

Welcome To
NORTH NORFOLK ARTS E-NEWS
17 September 2010

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News

Calling all Events Organisers: 3 minutes for free promotion!

Following our very successful launch of the new [NNDC Arts Website](#) we are looking for more events to be promoted on our [FREE online events guide](#). Not only used by the general public, but also by the Districts Tourist Information Centres in conjunction with [visit north norfolk](#). Don't miss this opportunity to advertise for free by visiting http://www.northnorfolk.org/arts/submit_event.aspx. To promote events into this weekly e-newsletter, just send an email to [Lisa](#) or call 01263 516027.

A strategy for Drama & Theatre and Young People

This is a chance to comment and provide feedback on the draft manifesto for Drama & Theatre and Young People. The consultation process started earlier

this year by consulting on five draft aspirations for a manifesto/strategy. The aspirations were sent to an initial consultee list of over 90 individuals and organisations connected with drama and theatre and young people, for them to also circulate to their networks for discussion. A Facebook page was also created to capture and widen debate.

<http://www.facebook.com/pages/National-Strategy-for-Drama-Theatre-and-Young-People/330830000893#!/pages/National-Strategy-for-Drama-Theatre-and-Young-People/330830000893?v=info>

In May, consultation sessions were held in Birmingham, Bristol, Chichester, London and York, at which there was an opportunity to delve down further into the aspirations and how they might work in practice. There were calls to reduce the overall number of aspirations and examples where some could be merged (and this was also reflected in some of the Facebook comments.) There was also some debate as to whether the sector should be issuing a 'strategy' or a 'manifesto', although there was a united view that the document needed to be a call for action.

Since those sessions, the Tactics and Action Group has been collating and distilling the comments and suggestions from the consultation meetings and the discussions from Facebook and has produced the first draft of a document. We would now like your input and feedback on the following please:

- It has always been our intention to strike a balance between advocating for drama as a learning medium and theatre as an art form. Do you feel that we have struck the right balance in the Manifesto?
- Could this document be useful in bringing the drama and theatre education sector together around common objectives?
- Given the current economic and political climate how should the document be used? As a lobbying tool? Or a unifying strategy for the sector? Or both?
- How might this document be improved as an advocacy document for drama and theatre education in all its forms?

Please send your comments to:

Louise de Winter : National Campaign for the Arts

ldewinter@artscampaign.org.uk (mark emails Drama & Theatre response.)

The draft and questions will be posted on Facebook so discussion can continue via that medium too. Please feel free to forward the draft to your colleagues or networks that may be interested in this issue and encourage them to take part.

The deadline for all responses is 12.00 noon on Thursday, 30 September.

I hope that you find this of interest and may be happy to respond; feel free to copy me in to any responses you make directly to Louise if you wish.

Web: www.cegproductions.co.uk

Twitter: @cegproductions

The Save the Arts campaign

Organised by the London branch of the Turning Point Network, a national consortium of over 2,000 arts organisations and artists dedicated to working together and finding new ways to support the arts in the UK.

The aim of the Save the Arts campaign is to encourage people to sign a petition which will be sent to the Culture Secretary, Jeremy Hunt. It points out that it has taken 50 years to create a vibrant arts culture in Britain that is the envy of the world and appeals to the government not to slash arts funding and risk destroying this long-term achievement and the social and economic benefits it brings to all.

Over a hundred leading artists including David Hockney, Damien Hirst, Anthony Caro, Howard Hodgkin, Anish Kapoor, Richard Hamilton, Bridget Riley, Antony

Gormley and Tracey Emin have joined the campaign to make the case against the proposed 25% cuts in government funding of the arts. The campaign acknowledges that reasonable cuts and efficiencies are necessary but that the 25% cuts being proposed will destroy much of what has been achieved and will have a particularly damaging impact on smaller scale arts organisations, as well as on national and regional museums and their collections.

The first stage of the campaign presents a new video animation by artist David Shrigley highlighting the effect of the funding cuts and a new work by Jeremy Deller with Scott King and William Morris. Each week, the work of a different artist will be released. Mark Wallinger will present the next project.

The costs of David Shrigley's animation have been covered with a grant from the Paul Hamlyn Foundation. All artists engaged in this project have generously donated their time, talent and art.

To register your support go to <http://savethearts-uk.blogspot.com/>

Events

Inspirations – Novastrand II at the Belfry Arts Centre Cromer Road, Overstrand

10th to 26th September 2010 from 10am to 4pm daily.

An art exhibition with a difference! North Norfolk Organisation for Visual Artists (NOVA) will be presenting an opportunity to glimpse the inspiration behind an artwork. Artists from the NOVA group will be exhibiting the items that first stirred their imagination alongside their final completed work.

For more information contact either:

joansandfordcook@hotmail.com or sirowney@hotmail.com

ZEFFIRETTI

Vivaldi Bach Telemann Scarlatti

St Botolph's Church, Trunch

Sat. 25 September at 7.30 pm

BAROQUE MUSIC FOR FLUTE OBOE, BASSOON & HARPSICHORD

Anna Hopkins Diana Golder John Mason Suzanne Vandenberghe

Admission by programme:

£7 (concessions £5) at the door

or 01263-722193 for further detail

Proceeds to St Botolph's Church restoration projects

See also: www.trunch-norfolk.co.uk

Cromer Museum Events

- Hallowe'en Fun! Tue 26th Oct 10.30 – 1pm & 2 – 4pm

Trick or treat? Make your own creepy crafts in this spooky Hallowe'en creative workshop. Drop in event. Under 8s must be accompanied by an adult. FREE with museum admission.

- Mardle at the Museum Wed 13th Oct 10.30am – 12pm

Free entry to the museum for those taking part.

Cum yew on yourself or together to Cromer Museum for a cup of tea or coffee and a mardle about Cromer past and present.

Bring your photos, memorabilia or just your memories for us to record. Maybe you can help identify faces or events?

- Creative Writing: Beginners Frid 1st October, 10am – 3pm
An introduction to creative writing, using Cromer Museum's collections as inspiration. All levels of experience welcome. Please bring a notebook.
- Digital Photography Frid 8th Oct 10am – 4pm
Learn how to take great photographs. Please bring digital cameras.
- Digital Image Manipulation Frid 22nd Oct 10am – 4pm
Learn how to manipulate photos. Laptops provided, please bring digital cameras.
- Creative Writing: Through A Glass Darkly Wed 27th Oct 10am – 3pm
All levels of experience welcome. Please bring a notebook.

Adult Workshops Cost: £15 or £14 for Museum Pass Holders. Advance booking essential, please call 01263 513543.

Cromer Museum is on Church Street next to Cromer Church. No parking on site. Public car parks nearby. Tel. 01263 513543.

Web site www.museums.norfolk.gov.uk email cromer.museum@norfolk.gov.uk

City of London Sinfonia

St Peter's Church, Sheringham on 23 October 2010 at 7.30pm

Experience the power of orchestral music during North Norfolk festivals with the last of the four North Norfolk festivals (CASAF) hosting top-quality orchestral concerts featuring music from around the world and across the centuries, performed by one of the country's most highly-regarded touring orchestras. North Norfolk District Council has teamed up with four cultural festivals and Orchestras Live (the national agency for developing orchestral music) to present a brand new series of concerts across the district from May to October this year.

Admission: £14.50 / under 16's £5

Contact Sheringham Little Theatre Box Office on 01263 822347

<http://www.casaf.co.uk/index.htm>

Sheringham & Cromer Choral Society presents...

Come & Sing The Armed Man: A Mass for Peace by Karl Jenkins

(choral suite version)

Saturday 25 September

9.30 for 10.00am

St Peter's Church, Sheringham

With Sheringham & Cromer Choral Society musical director David McKee

Open to everyone - singers of all abilities welcome

£15 to include hire of music and tea/coffee etc. (under 18's free)

Day will conclude at approx 6pm with performance to which family & friends all welcome. Please register in advance with Rose Moreton, Secretary 01263

825146 rosemoreton@btinternet.com

'Tenor & Baritone'

Two Singers: One Concert

Stephen Miles – Tenor Rodney Gibson – Baritone Kathleen Wyatt – Piano

Christ Church, Fulmodeston, south of the A148 at Little Snoring

Saturday September 18th at 5.00pm (The Concert will last one hour)

Free admission. No tickets required. Retiring collection for the Church

Find us. More info on 01328878364 or www.milestenor.com

Paintings by John Midgley, Sculpture by Harry Baker

Up to September 25th

The Upstairs Gallery, The Courtyard

Main Cross Road, Yarmouth

NR30 3NZ.

John Midgley is showing 30 'gestural drip landscape based' paintings along with Harry Baker's sculpture at one of the Regions newest galleries this month at the Upstairs Gallery, the Courtyard (opp. the Pleasure Beach). The Exhibition continues to Saturday, September 25th.

Open Studio - Nostalgic Glances

Works by Rachel Dawson-Smith

Open Sunday 19th September 2pm to 7pm

at Rosemary Cottage 4 New Road, Aylsham, NR11 6HR

www.racheldawsonsmith.com

A Reminder to Come and Get Out There!

Just a quick reminder that you are still welcome to join us in celebrating the launch of Out There 2010 – two days of the best in international street arts, community projects, participation and happenings! Please find attached an invitation to join us for the launch event at Great Yarmouth Masonic Lodge on Thursday 16 September from 4pm to 5.30pm.

Please RSVP to David Jones e: David1@seachangearts.org.uk

or t: 01493 846550 ASAP. If you want to hear news about Out There, follow us on Facebook: www.facebook.com/seachangearts1

If you tweet, follow us on twitter: www.twitter.com/seachangearts

Or sign up to our new e-news service at

<http://www.seachangearts.org.uk/newsletter-signup>

Opportunities

Artist seeks Studio Space, can you help?

Artist living in Melton Constable is urgently looking for a workspace of approx 500 square ft to rent from April next year,

Ideally not too far from Melton Constable. Needs to have electricity, good natural light, be bone dry, and be capable of being heated.

If you know of anything which might be suitable, please contact Margie Britz on 01263 860509 or email: margie@margiebritz.demon.co.uk

She would be willing to do a certain amount of work to adapt the space.

Studio Space Available – Norwich Area

Due to a studio member soon moving out of our studios, we currently have a space available for an artist or artists who are interested in working in the open-plan community of artists housed above our gallery at Stew. The space would suit a person or persons who like a lot of natural light, enjoy working around others and can stomach a cold winter.

In addition to getting a very cheap large workspace, the successful applicant will

also get access to our fully kitted out wood workshop, free hire and discounted rates on gallery bookings and discounted rates on Print Room usage. The deadline for applications for our vacant studio is **Sept 30th** and demand is high. Due to the large number of applications, you will only be contacted if your application has been successful. To receive an application form, please get in touch at info@stew.org.uk

Call for Artists- Salthouse 11 'Ad Limina' (at the threshold)

Curator: Laura Williams

Exhibition Dates: 7th July - 7th August 2011

Applications must be received no later than 12th November 2010.

Queries to laura@art1821.com

Artists will be informed if their proposals have been accepted by Friday 14th January 2011 and will be invited to a meeting in the Church in February.

For full details see attachment "Final Call"

or visit <http://www.northnorfolk.org/salthouseartandevents/default.asp>

Call for Artists - Salthouse 2011 Workshop Proposals

In conjunction with its annual contemporary art exhibition at Salthouse Church, the North Norfolk Exhibition Project (NNEP) runs a programme of workshops for a range of participants which may include primary and high school groups, adults, community groups (e.g. youth clubs) and specialist groups (e.g. those working in the care professions). NNEP has a set budget for running workshops: £175 per full day artist's fee and normally £45 for materials.

NNEP workshops may take place in Columbia Hall in Salthouse, in the Churchyard, a care workers base, a school, youth group or other location on the proposed Salthouse Sculpture Trail extending out of the village. If you are interested in running a workshop, please go to

<http://www.northnorfolk.org/salthouseartandevents/default.asp> and complete this form (a separate form for each workshop proposal please) and include supplementary information e.g. CV and images. Send this form to Kate Parker, NNEP Workshops Committee, Church Lodge, Holkham, Wells-next-the-Sea, Norfolk NR23 1RN by Friday 3rd December 2010.

Call to Artists – Salthouse Sculpture Trail 2011

The Salthouse Sculpture Trail was launched in 2008 by the North Norfolk Exhibition Project which mounts the annual exhibition of Norfolk contemporary art in Salthouse Church. Works must be environmentally friendly. They can be permanent or long-lasting but biodegradable. The Trail Sub-Committee will consider paying up to £500 to purchase works.

Trail proposals can be sent in at any time but ones received by the end of October 2010 will be particularly welcome. For full details go to

<http://www.northnorfolk.org/salthouseartandevents/default.asp>

Proposals should be sent to John Millwood, NNEP

Vine House

Freeman Street

Wells-next-the-Sea

NR23 1BB

Brief queries only by email to yamillwood@googlemail.com

Artsplan Courses at The Garage, Norwich

- Get Sorted 2: Budgeting and Fundraising for Youth Arts Projects -
27th October 2010, 9.45 am- 4 pm
- *NEW* E-Safety and Youth Arts -
16th March 2011, 9.45 am- 4 pm - Special Rate Fee £75 Per Person

For more information, or to book a place on an upcoming course please contact the Artsplan Team - 02380 682535 / artsplan@artswork.org.uk

For more information on these courses or to book a place, please contact the Artsplan Team via: artsplan@artswork.org.uk or call 02380 682535. To subscribe to ENYAN visit www.enyan.co.uk

To download the NEW exciting 2010-2011 Artsplan Programme and please visit: <http://www2.enyan.co.uk/download/152621562>

Escalator Call for Visual Arts Participation 25-28 October 2010

Wysing Arts Centre invites applications for the artistic retreat Art and Writing In Art and Writing our fifth artistic retreat, we will be exploring the relationship between writing and contemporary art practice. Workshops led by international artists, leading writers and critics will address both creative and critical writing practices and their role in making, discussing and presenting artists' work. The retreat Art and Writing is open to any visual artist or curator living and working in England. 10 artists and curators will be invited to attend the retreat following a selection process (details below). Five places are reserved for those from the East of England region. There is no charge for participating in the Retreat.

The deadline for applications is Monday 27 September 2010, 5pm

How to Apply: There is no form to fill in to apply for the retreat. Instead we ask you to answer the following three questions in your application and also to provide us with the information listed below. We are very happy to receive MP3/4 files, CDs or DVDs instead of written applications.

1. How is this retreat relevant to your practice at this time? (max 200 words)
2. What do you think you can bring to the retreat? (max 200 words)
3. What would you want to get out of the retreat? (max 200 words)

Please also provide:

- A statement on your practice (max 400 words)
- A current CV
- A selection of 6 images or other material that represents your practice (CDs, DVDs, etc)

Additional information:

- If you wish to apply for a bursary (see below) then please include this information.
- If you wish to book a bed in our farmhouse (see below) then please include this information.
- Please also include information on any dietary or access needs.

Following submission, retreat participants will be selected by the Royal College of Art's MA in Curating students and lecturers, with Wysing's Curatorial Team. Selection will be based on proposals received following the Call for Participation and will be based on the information provided.

Wysing can provide free accommodation in our farmhouse. All rooms are for multiple use and we are not able to offer individual rooms. Facilities include shared bathrooms, living room and kitchen.

A small number of bursaries are available to any applicant in need of financial support to attend the retreats. Those wishing to apply for a bursary are invited to

write no more than 250 words on how much financial support they would need to enable them to attend the retreat and what the money would be used for. All artists attending the retreat will be invited to propose ideas to develop their findings from it further, either jointly or individually. A number of proposals (dependant on numbers submitted and amounts) from each retreat will then be selected and supported to submit applications to Grants for the Arts to realise their ideas.

The retreats are free to participants. Meals are also provided free of charge. For any specific information please call 01954 718881 or email

escalator@wysingartscentre.org

Funding

Concertina music grants for older people

area: England and Wales

deadline: 31 October 2010

Concertina makes grants to charitable bodies which provide musical entertainment and related activities for the elderly. The charity is particular keen to support smaller organisations which might otherwise find it difficult to gain funding. Since its inception in 2004, it has made grants to a wide range of charitable organisations nationwide in England and Wales; these include funds to many care homes for the elderly to provide musical entertainment for their residents.

The next application deadline is the 31 October 2010. For more information, visit:

www.concertinamusic.org.uk/Grants.php.

Wingate Foundation Music Grant

Deadline: 10 September and 10 December 2010

The Wingate Foundation Music Grant is provided and administered by the Wingate Foundation and is for third sector organisations active in the UK. The scheme is intended to support organisations that provide education, resources or performance opportunities to musicians. It aims to fund projects that have a large potential for success beyond the funding period.

For further information on how to obtain this funding opportunity locally, please contact Karen Marshall - contact details at www.wingatefoundation.org.uk/contact-us.php.

The Co-operative Group – Community Fund

The Community Fund is the Co-operative Group's main grant making programme. Charitable organisations and community groups can apply for grants of between £100 and £2,000 (£500 if the applicant is a newly formed group) to help them find co-operative solutions to community challenges. The Co-operative Group is particularly interested in supporting locally led and run groups that can demonstrate co-operative values and principles, such as self-help, equality, democracy and concern for the community. Last year the total funding available was over £1 million.

Applications can be submitted at any time. For more information visit

www.co-operative.coop/membership/local-communities/community-fund.

UnLtd Announces Level 2 Funding Round to Support Social Entrepreneurs (UK)

UnLtd, the national charity that supports social entrepreneurs, has announced that the spring 2010 UnLtd Millennium Awards (Level 2) competition is open for applications. UnLtd's Millennium Awards provide practical and financial support to social entrepreneurs in the UK to develop their ideas and projects. Level 2 Awards provides grants of up to £15,000 to support

people whose ideas are already developed or pay for the living expenses of Award Winners to help them devote more time to their projects. In addition, UnLtd also provides grants of between £500 and £5,000 through its Level 1 Awards. The aim of Level 1 awards provide grants of between £500 and £5,000 to develop new ideas into real projects. UnLtd gives out 1,000 Level 1 Awards each year across the UK. Level 1 Awards are aimed at individuals or informal groups of people who have an idea and want help getting it off the ground. The money is to help with the running costs of the project. Applications for Level 1 Awards can be submitted at any time.

The deadline for applications for level 2 Awards is the 24th September 2010. Scotland and Wales Level 2 Awards are on a different timetable, so please contact your regional office for more details. For more information visit:

<http://www.unltd.org.uk/template.php?ID=1&PageName=whatareunltdawards>

Young People's Musical Theatre (UK)

The BBC Performing Arts Fund has announced that it will be launching the Young People's Musical Theatre scheme on 27th September. This is a new scheme that will award £200,000 in grants aimed at encouraging young people to take part in musical theatre. The scheme will be open to any non-profit theatre group who have a youth section or are made up of members under 25. The group should regularly put on musical theatre productions or wish to try out a musical for the first time. The group can apply for grants for training and development and in particular for projects that encourage new members and/or new audiences. Groups may wish to try more ambitious repertoire, work with other local groups or schools or put on workshops with professionals. Some groups may wish to put on a musical for the first time and could apply for funding to help them hire a live band, a director or a choreographer. For more information visit <http://www.bbc.co.uk/performingartsfund/ypmt/>

The Veolia Environmental Trust Cre8 Funding Challenge (UK)

The Veolia Environmental Trust, which supports community and environmental projects, has announced the launch of its new cre8 funding challenge for projects that involve volunteers, bring generations together and leave a legacy that will make a real difference to a community. Through the challenge, the Trust aims to select four schemes to receive a maximum grant of £300,000 each. To be in the running for a Veolia cre8 grant, a scheme must meet eight objectives - it needs to involve volunteers, bring generations together, involve the community, help improve health and well-being, have benefits for everyone, leave a legacy, allow those involved to develop new skills, and be fun for all involved. Schemes from a large part of the UK are eligible. They also need to be located within 10 miles of a licensed landfill (active or historic) and meet the guidance of Entrust.

The Trust's regulator closing date for submission of Expression of Interest forms is 1 December 2010. For more information visit: <http://www.veoliatrust.org/index.php?fuseaction=Cre8.main>

Funding for Community Groups with Links in the Developing World (UK)

UK based community groups that have existing links with community groups in the developing world have the opportunity to apply for funding through the Department for International Developments (DfID) Global Community Links programme. Through the programme DfID is providing £3 million over 3 years to strengthen global links; learn and share knowledge about global development issues by running UK based learning events; and involve other people and other community groups in an existing link. Any kind of community group can be involved in a link, from youth groups to sports clubs to churches to social enterprises. To get involved in the programme organisations need to register their link. Once registered organisations can then book a place on an activation and inspiration workshop which will help organisations get started. After attending the workshop organisations can then apply for funding. There are two types of Community Linking grants. £1,000 to a maximum £2,000 to be spent over a four month period, or £7,000 to a maximum of £10,000 to be spent over a nine month period.

The next closing date for applications is the 1st November 2010. For more information visit: <http://www.dfid.gov.uk/communitylinks>

The Brit Trust (UK)

The Brit Trust, whose mission is to give young people a chance to express their musical creativity, is open to applications for projects that encourage young people in the exploration and pursuit of educational, cultural or therapeutic benefits emanating from music. Since 1989 when the Trust was established, it has donated over £14 million to various charities. The Trust does not consider individual grants, scholarships or capital grants or grant donations outside the UK. The Trust is limited to the amount of donations it can make as they are fully committed in supporting the BRIT School for Performing Arts & Technology and Nordoff-Robbins Music Therapy Centre. For further information click: <http://www.brittrust.co.uk/>

People's Postcode Trust (England & Scotland)

The People's Postcode Trust, a trust set up by the "People's Postcode Lottery" in April 2009, has announced that it will re-open for applications on the 11th October 2010. Funding of between £500 and £10,000 (£2,000 if not a registered charity) will be available to small organisations and community groups operating in the areas of Poverty Prevention; Advancement of Health; Community Development; Public Sports; Human Rights; and Environmental Protection. Projects supported can last for up to 3 months. For more information visit: <http://www.postcodetrust.org.uk/>

Funding to Improve Local Communities (UK)

Groups of individuals as well as small community and voluntary groups within the UK that want to improve their communities can apply for funding through the Wakeham Trust. The Trust are particularly interested in supporting; neighbourhood projects; community arts projects; projects involving community service by young people; projects set up by those who are socially excluded. The Trust also support innovative projects to promote excellence in teaching (at any level, from primary schools to universities), though we never support individuals. The Trust normally gives grants to projects where an initial £75 to £750 can make a real difference to getting the project up and running. To be eligible, applicants need to be registered charities or have access to a registered charity that will be willing to accept funds on their behalf.

Applications can be made at any time. For more information visit <http://www.wakehamtrust.org/>

Foyle Foundation Small Grants Programme (UK)

Small charities operating in the areas of the arts and learning that have an annual turnover of less than £100,000 per annum can apply for funding of between £1,000 and £10,000 through the Foyle Foundation's Small Grants Programme. The Foundation which is one of the largest grant making trusts in the UK provides grants that are helping to make the arts more accessible by developing new audiences, supporting tours, festivals and arts educational projects; encouraging new work and supporting young and emerging artists; and that address special educational needs and learning difficulties. Larger organisations can apply for funding through the Foyle Foundations Arts and Learning Main Grants Programmes.

Applications can be submitted at any time. For more information visit: <http://www.foylefoundation.org.uk/small-grants-scheme/>

DRAMA, THEATRE AND YOUNG PEOPLE MANIFESTO

This Drama & Theatre Manifesto has been led by the National Campaign for the Arts. It is the result of extensive consultation with those involved in drama and theatre for children and young people and is based on three common aspirations for the sector as a whole rather than for particular interest groups. The aspirations are:

- 1. To build a cultural and curricular entitlement for every child and young person to have opportunities to deepen and broaden knowledge, understanding and skills in drama and theatre, through high quality drama teaching and theatre experiences.**
- 2. To identify and develop exceptionally able and motivated young drama & theatre makers**
- 3. To develop a world class workforce and infrastructure for drama & theatre education**

It will be used as an advocacy and lobbying tool with policy makers and funding bodies as well as to strengthen the sector.

The hybrid term drama & theatre used in this Manifesto embraces the full range of opportunities that are available to children and young people¹. These will include: the experience of drama taught as a distinctive art form in the school curriculum; drama used to enliven and enrich other areas of the curriculum particularly in the humanities, including English; drama clubs, school based performances and youth theatre; access to live theatre experiences in and beyond school; access to theatre professionals and local, regional and national theatre outreach programmes; vocational training in theatre crafts where appropriate.

Aspiration 1: To build a cultural and curricular entitlement for every child and young person to have opportunities to deepen and broaden knowledge, understanding and skills in drama and theatre, through high quality drama teaching and theatre experiences.

Making drama and experiencing theatre is part of being human. It spans our histories and cultures and for many people, theatre is a vital and treasured part of their cultural lives. Drama & theatre offer us a means of creative exploration, expression and the making of shared meanings and aesthetic experiences. Through it we learn what it is to

¹ For a working definition and rationale for the hybrid term Drama & Theatre see Appendix 1

be human with passion and compassion. Drama & theatre are inclusive cultural and educational practices that are accessible and pleasurable for children and young people of all ages and abilities including those with disabilities and special educational needs.

Through taking part in drama and learning to appreciate the art form of theatre, children and young people are connected to the internationally recognized riches and successes of the cultural heritage and contemporary practices of drama and theatre in the UK.

Drama & theatre belong to an area of cultural as well as curriculum learning that young people will encounter over a lifetime rather than within a lesson, in and beyond school and with life-wide impacts. Like music and dance, drama & theatre is a complex cultural activity that requires high quality specialist teaching and learning in schools, youth theatres and cultural centres if they are to be fully enjoyed as a meaningful leisure and educational activity. For these reasons, drama & theatre must be a cultural as well as a curriculum entitlement.

Drama Teaching and Learning in Schools

In addition to the importance of children and young people developing their knowledge and skills in drama & theatre, other vital and transferable non-cognitive skills are also developed. These include the personal and social use of the imagination; powers of creative self expression; decision making and problem solving skills; critical reflection and an understanding of self and the world; self confidence, a sense of worth and respect; consideration for others.

These crucial attributes flourish through the role playing of real and imagined events, which are often connected to the content of other subjects; devised play making around themes and issues that are of importance to young people; and the rehearsal and performance of classical and contemporary plays.

Engagement in the quintessentially collaborative and social activities of drama and theatre provide opportunities to develop skills of team work, communication and consultation. Learning to develop these essential skills has a positive impact throughout life.

Research shows that well planned and taught drama & theatre develops pupils' creativity and critical analysis and moves them from a superficial response to texts and situations to a more sophisticated ability to think creatively and critically. It can also make a significant contribution to successful learning in other subjects, particularly the humanities including English. Skills and understanding are developed through the dramatisation of concepts, techniques and ideas as well as the rigorous textual and other forms of research required in making drama & theatre.

In drama & theatre education, children and young people learn practical and academic knowledge about making drama and theatre in different cultures and times. In acquiring this knowledge they must also develop key creative skills and competences. These include learning to: analyse problems and manage projects; question the methods used to explore and develop their drama and theatre work; explain their own learning process; organize and synthesise information; know when best to work alone or in groups; see possibilities for action and identify different points of view; sustain a sharp curiosity; welcome questioning and probing.

How might the aspiration for a curriculum entitlement be secured?

Provision of high quality drama teaching from KS1 through to KS5 will require:

- A curriculum entitlement supported by subject specialist teaching for all children and young people at all stages and ages of formal education, and an appropriate drama space in every school
- High quality and specialist Initial Teacher Education (ITE) both in drama pedagogy and subject knowledge for both primary and secondary phases of education
- Additional training in technical theatre for drama teachers
- ITE and Continuing Professional Development (CPD) training in drama-based teaching methods for teachers of all subjects
- CPD in partnership with artists, the creative industries and other relevant industry specialists
- Access to high quality support, mentoring and coaching
- Support from parents, communities and employers for the importance of the specific and transferable practical and academic knowledge developed through Drama & Theatre teaching and learning
- Recognition of the specialist nature of drama within the teaching profession.

Drama and Theatre Learning with Theatre Professionals

Unless children and young people are offered authentic experiences of live theatre they are unlikely to seek out these experiences beyond school and in later life. The desire for life long learning in drama and theatre comes from the desire to seek out those pleasures and rewards that for many young people will first be discovered through aesthetic experiences, in a classroom or studio, or the pleasures and rewards of organized theatre visits. Access to such experiences will be significant in the development of the child's or young person's life long cultural engagement in drama & theatre.

This necessary learning in order to develop the tools and pleasures associated with the life long pleasures of drama & theatre must also be authentic. This means that children and young people behave and learn as adults in drama & theatre do through being actors, directors, designers, writers, critics, technicians, informed audiences and doing the real work and experiencing the pleasures and pitfalls that these adults do.

Opportunities for this work to take place both in school and informally as part of local artistic activities are already available, sometimes as part of youth theatre provision. However, access to such provision beyond school is patchy at best and often dependent on a postcode lottery or the ability to pay for provision.

Theatre companies and practitioners can further enhance the cultural life and learning of young people. This creative learning should be part of a regular embedded curriculum experience as well as through special projects. When theatre companies and professionals visit schools, performances and workshops can include a range of theatre in social, political and cultural contexts and model professional standards of work. Many but not all children and young people may experience theatre as part of their family cultural activity, schools provide an essential platform for all to learn to enjoy the life long pleasures and rewards of drama & theatre.

A cultural entitlement for all children and young people will include:

- Direct experience of a wide range of theatre genres including youth theatre, styles and traditions. Including, for instance classical and contemporary theatre but also puppetry, musical theatre and circus
- Theatre trips organised and funded by schools, and later, through projects which support the young person's autonomous theatre-going.
- Support for specialist children and young people's theatre artists, companies and venues to ensure continuity of the provision of high quality work.
- Artist-in-residence or short-term projects offering opportunities for young people to work with theatre professionals
- Work experience and Apprentice schemes in which children and young people are able to engage directly with theatre professionals in their place of work.

How might the aspiration for a cultural entitlement be secured?

- Every child to have the opportunity of experiencing quality live theatre as a member of an audience every year.
- Attract subsidies and other forms of charitable funding to ensure the most disadvantaged children and young people can access professional theatre experiences
- Adequate training for theatre professionals to work in a classroom or youth theatre setting, with appropriate goals and methods of assessment
- Encouraging and strengthening links between teacher training and youth theatres and professional theatre makers
- Engaging the support of national and regional theatre companies and national agencies in developing and monitoring standards of professional Theatre work with young people
- The cultural and social recognition and validation of work in applied drama and theatre with young people, this might include work done in youth clubs and other community settings as well as with young offenders and other vulnerable groups

Aspiration 2: To identify and develop exceptionally able and motivated young drama & theatre makers

The quality and variety of theatre in the UK is world class. British productions are not only nurtured and made possible in the publicly funded sector but become box office successes in the commercial sector both at home and abroad, cementing the UK's reputation as a power house of creativity and artistic excellence. The performing arts industry makes a £4.6bn contribution to the national economy and £1.6bn to the London economy in particular.

Excellent theatre needs excellent theatre makers: actors, directors, writers, producers, dramaturgs, designers, stage managers, lighting and sound technicians all need opportunities to learn, develop and hone their craft. Unless exposed to drama and the practicalities of mounting a play from an early age, these skills will be increasingly hard to acquire and develop; fewer people will consider making theatre a career choice and the UK will fall behind in its artistic ambitions and artistic talent.

It is also the case that those young people who are talented enough to gain places in conservatoire level training tend to come from certain sections of our society rather than being representative of society as a whole in terms of social and economic background, ethnicity and disabilities. This is often because access to drama and theatre and to skills training is restricted to those exceptionally able and motivated young people who can afford it rather than being a universal entitlement for all.

If there are no new, emergent, young theatre makers entering the sector, UK theatre will atrophy and its ability to refresh, create and innovate will wither. The export of UK shows and talent will slow and a commercial and creative opportunity will be lost.

The craft of theatre making also encompasses many skills which in themselves are applicable in all walks of life. Pursuing and developing a vision; communicating the vision and turning it into a reality; cajoling, persuading and leaning on different groups and interests to work together to create the vision; and selling the vision are all vital qualities and skills that are relevant to success, not only in business but also in taking an active role in our communities.

Providing the opportunities for exceptionally able and motivated artists of the future

In order to identify and develop the talent and potential of theatre makers, we need to ensure that the opportunities are there for children and young people to take part in and access drama and theatre. In many cases drama and theatre education is an optional extra; there is no consistent provision in schools or youth theatres, and the provision of training and support for those who wish to go on to become subject specialists in drama & theatre education is dwindling.

There are well developed talent pathways for young athletes, dancers and musicians which successfully identify and nurture talent leading to professional standards of training. There are no equivalent established pathways for those young people with exceptional abilities and motivation in the dramatic arts. Building on the success of the model for young athletes in particular, strong partnerships need to be established between Specialist Performing Arts Academies and Specialist Schools, youth theatres and the amateur and professional sectors.

How might the aspiration for opportunities for exceptionally able and motivated young people be secured?

- Ensure a consistent and continuous level of access to drama & theatre education within schools and youth theatres and provide opportunities for students to view professional performances and work with professionals
- Provide regular opportunities within schools and youth theatres to not only act, but to produce, direct and stage. This can also be done through school and local performances that audition on the basis of ability and motivation
- Encourage specialist academies and schools to build links with cultural organisations and centres, local clubs, youth theatres or drama groups and to develop mentoring and apprenticeship training schemes.
- Support young people to develop as cultural entrepreneurs to take a lead in their own youth theatres and in making theatre in schools
- Increase understanding within schools and youth theatres and among teachers and practitioners of the importance of the creative industries and how to spot or identify talent and potential in drama.
- Devise properly constructed and funded nurturing schemes such as apprenticeships that will allow students practical work experience and to identify themselves as theatre makers
- Establish a charitable fund to offset fees for drama school auditions for young people who cannot afford them.

Providing the framework for developing exceptionally able and motivated artists of the future

There are numerous stakeholders involved in drama and theatre for children and young people. Drama teachers, theatres, youth theatres, schools and higher education establishments, amateur dramatic clubs, after school clubs, associations and networks all have an interest in expanding their reach to this age group. Co-ordinating these stakeholders to reach agreement about the need to identify talent and develop potential will be necessary in order to ensure consistency across the sector about what talent and potential might look like, in order to maximise the benefits that each of these groups bring to the sector. We need to connect more closely the drama educators in primary and secondary education to those in higher education; we need to link that network of educators to those providing drama in informal settings and provide further links to amateur and professional theatres and networks. A networked group of teachers and providers of drama and theatre across this spectrum will provide all those connected with drama and theatre for children and young people the wherewithal and confidence to identify talent and develop the potential of young theatre makers.

How might the aspiration to provide a framework for the exceptionally able and motivated be secured?

- Work with the industry and National Council of Drama Training to create a resources and knowledge base (eg website) accessible to all, which provides information about talent pathways and other opportunities for developing talent to professional standards.
- Create a dialogue and communication between teachers, youth theatre leaders and education in order to develop the 'know how' to identify talent and develop potential.
- Create a system of mentoring that encourages professionals to work with amateurs, teachers and students, etc. so that knowledge and experience is shared across boundaries and throughout the sector.
- Highlight models of best practice regionally, nationally and internationally and allow these to form the basis for a consistent and excellent provision of drama and theatre for exceptionally able and motivated future artists and teachers.

Aspiration 3: To develop a world class workforce and infrastructure in drama & theatre education

Drama & theatre education in the UK has a large, committed and highly capable workforce that comprises drama teachers, theatre educators and teaching artists, youth theatre leaders and makers of theatre for young audiences.

Ours is a mixed workforce, consisting of specialist and non-specialist professionals and volunteers working in various capacities, and in a variety of educational contexts as well as in other areas of drama and theatre. Many drama & theatre education practitioners work in a freelance capacity. A range of professional disciplines are represented and there is no one organisation or professional association to represent the sector as a whole. Employment in the sector comes via schools, local authorities, private companies, subsidised theatres and voluntary organisations. Such a diverse workforce and working environment means that the quality of training, support, development and consequently the quality of practice varies greatly.

As we have argued in Aspiration 2 above, children and young people represent the future workforce. Public understanding of the range of career paths in drama and theatre education is patchy at best. To attract the very best people to the sector and to improve the diversity of the workforce, there is a need for clearer signposting, better accessibility of training and work experience as well as recognition and celebration of good practice and good practitioners.

In order for our workforce to provide children and young people with a broad range of drama & theatre experiences of the highest quality we must ensure a consistently high level of training and development for the current and future workforce. This requires the development of a culture of professional reflexivity; enabling the workforce to evaluate its own practice, promote its own successes and incorporate models of good practice from across the world. We also need to develop wider understanding of the cultural and educational importance of drama and theatre, celebrating and rewarding excellence and the achievements of the workforce delivering it.

Given the diversity and potential for confusion around the different contributions and cultural interventions that are on offer to children and young people, mutual understanding and appreciation of the wealth of experience in the theatre, drama and creative learning sector is essential. Structural support for the delivery of this manifesto should be found by establishing infrastructural and policy linkage between the work of councils, local, district, regional and national, theatres and theatre companies, youth theatres, schools, colleges and universities. This will enable collaborative and efficient funding, improvements to training and a greater sharing of information, knowledge and resources for theatre and drama activities for children and young people. All of these organisations have a financial role to play which will in turn create further demand for national support. There is a responsibility for these organisations to lead the way for interactions between education and the theatre industry.

We need to connect, maximize and focus the drama & theatre opportunities provided in schools with theatres, artists, youth theatres, through existing networks and creating a coherent infrastructure which combines the educational interests and resources of the sector. The infrastructure will be an alliance of many organisations, open and accessible to all.

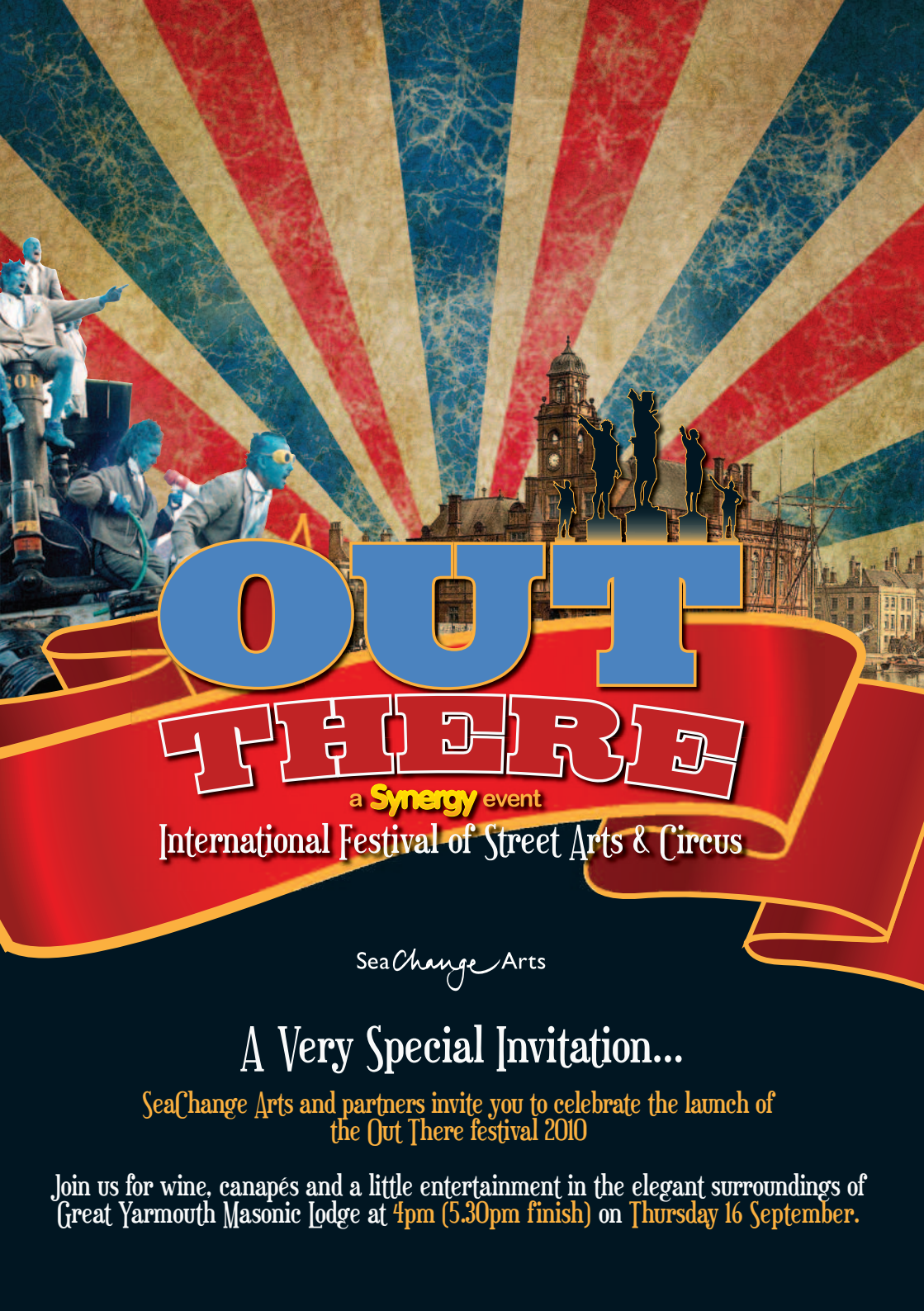
How might the aspiration of the drama and theatre workforce and infrastructure be secured?

- Create a standing committee of representatives from professional associations which represent the different sectoral interests to develop collaborative advocacy work as well as joint festivals and other creative and cultural events. This committee could potentially be the unifying sectoral body to respond to policy and other government initiatives requiring consultation with the sector as a whole.
- Continuing professional development for both teachers and artists should be a key feature of any collaboration.
- A commitment to finding out best practice through observation of work in the UK, Europe and worldwide and Improving the effectiveness with which this knowledge is shared and applied
- Establish a common code of good practice to cover partnerships between schools and theatre artists/ companies, to ensure that schools provide good working conditions and external practitioners engage students in useful, challenging activities
- Improve signposting of careers in drama and theatre: in school and through other agencies and media
- Make better use of regional theatres as cultural hubs for professional development, for teachers, artists and young people and for co-ordinating and promoting work in local schools, youth theatres and amateur groups
- Make better use of schools and other cultural centres for promoting and hosting a wide range of youth, amateur and professional drama and theatre activity
- Establish models of good practice for work experience placements, making them more learner-centred, more accessible and recruitment to them more transparent

- Strengthen mentoring and support networks for new entrants to the workforce
- Train building based theatre employees in how to work with children, young people and teachers. This training should be offered to all staff, whether their roles are artistic, technical/ production or managerial.
- Encourage volunteering and more cultural organisations to accept and train volunteers

Appendix One: Why Drama & Theatre?

1. The hybrid term drama & theatre embraces the full range of drama opportunities that are available to children and young people. These will include: the experience of drama taught as a distinctive art form in the school curriculum; drama used to enliven and enrich other areas of the curriculum particularly in the humanities, including English; drama clubs, school based performances and youth theatre; access to live theatre experiences in and beyond school; access to theatre professionals and local and national theatre outreach programmes; vocational training in theatre crafts where appropriate.
2. As a singular but expansive term, drama & theatre includes the two dominant traditions of cultural engagement in schools and in society; that is the 'doing' of drama (from *dran* = *to do, act, perform*) and the 'seeing' of theatre (from *theasthai* = *to behold*, and also *theatron* = *a place of seeing*). Both these traditions – the doing of drama and the seeing and beholding of theatre are vital to providing a drama & theatre entitlement.
3. 'Doing' and 'seeing' imply the primacy of engaging children and young people in live experiences of drama and theatre. Therefore, every lesson, workshop or other learning episode should be designed to offer an aesthetic experience of theatre through the doing of drama and the beholding of theatre.
4. The 'doing' and 'seeing' of drama and theatre are made more meaningful and enjoyable for children and young people if they are being given progressive opportunities to learn the 'how' of drama and theatre crafts. This includes gaining access to the codes of making and seeing complex or powerful genres of theatre that are associated with the subsidized cultural sector; which includes Shakespeare but also Forced Entertainment.
5. This necessary learning should be led by teachers and artists who have specialist knowledge and skills and should be based in the actual practices of theatre makers and academics in the real world of drama and theatre both as leisure and as industry.



OUT THERE

a **Synergy** event

International Festival of Street Arts & Circus

SeaChange Arts

A Very Special Invitation...

SeaChange Arts and partners invite you to celebrate the launch of
the Out There festival 2010

Join us for wine, canapés and a little entertainment in the elegant surroundings of
Great Yarmouth Masonic Lodge at 4pm (5.30pm finish) on Thursday 16 September.



OUT THERE

a **Synergy** event

International Festival of Street Arts & Circus



The Out There International festival of street arts & circus, produced by SeaChange Arts is two days of the best of international street arts blended with exciting community projects and lots of participation... all crammed in to one crazy weekend here in Great Yarmouth. Out There last year saw 50,000 people enjoy thrills, spills, astounding performance and amazing happenings. Join us to celebrate the launch of this year's festival and our future vision.

RSVP to David Jones on 01493 846550 or email davidl@seachangearts.org.uk by Tuesday 7 September.
Venue: Great Yarmouth Masonic Lodge, The Assembly Rooms, Albert Square,
Great Yarmouth, NR30 3JH

Supported by:



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