I have done work with, I will do free events. It’s about keeping that family together. Because the people you work with are people you get regular work from. It also exposes you to new people....Staying on the ball, having discount offers. What happens on the back is it reminds people you exist. You get the jobs, usually for the full fee.” Curtis Watts

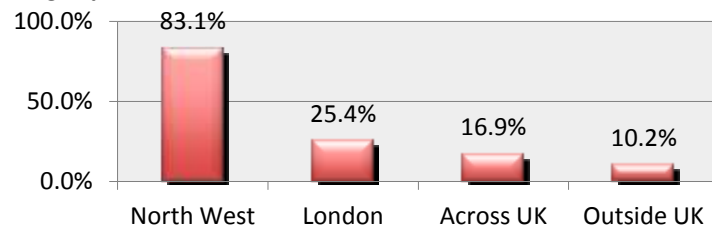
Regular work, clients

15.3% rely on repeat business.

- “I don’t advertise and chase work.” Miso’shi

3.4.4 Where is the work?

Chart D1 **Where do you gain most of your work?**



Unsurprisingly North West artists get most of their work in the North West. But it is important to note that the vast majority will travel the breadth and depth of the country for work. Especially those who were not born in the UK. For example;

- Fenfen Huang delivers participatory arts in the North West (Liverpool, Cumbria), North Wales, North East and the Midlands.
- Miso'shi describes 60% of her work as being in the North West. She has worked as far as the Scilly Isles.
- "I travel all over from Birmingham, to Manchester, Runcorn, Leeds and Aberdeen." Lamin Dumbuya
- "We have done a lot of work around the nooks and crannies of the UK. South West, South East, and as far as Cornwall, Norfolk and Hull. Into Europe, especially East Europe. Plus we have done a lot in the North West." Oladimeji Adisa

In fact some artists would be happy to travel even further, working abroad if the opportunity arose.

- "I am willing to work outside of the country, but I don't know how to do that." Serge Tebu

The exception is some Manchester based artists. Danny Fahey believes "a lot of local artists don't travel around the city enough. I am committed to this because it serves to make my work rich."

London mirrors Manchester, but as a more extreme example. The UK's economic hub, artists do not venture outside London for work, neither needing to nor wishing too.

One exception Sheba Montserrat is London born and bred, but has worked in Liverpool with Maxine Brown (MDI) as well as Bristol and Bournemouth. It was her quest to deliver performance poetry and stand up that took her outside.

Artists who used to come into the North West to work are experiencing a decrease in work levels.

- "Before I had a lot of artists working with us in Liverpool based projects. We spent more money to keep the artists. They had to commute into Liverpool from Birmingham, Manchester, London. We ended up paying more money. It was a difficult decision to continue working there." Oladimeji Adisa

A number of artists have moved from London for a 'better life' in Liverpool or Manchester.

- Danny Fahey desire to escape a threatening criminal ingredient in London brought him to Manchester. Shan

John came to Liverpool because he loved the club scene. Others came to study and settled.

- “When I came to Liverpool, people said there are no jobs in Liverpool. I found this to simply be a southern stereotype.” Adeyinka Olushonde
- When Janiece Myers had her first hit single at 20 she moved to London, “I couldn't find any work in the arts...it all got too much for me and I moved back to Liverpool.”

3.4.5 What are the keys to success for artists to sustain a living?

Be a Jack of all trades

- “In community arts you can't afford to be a specialist you have to be a generalist” Amanda Quigley has a wide base of specialism's to draw on and she gained these skills through extensive training. Skills include SEN teaching, phonics, literacy, numeracy, fathering, social work, nursing on top of dance and arts.
- “What I am doing is different from other dance teachers. There is not just one thing I can do. I am experienced working with all ages, from reception to adults and in schools. I teach African Caribbean, Hip Hop, Street, Zumba and can also cover beginners tap and ballet – this means I can get extra work.” Lamin Dumbuya
- “In the end you are providing a service, if you are only doing chippy food you can't be included in everything, you have to diversify your service. I have a range of different skills – bring dynamic. There's the threat of becoming Jack of all trades.” Curtis Watts

- Fenfen Huang undertakes participatory work across dance, music, arts, crafts, calligraphy, martial arts, ESOL language (translation interpreting). In her dance she can teach Chinese, contemporary, ballroom, jazz, ballet and street.
- “Schools are tightening up budgets. It means if you are coming in to do just dance you are not as attractive as me coming in and doing rhythm, clapping, drumming and story telling while opening a window into a culture.” Miso'shi 's

Be ahead of the curve

Artists must keep training and re-inventing themselves to keep up with the changing trends. This connects to developing their artform and taking risks.

- “I will do dub step as a means of exploring anger issues. But there will be a time when they don't want it anymore. There will be a time when you are out of touch. New artists come, and artists need to change to be relevant.” Jason Singh needs to “expand, diversify, re-invent. You have to keep moving, I have never stood still.”
- “I was asked to deliver phonics, I said yes, can do it, and found a course to learn it.” Amanda Quigley
- “It pays to buy your self the time, to balance teaching and making. You have to deliver art that is why you get booked. You need to inspire young people. If they can see you are doing nothing and that your work is out of date, you can't inspire them.” Curtis Watts
- “The music industry is dying. A very few got very rich on a safe formula, Now creative risk takers succeed. I don't want to be one of those dinosaurs.” Yaw Owusu

Be visible

- “The director of Lighthouse, Wolverhampton, said no to our hire request. But I attended a conference (Cultural Diversity and Community Film-making) where a Lighthouse trustee heard me ask a question...and said she would try and get Lighthouse to agree.”
- “I am all over the country. If the feedback is good they will ask for you again.” Lamin Dumbuya

Resist peer pressure

- “As a lad I was at the Playhouse Theatre Youth Theatre. Friends said, I hear you’re dancing now. If I’d been less confident it would have put me off. Being an artist when not from an artist background can be a struggle. You have to resist peer pressure. For males in particular it is difficult.” Curtis Watts
- “Community was a dirty word, seen as inferior.” Amanda Quigley

3.4.6 Artists current attitude toward work situation

Early career

- “I wanted the name of my company to be the name of my project.” Lina Sebuyange
- “It doesn’t make me not want to do it, I still want to get my business of the ground.” Janiece Myers

Career

- “There will be a choice at some point. I am doing two jobs. At some point I will have to cut back on one.” Dr Madhu Tanjorka
- “I’m in a growth period. It is now clear what works for me. At first I was doing everything.” Yaw Owusu
- “Ambition is what is driving me at the moment, financially it is getting a bit better, but it is still not enough.” Serge Tebu

Established Career

- “if you want to stay in art, you need to be positive.” Francisco Carrasco

3.5 Mainstream & Difference.

The value of difference - what participatory arts from culturally diverse artists deliver? In what way, if any, does this differ from mainstream, and the issue of marginalisation?

“It’s good to have differences and share similarities, so we can be proud and have something to talk about.” Miso’shi

3.5.1 The value of difference: multiculturalism & understanding

Artists listed the value they bring through their practice.

Global Citizenship

- “The school want us because we bring cultural global citizenship from the point of view that they (the school) are part of it.” Francisco Carrasco
- “Arts education in a multicultural society, ACE started it, they put money in to encourage boroughs to take it up. I got most of my work from Cheshire, because they recognise themselves as very mono-culture. There is still more work to be done addressing stereotype and prejudice.” Miso’shi

Culture, context and authenticity

- Fenfen Huang gets employed because she “provides opportunities to people who traditionally do not have access to Chinese culture.”
- “It’s difficult to find teachers who can teach children from Indian backgrounds their cultural heritage.” Dr Madhu Tanjorka
- “I was born in Africa. It’s authentic and true.” Miso’shi
- “To effectively teach Caribbean dance, an understanding of Caribbean culture is necessary. Our history of enslavement has shaped how we move, in explaining why we move as we do, I can insert questions. Sometimes we get into deep discourse. I create accessible work, which doesn’t leave dancers frustrated. I know how to contextualise Caribbean dance historically, and can break down the elements.” Sheba Montserrat
- “The teachers loved that I didn’t just play, I’d describe a story. The teachers didn’t get how I could get the students to learn a song in Spanish in just one session.” Francisco Carrasco

Delivering context is key, for artists delivering artforms that are not part of their background there is a call that they immerse themselves in the culture as well technique.

- “I have no problems with any artists working in any culture, regardless of whether they are from that culture or not. It’s important they know the context. For example Ritchie of Batala Liverpool is deeply embedded in the context, he visits Brazil, learns the art, and is married to a Brazilian

artist. If there were more Ritchie's in the world there wouldn't be a problem." Francisco Carrasco

- "Poor standards can tarnish everyone with the same brush. I have come across musicians teaching tabla who don't play much. Hand drum skills are transferable. But you want to transfer it in its classical form. There's a cultural side to it, a context, technical meaning behind music. You need to teach both. It is important to be in touch with cultural roots." Rishii Chowdhury
- "You have to satisfy the curriculum on other cultures. There is a demand to look at stories from other countries. You can bring people in to tell stories who are not African, but if I tell stories I bring my background in." Miso'shi
- "I do work with newly arrived Roma young people, I could never understand their experience traveling across Europe to get here...so I go and try and get close to what its like to live in that area a bit. It brings me closer to their experience." Danny Fahey

Context challenges stereotype

- "When I hear, 'you drink dirty water, you don't have windows', it's important to dispel the stereotype. All these things culminate into a passion to do it." Miso'shi
- "I feel it's very important to challenge stereotypes." Rishii Chowdhury

Artform

Dr Madhu Tanjorka explains Western & Indian difference in styles, "Western and Indian are two very different styles. Indian is not

categorised like Western, in the West there are vocal techniques, in Indian you have to learn it automatically.

A western musician's they listen to you, they say western music is one straight line, but Indian, you can feel the base note, but the music itself touches all the corners ... I hear this so often."

- "Taking the ancient structure of Indian classical music and putting it against vocal structure of beat boxing. hip hop, electronica, scratch...connecting the younger generation with the older form." Jason Singh
- "There are very few musicians in the UK who play the Dholak and Ghatam, never mind teach it." Prathap Ramachandra
- "Looking forward we shouldn't just be teaching Indian kids Indian Classical. We are introducing it to Lancashire Youth Vocal Ensemble. They are so open. Even when their only knowledge of Indian music is Bollywood." Dr Madhu Tanjorka
- "It's always the same for groups which are not from a Caribbean or African background. When they have permission to do things such as wind their waists, I can see a light go on. They can express pelvic articulation without fear of judgement." Sheba Montserrat

Teaching the teachers

- "My role is teaching the teacher, sometimes they don't know how to follow up the story, or have the knowledge of other countries. The crime can be teachers don't want to say 'black'... they say they didn't want to offend or be racist. Teachers need to learn." Miso'shi

- “I get booked into schools to do the basics... If I didn’t have to start from zero, I could come in at a higher level and deliver something that was much more useful to the children and the teachers.” Francisco Carrasco

Empathy

Artists often describe themselves as outsiders. Which means they can empathise with their participants, who are often socially excluded.

- “When you are different, you have to get used to living in your own skin...MTAS was an organisation I got together with, it helped people heal themselves through art.” Sandi Hughes
- Because of Serge Tebu’s experience as a refugee “Lis Murphy brought me in to work on ‘Freedom from Torture’. Helping asylum seekers deal with their problems through dance, music, singing, some performance.”
- “The different experiences I have faced in my life have empowered me to help people like myself, such as asylum seekers and women.” Lina Sebuyange
- “I was the only one of my peer group to go into art, it’s like being two different people. I see young people with talent who feel embarrassed to express it publically.” Curtis Watts
- “We had this thing with the young people. We were right in touch. We moved from making music with young people, to up skilling them and giving them a voice.” Yaw Owusu

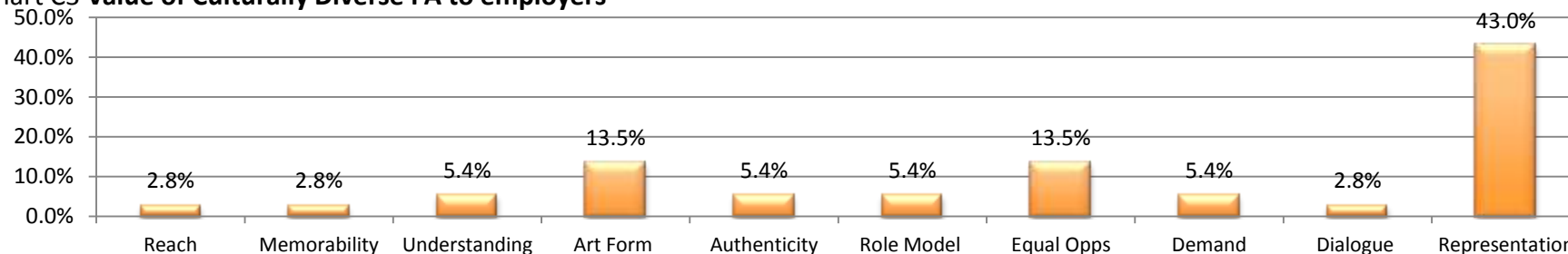
Trust

- Danny Fahey explains, “the hard to reach have a much lower trust level. Their confidence isn’t there, making them scared of getting it wrong....for me to be able to say, ‘I understand’ gains trust more quickly. It’s not to say artist facilitators from the shires can’t do what I do, it’s just that some kids won’t throw themselves in because they intuitively know these facilitators are not equipped to catch them. That’s not to say It’s not nice to throw someone in the mix not from their background, but I find I gain trust quicker being of an ethnic background with an ethnic groups.”
- “It’s all about trust, I give them (over 50’s) routines they can get. They have to know, that you know, what you’re doing; in order to confidently perform.” Sheba Montserrat

Excellence

- “You have to know how you take a seven year old to become a signed artist at twenty-one. We have had three out of fifty of ‘our’ young people sign record deals, like Chelcee Grimes, Janiece Myers. Others are working in industry producing, writing, running labels. I don’t believe youth groups do that.” Yaw Owusu (Urbeatz)
- “I want my participants leading.” Francisco Carrasco

Chart C3 Value of Culturally Diverse PA to employers



3.5.2 The value of difference: Employers

Employers listed the value of employing culturally diverse artists. (Chart C3)

Representation

When asked about the value of commissioning culturally diverse participatory artists, 43% of employers listed representation as crucial, 5.4% role models and 2.8% dialogue (Chart C3)

- “Representation here is about using culturally diverse artists to unpack assumptions.” Peskhar Productions director, Jim Johnson uses artists to “inspire a dialogue about what it means to be British”.

The North West’s ethnically diverse population as a whole is only 7.8%. Rural Copeland in Cumbria has the second highest white population in England, where only 2% of the population are not white. Add to this very settled communities (the North West has the lowest growth, only 4% between 2001-2011) and we find the

regions non-urban arts employers need culturally diverse participatory artists for community cohesion.

- Blue Jam director, Jilly Jarman, explains, “Cumbrian residents are uncomfortable with people from other parts of the county never mind the world. This manifests in a form of racism founded on ignorance, where culturally diverse artists are considered ‘exotic and special’. I think there’s a real issue around people not having sustained quality dialogue with people from other backgrounds.”

Long-term programmes create an opportunity for white communities to build relationships with ethnically diverse practitioners. Making art together builds harmony and integration in a meaningful and sustained way. Artists stop becoming ‘exotic’ and become ‘familiar’, communities embrace interculturalism. The demand for culturally diverse participatory artists is further strengthened by the value they bring through: Diverse artforms (demanded by schools), authenticity, memorable, sharing heritage and pride, positive role models and reaching the hard to reach.

3.5.3 The issue of Marginalisation

The artists interviewed deliver provision outside ‘multiculturalism’, across artforms, participants and subject areas – akin to their white counterparts.

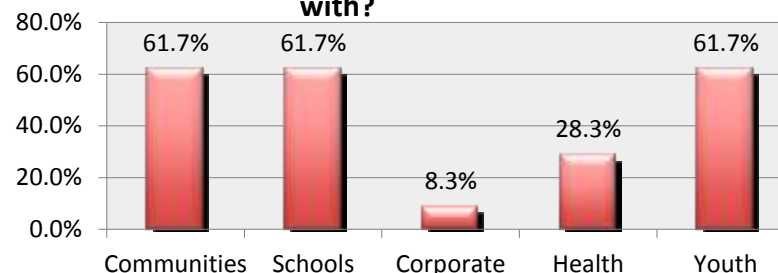
- “I use the artform that sets about to create the outcome you hope to achieve.” Francisco Carrasco
- “From an early age I refused to be categorized by people because I am not only one thing, but have characteristics of many things at once.” Adeyinka Olushonde

Artists are not brought in as ‘culturally diverse’ artists in the arts, health and social care sector.

- Alder Hey Hospital Arts & Health Arts Coordinator, Vicky Charnock, states “BAME participatory artists are employed as mainstream artists who happen to be from culturally diverse backgrounds or by their culturally diverse practice, especially diverse dance and music.”

Artists work in therapeutic arts, arts and health, gang and knife crime, arts engagement, youth arts, with a wide range of participants.

Chart B5 **What Participants do you mainly work with?**



Artists question whether they are bracketed. Many of the participatory artists interviewed rejected the notion that culturally diverse artists should be considered outside the mainstream.

- “We are bracketed ‘Culturally Diverse’ not mainstream artists. First and foremost, culturally diverse artists are professional artists. Whatever subjects they decide to specialise in.” Francisco Carrasco
- “I have a feeling I am sometimes getting jobs just to tick boxes.” Serge Tebu
- “Despite positive experiences in schools and colleges, Caribbean dance is still treated like a tick box exercise come October (BHM).” Sheba Montserrat
- “I am aware the part race plays. Mayor Joe Anderson & Culture Liverpool brought me in to do the festival and took a risk with a young black man doing it. My mum rang me up, she said, “they will hang you on it if it doesn’t work.” [I was prepared to take that risk. I was confident in my ideas because] the old music festival was not sustainable. Now they can see you [have the potential to] bring in 400k income, I’m showing them a new model.” Yaw Owusu

Having a mainstream voice

- “Ruben Blades (the legendary Panamanian singer song-writer) wrote a song, ‘even the policeman talks about the world to his children’, which means that just because you are a Tabla player and teacher, it doesn’t mean you don’t have an opinion or the knowledge about many things. There should be space to have an opinion in all aspects of participatory arts – whether an artist or a participant....People would always ask my advice about arts if they were not mainstream. As if I was an expert of all things non-white but knew nothing about European art.” Francisco Carrasco
- “I get really fed up with having to blow my own trumpet, about being represented because I am black.’ Sandi Hughes observes, “Black people are not represented until there is a call for a black gay community audience, then comes the call, ‘Where are you Sandi?’”
- “No one contacts us for ‘mainstream’ research, we only get contacted as ‘Culturally Diverse’.” Francisco Carrasco

This is a sentiment shared by the Liverpool focus group, who referenced being excluded from not just mainstream cultural programmes in the city, but also ones with a multicultural agenda.

World art is all art

- “I am the Creative Director of ‘One World Festival’... we aim to bring all elements of world culture together and stop

people thinking that ‘world’ is only African arts.” Francisco Carrasco

- “I want to play everywhere. Everything is music for me. I have played with Gamalan, tap dancers, Liverpool Philharmonic, Egyptian musician’s, Cuban.” Kousic Sen
- Although Prathap Ramachandra’s work stems from the classical Indian tradition he is “very open to other artforms”. “I work with such lovely artists, who give. Making you open to other artists, artforms and skill sets.”

Themed work

“There are thematic peaks, like gun and knife crime, Black History Month.” Curtis Watts

Chart D14 Is work seasonal?

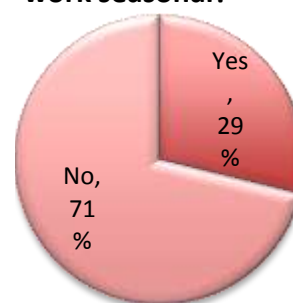
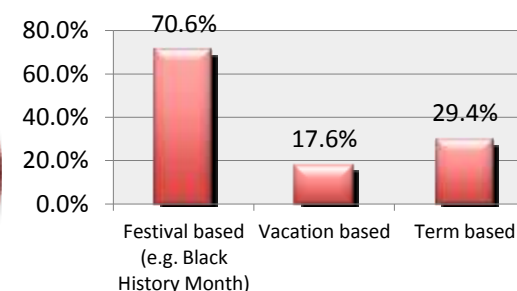


Chart D15 If Yes, why?



Seasonal peaks often lead to work around BHM, International Women’s Day, Refugee Week and cultural festivals such as Diwali and Chinese New Year.

Attitude to BHM

- “In October for Black History Month I am rushed off my feet. Come November work dries up again. It feels like a box ticking practice. I try to explain that I’m still black in November!” Sheba Montserrat
- “I do Diversity Days (World day) generally primary schools in Denbigh Wales, I look and think ‘you’re looking at me thinking I’m African’. I’m not trying to be African, I’m from Barrow in Furness (Cumbria).” Amanda Quigley
- “If we didn’t have Black History Month we wouldn’t have any opening in mainstream venues. Venues see Black History Month as low risk. We don’t have to prove ourselves to programme black cinema. We need to use it as a spring board, to do activity throughout the year.” Priscilla Igwe

Employers interviewed are currently favouring theme based and sustained projects integrated into their main programme. Moving away from seasonal cultural diversity programmes (BHM).

3.6 Them & Us: Misconceptions and Mutuality.

Why do artists get the work? Who are the employers of culturally diverse artists? Gatekeepers and glass ceilings

“Before you can start, you have to change employers misconceptions.” Serge Tebu

3.6.1 Why do artists get the work?

Chart D18 What skills PA believe are needed to deliver participatory arts?

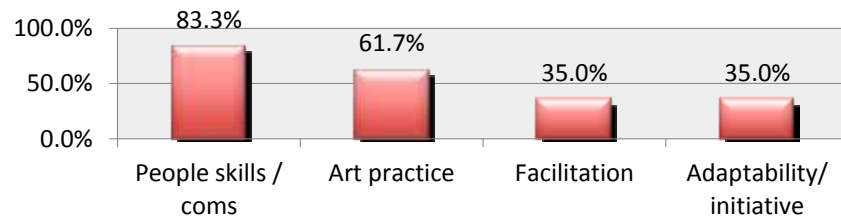
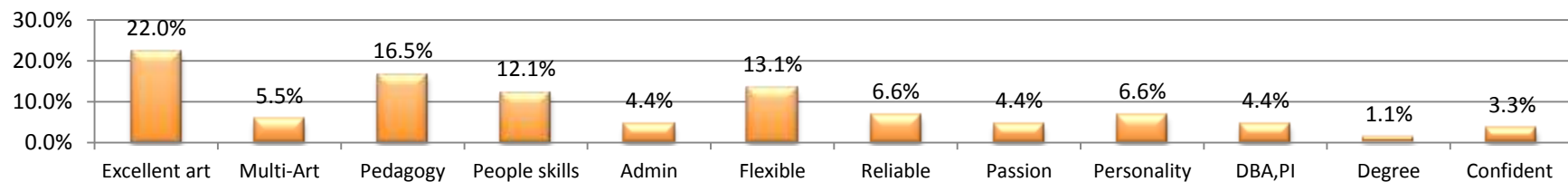


Chart C2 PA skills & experience employers look for



Artists believe employers are looking for strong people skills, art practice, facilitation, adaptability and (26.6%) initiative (Chart D18).

- “Intuition, emotional intelligence, facilitating and empowering skills, people skills.” Sandy De Silva

The employers interviewed identified the skills and experience needed (Chart C2). The employers identified excellent artistic practice and communication as essential.

People Skills (communication)

Employers need artists who can communicate with participants and audiences across all ages and socio-economic levels. And communicate to the organisation, their partners and other artists. 12.1% people skills, 6.6% personality, 3.3% confident, 4.4% passionate.

83.3% of artists believe employers are looking for people skills.

- “Being able to show and explain. Not everyone can do this naturally.” Curtis Watts

- “The general expectation has to be that you are not only an artist, but also a social worker.” Danny Fahey
- “I get the teachers to participate. I say ‘am I doing ok?’.” Miso’shi
- “Boldness, fun (make people laugh), conviction.” Miso’shi
- “Patience is the most valuable skill.” Janiece Myers
- “I’m writing a teachers pack, but teachers still say we want you in person.” Miso’shi

Arts Practice (excellence)

Employers demand artistic excellence (22%) from their participatory artists, with a shift towards multi-arts skills (5.5%).

61.7% of artists believe arts practice is crucial to finding employment as a participatory artist. Having multiple skills is crucial.

- “I have made myself employable, I’m a practical person.” Abbey Anne Gacenia.

Flexible / Adaptable

Because projects evolve, employers need the artist to be flexible – capable of thinking on their feet when circumstances dictate

35% of artists believe adaptability is important for employment.

- “You can turn up and find you have a very different group to the one expected. I went to a job, and it was meant to be teens, it was pensioners. I thought ‘am I late?’” Curtis Watts

- “Intelligence and capability to adapt to situations. A teen will laugh if you try and teach the same way you do to a three year old. Even though they may have the same skill level. The approach has to be different. First you must listen.” Dr Madhu Tanjorka
- “I went to a school and they said they could only afford for me to do thirty-minute sessions with each group. You have to be flexible to find solutions – I suggested I do longer with a bigger group, so more students can benefit for the cost of that one-hour. They liked me and asked me to do more work.” Lamin Dumbuya

Facilitation (pedagogy)

35% of artists believe facilitation skills are important.

Employers expect artists to have a diverse set of pedagogical approaches that support the needs of different targeted learners. Again they are now demanding wider expertise (from SEN to Muslim women with specific cultural needs). Able to communicating complex ideas and tasks in accessible ways.

- Alder Hey Arts and Health need artists need artists experienced and capable of working in emotionally challenging environments.

Because artists co-create with participants and artists, employers look for artists who can collaborate effectively, sharing their skills and ideas without ego. There is a drive for participant centred pedagogical approach, which empowers the user. Artists need to be engaging, welcoming and enthusiastic so that their participants feel safe, inspired and supported.

Reliable

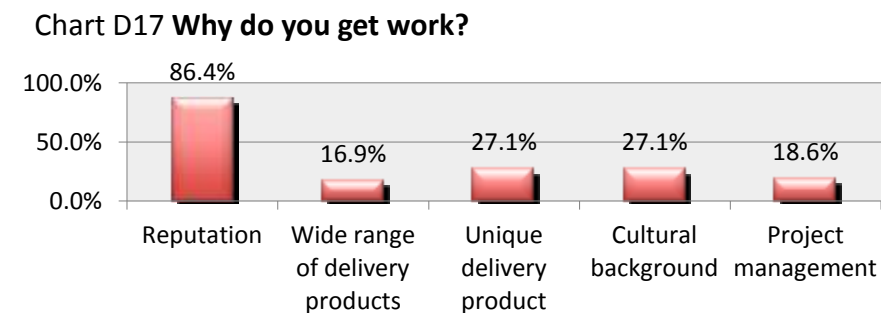
Employers demand a professional attitude. Meaning they are reliable, committed, dependable, available and conduct themselves professionally. The employers see that their artists represent the wider arts organisation, and as such they cannot be late, unprepared or act inappropriately.

Administration

Employers want good administrative skills for monitoring and evaluating their programme.

Other

Tate will only employ graduates. Local Authorities can only commission organisations with strong governance and health and safety. Artists need to hold up to date DBA and public liability insurance.



86.4% of artists believe reputation is the main reason they are commissioned.

- “There are certain basics to be a participatory artist; project management, financial management, fundraising, relationship management, mentoring, evaluation, advocacy. Good relationship management will always get you work.” Adeyinka Olushonde

Employer procurement

88% of employers invited their core artist pool and network to apply, 16% through partner artist pool, with 32% being progression of artists within the pool. 56% of employers put out open tenders for bigger projects (Chart C1.5).

- “I haven’t yet come across an arts organisation with a procurement policy.” Business in the Arts: North West’s Tyler

Employers recruit from their ‘tried and tested’ freelance bank, made up of core freelance artists with at least four years experience and an understanding of the organisations ethos and culture. By recruiting from their artist pool they save on the time and resources needed for open recruitment, and keep their artists loyal.

Equal opportunities

Tyler explains that of the 100 arts organisations she advises in the North West, all have equality and diversity policies, commenting “if

they are half way decent, they should include contracts for services.” Pointing to a possible equal opportunity gap in short term contracting. The tender process is much tighter, using open advertising and interviewing based on set criteria (response to brief and value for money).

13.5% of employers identify equality of opportunity as a prime motivator in commissioning culturally diverse participatory artists (Chart C3).

- Everyman & Playhouse have instigated a positive discrimination strategy, in their current recruitment drive for front of house staff. Their ambition is to have a more representative team dealing with the public. It is interesting here that despite positive discrimination they are struggling to reach their target for ethnically diverse employees.

3.6.2 Who are the employers of culturally diverse artists?

59 (30%) BAME artists are employed by 14 arts organisations (see Appendix C, Table C1). Which is higher than the BAME make up of the North West (7.8%, census 2011).

Of 14 employers interviewed, 4 do not employ BAME artists. And of the top eight BAME employers seven of the eight employers are BAME led.

Chart C1.1 **BAME Employers: Mancs, Cumbra, Lancs, Cheshire**

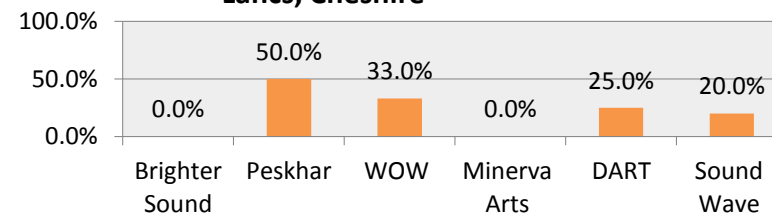


Chart C1.1 **BAME Employers Liverpool**

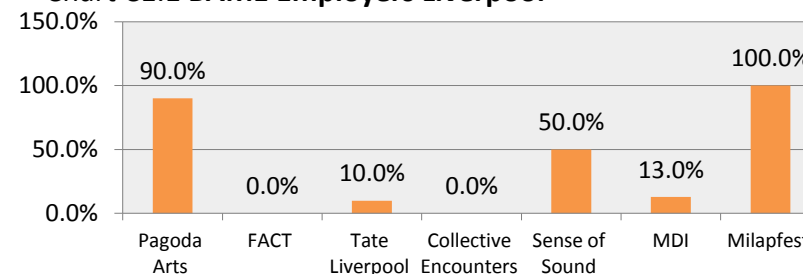


Chart C1.3 **BAME led arts organisation**

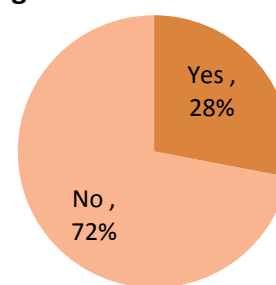
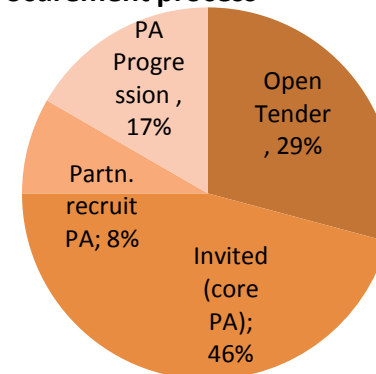


Chart C1.5 **Employer PA procurement process**



Artists call for employers to use the interview process to ascertain whether the artist can truly deliver the project.

- “People who can do interviews can’t always deliver.”
Amanda Quigley
- “CVs shouldn’t be the only tools to rely on to recruit someone.”

3.6.3 Gatekeepers and glass ceilings

Gatekeepers

There is a tension between the small grass roots organisations and larger regional, local authority or national organisations. Where the larger organisations are awarded the funds, and seen as gatekeepers.

“Milapfest and the Chinese community are doing good and big things. The black community has had less success in sustaining funding. Both the black community and the likes of the council need to take a step towards each other.” Adeyinka Olushonde

Artist Adeyinka Olushonde has had the opportunity to work for both large and small organisations, he found “at various points, the perception of some of the smaller organisations is that many opportunities get given to larger organisations and the delivery doesn’t always end up being as effective at the rhetoric that has surrounded the initiatives.”

There is a frustration around the value of public spending choices.

- “I do a lot of work with the Latin American community, promoting pride in our culture. But the mainstream Latin American activity is run by people that are not Latin American.” Francisco Carrasco
- “It’s been very frustrating to see organisations (youth service) with funding and equipment fail to think and work dynamically and create real results for young people and artists. You have to grit your teeth and bare through it.”
Yaw Owusu

There is frustration around exclusion.

- “Liverpool Vision do ‘Kin to Kin’ (network), but we’re not typically invited to that party. The International festival of Business is coming together, but I only found out how to become a member through a friend. They are not used to speaking to people like me. I’m very aware I have conversations with people in places like the council, with them expecting me to know the Toxteth community (I’m from Maghull), It is because of my colour. These are consistent barriers” Yaw Owusu

Gatekeepers sit on both sides. As commissioners, and from the community leaders. “... I often had to articulate and reconcile conflicting perspectives or priorities.” Adeyinka Olushonde

Older generations are not scared to speak out.

- “I am happy in my own skin, this started in my 60’s, but now in my 70’s I don’t give a ..., now I go to them, and say what I want to do. I don’t wait to be asked to be part of something.” Sandi Hughes

Younger generations are looking to resolve decades of stalemate.

- “I feel I have to be a spokesperson. I’ve been involved so long. I see what goes right and wrong internally in arts organisations. Art goes in cycles, regardless of recessions.”
Curtis Watts
- “Sometimes it is about signposting. Large organisations direct opportunities to smaller ones. We need better openness - let others get credit for what you have set up. We have to sacrifice ego for the greater good. This philosophy is at the heart of participatory arts, because everyone has something to contribute.” Adeyinka Olushonde

Glass ceiling

Artists look outside the UK for equality of opportunity. There is a perceived glass ceiling in the UK.

- “No black artist has come out of the UK of any significance - I am talking artists who have become legends. If I looked at the UK and said who could give us a break, I would say no one.” Anonymous
- “There are relatively few opportunities here... I can’t audition for the role of Romeo, because Romeo’s whole family would then have to be black. But UK actors in America are doing well. There’s a new exodus of up and

coming actors leaving to work in America like Chiwetel Ejiofor and Idris Elba. I freely help the people I can here. But I also want to be an influence (role model), to say you’re not restricted to stay here, that you have the freedom to learn and have experiences elsewhere, and that you can use this to develop the career you are passionate about.”
Shawn John

There is also a perceived shortage of venues and audiences outside Black History Month. Which block black-led projects from mainstream venues.

- TNB have been refused private hires from national venues. The reason given; ‘we’ve had black events before, that haven’t worked’.” Priscilla Igwe
- “Not just anyone will fund what I do, I tried to get funding to DJ on the streets for Liverpool Gay Pride.” They wouldn’t give Sandi Hughes a pitch because they didn’t think R&B and Reggae would draw crowd. “So I got two hot dog specks, got out my gear (it took ten journeys) and played R&B, Reggae, and had eighty black people dancing – black gay people are not catered for by the gay community.”

4. Analysis

4.1 Cultural approaches

Indian, Chinese, Afro-Caribbean and British Black and Ethnic Minority Artists

Indian

Indian classical art is a high art, their best teachers are Indian born UK residents or visitors. Teaching is an extension of performing, through teaching you learn to master your art, there is no stigma attached to teaching. The teachers are therefore world-class artists. They teach the art form using a traditional Indian pedagogical approach, which they learnt through observation of their teachers. They do not in general teach wider arts education subjects, unless they are UK born. Their core participants are the UK Indian Diaspora (3.1.2 Indian).

It is harder for UK born artists to access this world. There is pressure from families to enter professions (3.2.1 cultural objections), to give them every chance of financial security. And they have not had the opportunity to train in world-class cities (such as Calcutta).

There is value in teaching UK born Indian artists to be world-class performers and teachers. There is value in teaching the Indian Diaspora their cultural background. There is value in creating

participatory opportunities for western people to take part and become passionate about Indian art forms.

Chinese

Chinese art is more of an enigma. The study was only able to interview two Chinese artists, both running small arts organisations in the North West. From this we can gauge families prefer their children to enter into professions rather than the arts (3.2.1 Cultural Objections). That Chinese folk art is a high art form, but the UK offers little in the way of high-end technical training. Artists interviewed visit China for training. And in return train non-Chinese artists in the UK in response to the shortage of Chinese practitioners.

What UK audience's perceive to be Chinese art is often a Westernised amalgam (3.1.2 Chinese). There is a focus on delivering Chinese culture to the UK Chinese Diaspora, across all art forms from calligraphy to dance.

There is value in 'educating' British audiences in authentic Chinese culture tradition. There is value in delivering participatory arts that support both the Chinese Diaspora and western people to take part in Chinese Culture.

Afro-Caribbean

Afro-Caribbean art is diverse, but bracketed as 'African'. There are advocates for High Arts from Dance through to Film. But there is a perceived shortage of audiences and shortage of venues for the

high arts in both the North West and London. Festivals such as BHM have traditionally mitigated risk, and allow mainstream venues to curate culturally diverse arts that expect a high volume of participants and audiences. Mainstream North West arts organisations interviewed display a shift in focus toward a more holistic programme spread across the year. This could result in a reduction in work for participatory artists who specialise in BHM, unless they are willing to diversify.

Language (3.2.1), pre-judgement and being bracketed or marginalised (3.5.3) can restrict the work of participatory artists not born in the UK.

African artists come to the UK to further their study – often to integrate Western technique. Participatory artists use the art form generalised as ‘African’ to deliver on a community, therapeutic or curriculum level. Black British artists, white British artists and African born artists deliver it.

UK participatory artists visit the Caribbean or USA to train in excellence

The African community understand to make a living as an artist in the UK you need to teach. This approach seems to have been embraced rather than stigmatised. It is the Western programmers who find it more difficult to equate professional practice with teaching. One promoter was heard to say; “the problem with artists in the UK, they are part time artists and part time teachers.”

Many African born participatory artists in the UK are politicized (3.1.1 socially engaged mission). Driven wholeheartedly by the

Multicultural agenda, which gives purpose to participatory work. Having embraced this ethos they are now confused as to the current political re-positioning of Multicultural policy (3.4.1 decreasing work). Employers recognise that for non-British born artists understanding British systems must be not only confusing but hugely frustrating and often baffling.

British Black and Ethnic Minority Artists

It cannot be assumed that British born black and ethnic minority artists teach only cultural artforms related to their background (3.5.3). They teach a wide cross section of mainstream art forms, which may or may not be culturally diverse, across a wide cross section of mainstream subjects and participants. (As do many participatory artists born outside the UK).

Again parents and guardians favor professional careers for their children. This is reflected in the volume of participatory artists who took degrees in non-arts subjects (Appendix B, Table B11). It is only at a life turning point (3.2.3 turning point) artists re-train, or simply start to practice. Often supported by role models / mentors, opportunities and a socially engaged purpose.

Participatory artists are high achievers, educated to a high level.

4.2 Entry:

Why do artists enter the participatory arts sector? What inspiration, attitude and opportunities are needed?

There is little that distinguished culturally diverse artists from their white counterparts in terms of entry. Both need the right balance of inspiration, attitude and opportunity to make for the right conditions to nurture and sustain a participatory artist.

Culturally diverse artists might have more empathy through experiencing difference, there might be less stigma attached to teaching because of their cultural background, there might be more stigma for choosing to be an artist (3.1.2). Non-UK artists might have had to have a higher level of guts and determination to jump higher barriers related to marginalisation (3.5.3), language and starting from scratch (3.2.1 profile). All will have concerns around employment security (3.2.1).

Inspiration

- Participating in arts, family & friends, seeing & hearing arts and school inspire (3.1.1).
- Family and role models plays a crucial role as either blockers or enablers. As enablers they nurture a can do approach throughout the artists career.
- Artists describe an inherent force that bursts forth as inspiration. Some artists attribute this as inherited or

genetic, for others it is about how good it made them feel - because they were naturally good at it.

- Inspiration to be a participatory artists needs to be strong enough to overcome the challenges faced entering and remaining in the sector.

Attitude

- Participatory artists have a very high level of self-belief (3.2.3) both in their art and ability to transform for the better. A knowing which is driven by a strong sense of purpose (3.1.1). Purpose makes for rigid resolve. Participatory artists are driven by a mission to change things for the better, chiefly for equality and social justice.
- Purpose is driven by life experience. The artists interviewed often describe themselves as outsiders (3.1.2 BAME) because of difference. This in turn triggers empathy (3.5.1 empathy) towards others. Participatory artists choose the path of empowerment, to fix what does not work because they know they know how. Taking us full circle to self-belief fortified by achievement.
- This cycle is stronger than the desire for money. Many artists reduced their out goings in order to have the freedom to practice. Employment security is cited as the biggest barrier (3.2.1).
- Participatory arts are not just a job, but also a lifestyle choice. But a balance does need to be reached; Danny Fahey acknowledges, "I'm not only trying to save the world, I'm trying to make a living."

- Guts & determination (3.2.3) play a huge part in making ideas real, as does risk.

Opportunity

Role Models – Inspire & Nurture. Role models (eliminate barriers for artists (3.2.2 role models). They equip artists with the evidence to overcome their own personal and economic arguments against entering the industry. Plus the language and ammunition to overcome external objections such as stereotype prejudice or loved one's concerns.

They provide a practical example of what can be done and how to do it. As mentors they introduce you to contacts, other like-minded people and recommend you to employers. They take away the isolation, road test ideas and promote a 'can do' attitude.

The route in. Inspired and signposted artists either enter as young people through participatory projects that have trained and progressed them to peer leaders and onto paid facilitation, as community participants (following the same model, especially valuable for refugee's) or/and as excellent artists who have been thrown in at the deep end and are learning participatory arts on the job (3.2.4). Others enter as experienced youth or social workers.

83.1% of participatory artists interviewed learn on the job. With informal observation and formal training also playing a part (3.3.1). Formal training can range from University degrees with community modules, to CPD, to employer training. Supporting artists serves the interests of the employer, but rarely has an assigned budget,

resulting in informal and ad hoc delivery. Some placements and Creative Apprenticeships are more structured.

Informal Network – Share & win work. Artists like informal networks of like-minded people, providing access to collaborators, employers, employment opportunities and information (3.2.4, 3.3 network).

Employers. Some employers act as an informal agency, distributing work to participatory artists, referring opportunities, while protecting, supporting and training their artist employees (3.3.5).

4.3 Levels of work

- 56% of employers state there is less work (Chart C1.5), but artists only feel a 20% decrease (Chart D11) (3.4.1).
- Artists working in schools, especially those who only deliver school activity are experiencing the biggest decrease in work. This can be attributed to 2010/2013 funding cuts, Creative Partnerships closure, organisations like Windows and Osun Foundation losing ACE RFO funding, and a shift away from multicultural teaching. "We simply can't get the funding. We used to raise £180k per annum, now we can't even raise £10k." Oladimeji Adisa, Osun Foundation
- Participatory artists are earning more through performance, some artists have not been asked to deliver workshops for over a year. Tutoring children is still good bread and butter work.

Artform: There are more culturally diverse artists working in performing arts than visual arts. Artists from visual arts move across into performance to find work.

Keys to success

- 32% of artists have an increase in work. Artists attribute this to a combination of key factors, the prime being a Jack of all trades – a generalist specialist. “If you are only doing chippy food you can’t be included in everything.” Curtis Watts
- Other factors include being actively visible, ahead of the curve and resistant to peer pressure (3.4.4).
- A willingness and flexibility to travel is essential.
- The keys to success come at a cost. They leave you a time poor and fatigued (3.2.1) without the safety net of sick leave or job security beyond the next job.

CPD

CPD can help take artists ahead of the curve (3.3.2). Artists who re-invent themselves and build new skills sets keep up with trend shifts. “I remember being introduced to teaching ‘Music technology’ in 2000. I remember thinking this will end, and then what will happen to me when the gravy train comes to an end?” Jason Singh

In a sector strapped for funding, employers are increasingly demanding cross discipline skills and an ability to work with a range of targeted participants with specialist support needs. And artists are fully aware of this (Charts D17, C2).

Constituted and enterprising

15.3% of artists are formally constituted, compared to 74.6% sole trader (Chart B10). Artists with constituted companies have the option to fundraise to deliver their own projects, freelancers have less opportunity unless they partner or piggyback (3.4.2). Artists favour creative and social enterprise models as a solution to the funding crisis and a means of securing autonomy and sustainability. A large number of artists self-fund

4.4 Them and Us

Do artist’s and employers know what each other wants?

Value of difference

The culturally diverse artists interviewed believe context is the most crucial component they bring. With an eye to bringing in Intraculturalism, re-positioning Western art as a part of World arts rather than separate (3.5.1). In contrast employers cite representation (43%)(Chart C3) as the primary motivating factor for employing culturally diverse artists. Which supports equal opportunities, but goes deeper in terms of relationship between artist and participant. Building positive role models that challenge stereotype. Artists see empathy as their second most valuable asset. Employers like the fact that culturally diverse artists can often reach the most hard to reach – either because of shared heritage or an understanding of what it is to be different. Artists call this building trust.

There is an assumption that minorities have an expertise across all minorities, culturally diverse artists are keen to point out that this is not the case, and that they have to research these groups to generate context.

Employers mention the value of memorability (Chart C3), which is true of any participatory practice. Here employers are referencing opportunities for predominantly white regions to meet (sometimes for the first time) culturally diverse artists as leaders (5. conclusion).

Skills

Artists interviewed believe employers are looking for strong people skills, art practice, facilitation (pedagogy), adaptability (flexibility) (3.5.1)(Chart D18). This marries closely with what the employers interviewed demand. Excellence (art practice) comes ahead of people skills, followed by pedagogy (facilitation) and flexibility. Both artist and employer are on the same page. With an employer caveat of reliability and administration skills.

Procurement

88% of employers interviewed recruit from their artist pool, 16% through their partner artist pool. Half open tender for larger jobs (Chart C1.5). If an artist is not in the artist pool they stand a much smaller chance of getting employed.

Artists are fully aware of this, 86.4% of artists believe reputation is the reason they are commissioned (Chart D17). No other factor is close in the ranking.

In a, who you know culture, artist's people skills must come into play in building strong employer relationships. Employers can keep the same artist pool for five years or over, there is only a loose ideology of bringing in new artists (3.6.1 employer procurement). New artists are a risk, artists are ambassadors for the employers and have the potential to build or tarnish the organisations reputation and future work. There is a pressure on employers to share their work across their current artists pool, to promote loyalty, availability, value for money and hard work.

Employers are intolerant when they sense a lack of reliability, which can relate to artist's low availability. Artists can't say no to work (3.2.1).

The reason to recruit from outside the pool needs to be strong enough for risk adverse employers. Public funding may stipulate open tenders, or the projects may require skills outside the artist's talent pool. A culturally diverse art form may not necessarily be enough incentive for an employer to bring in a culturally diverse artist. The North West has a number of experienced white practitioners who teach art forms such as African drumming, context can be learnt (3.5.1 context). Especially when artists are hidden. It is representation that is the lever.

The exception is BAME led organisations (3.6.2). BAME led arts organisations employ the highest level of BAME artists. Of the top

eight BAME employers seven of the eight employers are BAME led (Chart C1.1). Although it is NML that the highest number of BAME artists on their books at 27 (Appendix C, Table C1).

Gatekeepers

“We’re not typically invited to that party.” Yaw Owusu

Gatekeepers do exist in Manchester and Liverpool, and they sit on both sides. Elders from established Afro-Caribbean communities’ gatekeep the generations below that they protect and nurture. The larger regional, local authority or national organisation's gatekeep the opportunities, by who they invite to their networks and which smaller organisations and artists they commission (3.6.3). The ‘them’ and ‘us’ stalemate is historical, and can limit artist’s visibility and work opportunities.

Younger graduates, generations and non-UK born artists are better at navigating past and trading between gatekeepers. A can do DIY culture has emerged as a result (3.4.3 DIY)

- “I don’t wait to be asked to be part of something.” Sandi Hughes
- “I want to create my own opportunities.” Jason Singh.

Glass ceiling

"No black artist has come out of the UK of any significance."

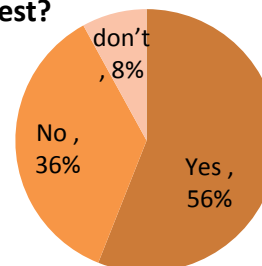
Artists look outside the UK for equality of opportunity. There is a perceived glass ceiling in the UK. Caused by the public sector

culture, where artists are not given commercial platforms due to a shortage of ‘ins’, commercial expertise and lack of incentive.

5. Conclusion: Hidden Artists

Is there a shortfall of culturally diverse participatory artist in the North West, or are they just hidden?

Chart C1.2 **Is there a scarcity of culturally diverse artists in the North West?**



56% of arts employers have experienced a short fall in the number of culturally diverse participatory artists based in the North West. MPA Creative Director Nick Hunt comments, “There aren’t enough BAME artists. The 2002 Commonwealth Games was a fertile period for BAME art and artists. But we had difficulty identifying enough BAME artists to meet our needs, and this difficulty persists”.

Manchester has a higher BAME population than Liverpool (30.07% to Liverpool's 13.66%), yet it is in Liverpool that culturally diverse artists are most visible.

Liverpool has a stronger informal network of artists, they know each other, they bump into each other in the cultural quarter, Toxteth artists are a family. Artists are therefore less hidden, even when they choose to be hidden. There tends to be only one or two degrees of separation. Liverpool's artists share the same route in and network through The Black E, Positive Impact, 20 Stories High, Liverpool Everyman and Playhouse, Urbeatz and Unity Theatre. LIPA has also had huge influence, with their community arts pathways. Culture Liverpool cites emerging artists supported by established BAME led organisations as breaking the pattern of scarcity.

Manchester is a larger and therefore a more fragmented city than Liverpool. Artists are chiefly joined together through the formal networks of Community Arts North West, Contact Theatre and grass roots arts organisations like Action Factory Community Arts. These organisations have a clear mission to broker progression pathways for artists from participant through to project manager. But the artists remain hidden.

Yet, if we were to compare Manchester to London, we would see London's Culturally Diverse artists are not at all hidden. They share informal networks through their cultural artform and participant specialism (therapeutic arts, youth arts etc.), the boroughs they work in, employers and participants.

Only 23.7% of artists are proactive in seeking work. Which can account for their invisibility.

In rural and semi-rural Cumbria, Cheshire and West Lancashire Lancashire and some regions of Merseyside (St Helens, Warrington) culturally diverse artists are not hidden, they are scarce. The study only identifies one culturally diverse practitioner in Cumbria.

Burnley in East Lancashire has a 13.37% BAME population (9% Asian, Asian British) – akin to Liverpool's 13.66%. But that's where the similarity ends, where as Liverpool has provided this study with 33 or 69 participatory artists, Burnley has only two of thirty-two artists organisations that are BAME led, Dhamak and Love & Etiquette Foundation.

This is compounded by the criticism of unreliability. Caused by funding troughs, where presence is as erratic as the funding ups and downs.

- Love & Etiquette Foundation is a new arts organisation in Burnley, East Lancashire. Its founder director runs the organisation in his free time between two enterprises, he relies on volunteers. The organisation is not sufficiently formalised to attract funding for staff posts. But the founder is averse to committing to formally constituting the organisation.

Tyler of Business in the Arts: North West noted, "We did go through a stage where BAME led arts organisation were high priority, giving them a good shot at winning funding. Now organisations like

Dhamak can only pop up every so often when they get some funding ”

Employers of culturally diverse artists

“I don’t ‘think’ that organisations don’t go out of their way to employ culturally diverse artists. I KNOW THEY DON’T.” Francisco Carrasco

This study points to BAME led organisations as the prime employers of culturally diverse participatory artists in the region.

Business in the Arts: North West survey on boards for ACE (2013) where 110 arts organisations from the North West, North East and Yorkshire responded, found 79 of 837 (9%) board members are BAME. The North West has the highest BAME representation of the regions that informed the study.

The good news is tainted by indicators that point to a fall in the number of BAME led arts organisations in the region. Vivienne Tyler, manager for Business in the Arts: North West, observes, “It is my impression that there are fewer BAME led arts organisations. I remember in the 1980’s there were more. We have done more

advisory work in and how to close an arts organisation down in the past three years than we have ever done, and this trend is set to increase.”

If we know that BAME led arts organisations are the employers. Then we can also assume that the reduction in BAME led organisations will have an impact on the number of practitioners in the region.

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Glossary

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More Music: Aims to build confidence and spirit in individuals and communities through creative arts activities, particularly music. More Music: is a community music and education charity based in the West End of Morecambe, working throughout Lancashire, the North West and internationally. We provide a year round programme that covers a breadth of music making activity involving people of all ages and all backgrounds. We are one of the longest running and most highly regarded community music and education organisations in the UK.

ArtWorks: Developing Practice in Participatory Settings is a new special initiative, which supports the continuing professional development of artists working in participatory settings. A special initiative from the Paul Hamlyn Foundation, ArtWorks is a workforce scheme that seeks to meet the needs of artists at different stages in their careers - from the aspiring young artist embarking on training, to experienced practitioners who wish to progress their output. It is seeking to build on good practice to enhance the existing development infrastructure.

Artists

Oladineji Adisa	Sandi Hughes	Kousic Sen
Sam Aquah	Priscilla Igwe	Jason Singh
Saphena Aziz	Zi Lan Liao	Luke Slate
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Maxine Brown	Janiece Myers	Ritchie Tunstall
Diane Camara	Felix Ngindu	Curtis Watts
Francisco Carrasco	Peter Ogunsi	
Hamilla Cassell	Olu Olaseinde	
Natasha Carter	Adeyinka Olushonde	
Tanya Campbell	Ola Onabou (Maria Avgoulis)	
Jaheda Choudhury	Benjamin Osu	
Rishii Chowdhury	Yaw Owusu	
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Sandy De Silva	Jose Pindian	
Jez Dolan	Miso'shi Procter	
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Danny Fahey	Prathap Ramachanda	

Bea Freeman	Anne Marie Reid
Abby Anne Gacenia	Michelle Sakim
Ella Jarman-Pinto	Abdul Salek
Jennifer John	Maitre Samsou
Shawn John	Jackie Sarafopolous
Aidan Jolly	Dorcas Sebuyange
Sumuyya Khader	Lina Sebuyange
Fenfen Huang	Kansic Sen

Employers

Blue Jam, Jilly Jarman
 Brighter Sound, Charlie Morrision
 Burnley Borough Council, Rachel Hawthorn
 Business in the Arts, Viv Tyler
 CAN, Sara Domville
 Collective Encounters, Mandy Rowe
 Curious Minds, Glen Meskill
 Culture Liverpool, Alicia Smith
 DART, Ewa Witaszek
 Everyman, Rebecca Ross Williams
 FACT, Laura Yates
 Global Link, Gisela Reynolds
 National Museums Liverpool, Claire Benjamin
 NHS Alder Hey Hospital, Vicky Charnock
 NHS Chester, Alison Paul
 NHS Royal Brompton Hospital, Anne Marie Russell
 Milap, Alok Nayak
 Pagoda, Zi Lan Liao

Peskhar, Jim Johnson
 MDI, Karen Gallagher
 Metal, Ian Brownhill
 MPI, Nick Hunt
 Musicians Union, Bindu Paul
 Sense of Sound, Saphena Aziz
 Sound Wave, Sarah Wallcook
 Tate Liverpool, Alison Jones
 WoW, Madeline Heneghan

List of Abbreviations

ACE	Arts Council England
BHM	Black History Month
BAME	Black Asian Minority Ethnic
BFM	Black Film Magazine
CADT	Centre for Arts Development Training, Liverpool
CAN	Community Arts North West
CPD	Continual Professional Development
DCMS	Department for Culture, Media and Sports
FACT	Foundation For Art & Creative Technology
LA	Local Authority
LARC	Liverpool Arts Regeneration Consortium
LIPA	Liverpool Institute of Performing Arts
LCC	Liverpool City Council
MPA	Mid Pennine Arts
MDI	Merseyside Dance Initiative
NPO	National Portfolio Organisation
PA	Participatory Arts
PM	Project Management

RFO Revenue Funded Organisation

SEN Special Education Needs

TNB The New Black

WOM Word of mouth

WOW Writing on the Wall

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