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ARTFUL

PUBLICATION

Supported by Jerwood Arts and the Weston
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Jerwood Arts is the leading independent funder dedicated to supporting UK artists, curators and producers to develop and thrive. They enable transformative opportunities for individuals across art forms, supporting imaginative awards, fellowships, programmes, commissions and collaborations. Jerwood presents new work and brings people from across the Arts together through its exhibitions and events in London, and across the UK.

**JERWOOD
ARTS** 

TINUKE ♡ ILLUSTRATION

PAIGE LYONS

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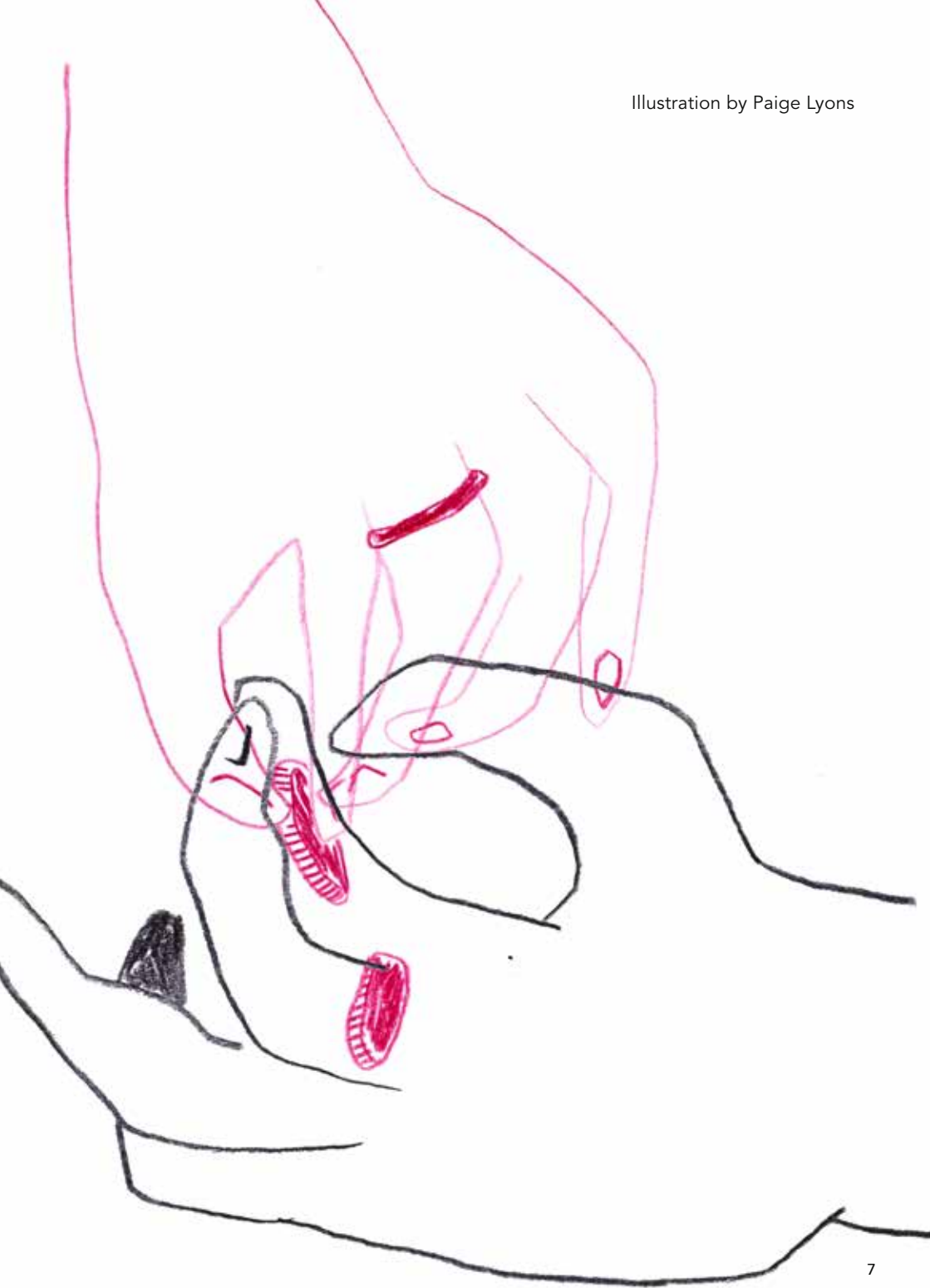
Artful Publication brings together texts and illustrations addressing obstacles faced by both professionals and public audiences to accessing art forms like theatre, visual arts, dance and music. We hope these first-hand accounts and suggestions can help people think about how accessible their work, their organisation or their industry really is, and what they can do to improve it.

This project began from conversations within the Weston Jerwood Creative Bursaries cohort of 2017-2019. We wanted to continue discussing the lack of inclusion in the Arts and share ideas of how to make the Arts more accessible to everyone.

Artful Publication is a free, nomadic book without an owner, please pass it on to someone else after you've finished reading!

– Kayt, Maddie and Priyanka

Illustration by Paige Lyons



THOSE HIGH WALLS



– *Chris Lloyd*

The Arts for me in the beginning

If you asked me what ‘the Arts’ are when I was growing up, I’m not sure if I would have been able to provide any answer at all, apart from knowing that their existence within those high walls would not include me at all.

I grew up on a council estate where my parents had no jobs and no money. They couldn’t drive and buses were expensive. My entire world was this grubby and fairly hostile council estate where there was one shop, a doctor’s surgery and a library that was in a community centre, open just a couple of times a week. Then, the Arts to me were books and the telly, the latter of which we couldn’t watch a lot of, because my parents bought it on tick where one pound equalled four hours of screen time which was mostly reserved for my Mum’s soaps.

Sometimes, travelling theatre companies would visit my school and I would enjoy that, but saw the actors who performed as strangers who I could not identify with whatsoever. Humans on a completely different path and from a completely different world.

The entire audience was asked questions at various points during the performances, to which many had the answers, but no one put their hands up. I don't think I was the only one that didn't feel worthy or part of that world.

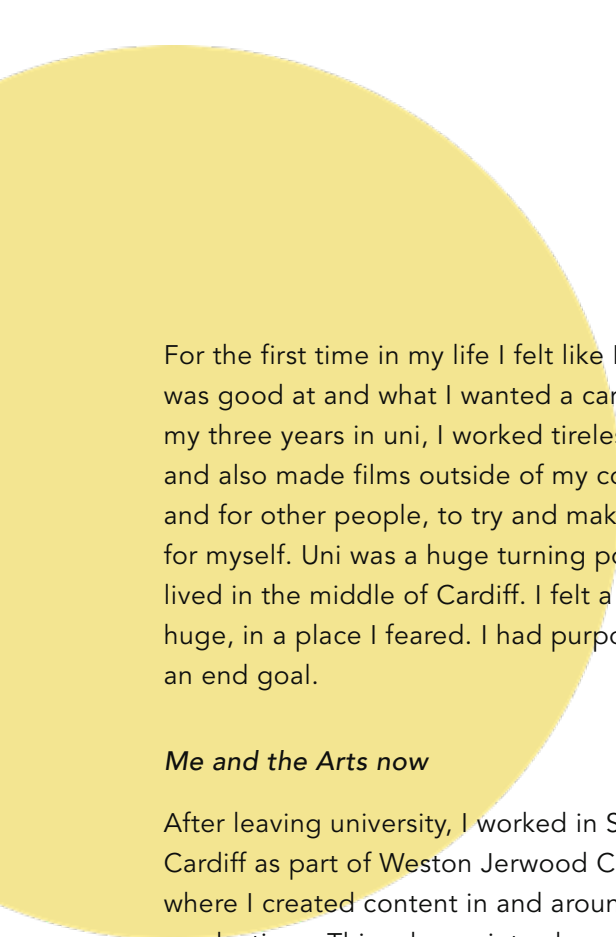
The Arts for me in the middle

I grew up and my family lived closer to a town. There were still no jobs in my family and I was on the dole but the town was only a three mile walk and offered some real hope. My time on the dole was exhausting and lasted for nearly a year where I was put on endless schemes and sent to job interviews in a shirt two times too big for me. I eventually got a job in a local supermarket. For the first time in my entire life I had some focus and some money in my pocket. I stuck this out for nearly a decade. I went to lots of gigs locally and went to the big city of Cardiff now and again, where I felt like an imposter. I felt like the people who lived there were not like me and I had to keep to myself for fear of being found out.

Discovering the Arts

I messed around with an ancient video camera that I rescued from a bonfire and made some silly films that I put on YouTube. Through that, I found out I had a voice through film. My focus and outlook on life completely changed. Although I worked 70 hour weeks in a supermarket, I made DIY films during my limited time off, using my family and friends and got a little bit of a YouTube following through that.

I always hated working in that supermarket but film made me realise that there was a life beyond that. I took a huge leap and quit my full time job and went to uni to study film as a mature student.




For the first time in my life I felt like I had found what I was good at and what I wanted a career in. Throughout my three years in uni, I worked tirelessly in my studies and also made films outside of my course, for myself and for other people, to try and make a bit of a name for myself. Uni was a huge turning point in my life. I lived in the middle of Cardiff. I felt a part of something huge, in a place I feared. I had purpose, passion and an end goal.

Me and the Arts now

After leaving university, I worked in Sherman Theatre Cardiff as part of Weston Jerwood Creative Bursaries where I created content in and around theatre productions. This scheme introduced me to the world of theatre and to the rest of the 40 strong cohort who had different roles in different organisations across the country. I was part of something truly magnificent.

Now, I work for myself as a filmmaker and content creator within the Arts where I make work for some of the most influential companies in theatre and film. I have become that stranger, that imposter. That person who has it all. That person who asks the questions to the people too afraid to answer. I have realised that we are all part of the same game.



I used to be very ashamed of my class and the poverty that came with that, but now I absolutely embrace it. I often think about the people who live in that council estate, which now seems to have even less than the very little it had when I was there. The Arts were never an option for us. It made sweeping visits but there was no money for us to develop it, nor was there the self-belief within us poor people that we could access that life, which seemed to be how other people lived.

It's very difficult to introduce the Arts into communities such as the council estate where I grew up. Little bits and pieces were put in our faces then taken away from us before we had time to think about it. Those strangers would decide what we were exposed to without asking us what we want to see.

If the right questions were asked, there would be more engagement and more people from my background with hope in a life they think is only for others.

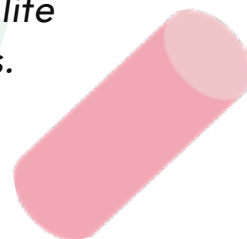




Illustration by Tinuke Fagborun

THE ART, THE NATION, AND THE SPACE IN BETWEEN

– *Tobi Kyeremateng*

Physical space remains a prominent power tool in the theatre sector, and when we look at the history of our nation and its relationship with physical space and power, it's not hard to see the hand-me-down similarities - to have ownership of physical space is to have a structure to mould in your vision, resources to deliver it and an existing hierarchy to choose to dismantle or maintain. As the old saying goes, with great power comes great responsibility, and in a time where spaces are being gentrified, shut down and culturally stripped away from communities, I can't help but feel a real sense of urgency to mobilise our buildings as real civic hubs and engage the sector in an imminent conversation around the civic responsibility our buildings have to our communities outside of the work we put on stage.

About a year ago, I wrote an article for FourHubs on the civic responsibility of theatre buildings. I stand by the underlying optimism behind this article and the organisations and artists that are doing the work of building civic roles into their practise. However, in a

sector that has historically structurally and institutionally marginalised communities of our society - that, by large, also do not look like the majority of people that run our venues, organisations and funding bodies - is it truly possible for a society to hold our theatre buildings accountable to their civic responsibility?

Our sector is a microcosm of our wider society, and there is no way to divorce the social and political inequalities that exist in our society from the civic responsibility of our arts venues and the people that run them. If art is to be the vehicle for change, the power to shift culture must sit with the people that make up our cities, but if we are to even attempt to achieve this, we must ask ourselves who the concept of civic responsibility belongs to. We cannot talk about accountability and responsibility without facing up to the history of the nation we're living in, and I find it difficult to believe that as a sector we have the necessary tools, transparency and accountability to acknowledge the structures that are set in place that have allowed specific demographics to maintain power, and others to feel as if they are losing it, and rapidly.

And, well, perhaps that's the problem. In a morbid sense of thinking, perhaps the leaders of our theatre buildings understand that they cannot be truly held to account if wider society as a whole doesn't feel any ownership over these venues, despite our taxes helping to keep their lights on, and perhaps the issue is that the discussions around civic responsibility are rarely started by and with the wider public. This is bigger than the face-value conversations around 'diversity' we've been tiptoeing around, but is about recognizing that centuries of

marginalization and structural and institutional -isms will have wider ramifications than the work we see on stage.

How can a disengaged and dissuaded society believe they have a rightful say in how their local theatre building is engaging with the needs of the area? How do the experts of these communities mobilise one another to build a collective voice with artists, rather than artists 'giving' communities their voices back to them?

Like most things, there are no hard and fast solutions here, just questions. Questions myself and other artists continue to ask, with others physically building towards a middle ground. Artists like Amahra Spence, Chris Sonnex and Shawab Iqbal to name a few, alongside plenty of other artists outside of the theatre sector, are working towards investing in an ideology that looks at creating healthy creative ecosystems that are embedded in the spines of our cities and invite and mobilise communities to think about how we use art as a catalyst for building a thriving collectivist culture.

Not all hope is lost. In our current climate of 'Artistic Director Musical Chairs', we are seeing a slow shift in the leadership of our buildings, and this opens opportunities for new conversations to begin and for new leaders to rethink the current infrastructures our sector relies on and what we should be moving towards in order to keep the heart of our sector beating. But before the revolution comes introspection and accountability, and we must move towards a society that gets comfortable with the uncomfortable truths in order to look at the art, the nation and the space in between.



Illustration by Tinuke Fagborun

BEHIND THE INVISIBLE CURTAIN: A PARTIAL DICTIONARY OF UNCERTAIN TERMS

– Maddy Costa

Have you ever looked at the word ‘dramaturg’ and experienced that terrible sinking feeling in your stomach, because you have no idea what it means and whether or not you’re pronouncing it correctly?

Believe me, you’re not alone.

This handy personalised guide will support you as you navigate the jargon of dramatic performance. Please note: this is not to be confused with a genuine glossary of theatrical terms.

Dramaturg

Age on first encountering term: 36

Age on first saying aloud with confidence: 39

Age on realising I had upset someone by using it, someone substantially younger than me who didn’t know what it meant: 42

Dramaturg is one of those mercurial words that redefines itself depending on who's using it. A little bit outside eye and ear, a little bit script editor, a little bit continuity director, a little bit subtext spotter. What it means is adaptable and doesn't concern me so much as the fear it strikes in people. Beloved: I used to feel that fear as well and tell you honestly, you can just let it go. Remind yourself of two things: firstly, that James Stenhouse, a theatre-maker with the excellent company Action Hero, prefers the term dramaturd. Secondly, that dictionaries were invented to help people out with terms they don't know, and there's no shame in using one.

Light Amber Bastard Gel

Age on first encountering term: 21

Age on realising that it would be possible to use term in a piece of writing about theatre, however gratuitously: 43

A gel is a slip of plastic used to create coloured stage lights. The catalogue of gel colours is expansive and exquisite in its poetry. Seedy Pink Rosco. Belladonna Rose. Max Blue. Liberty Green. Names that sound less like pigment shades than characters in a novel by Raymond Chandler. Bastard Amber comes in light, medium and dark, and is called so because the colour is blended with its opposite to make it warmer and closer to natural light. Which feels to me about the most perfect metaphor for theatre there could be.

Theatre, Live Art, Performance Art

Age on becoming actively interested in theatre: 22

Age on starting to watch live and/or performance art: 32

If you asked me to define the differences between theatre, live art and performance art, I'm not sure I could do it. I once made the regrettable error of suggesting to a theatre producer that live/performance art is basically theatre and I still reach for an extra jumper when I remember the icy look she gave me. If you're not sure which term to use, aim to adopt the one used by people whose work you admire. Example: "When I say, 'performance artists', what comes to my head is Karen Finley covered in shit, screaming at the top of her voice, in a loft somewhere in New York. Whereas when I say, 'live art', what I imagine is a white room, with a concrete floor and a white man in the middle of it doing something that's stressing me out." (Selina Thompson, performance artist, 2017.)

Upstage, Downstage

Age on first attempting to use these terms in a published review: 24

Age on realising I had been using these terms the wrong way around: 27

Look, I have trouble with left and right, OK? Even though I know that my left hand makes an L shape when I hold the thumb at a right angle, my body will still surge with momentary panic when asked directions, fearing that

I'm going to mix up the two. So, to me, concepts such as upstage and downstage feel designed to inspire confusion. Even now, I'm not fully confident I can tell you which is which, and I definitely can't be doing with the brain-fuckery of stage left being from the perspective of the person on stage facing the audience and not vice-versa. The point is, I don't think I'm alone in this.

Workers

Age on realising that this term did not refer to people but to the harsh fluorescent lights of a theatre auditorium: 33

I grew up in a working-class immigrant family who watched a lot of television, listened to a lot of music, and enjoyed a panto at Christmas. I started watching theatre at school, then studied English at university, where a whole term was devoted to Shakespeare, meaning I got to learn essential phrases such as "Exit, pursued by a bear" and "my kingdom, knave, for a joint stool" (I might be getting confused with that one). I have all the education people anxious about working in theatre think might be an essential requirement, and feel more convinced than ever that the best way to learn about theatre is to make it, watch it, think about it, and listen to what people whose work you admire say about it. Sure there are terms you can learn, but you'll be surprised by how much you can get done without them. And you don't need to know them all before getting started. As I write this, I'm 43 and still feel like I'm learning all the time. But that's the great thing about theatre, isn't it? It's not so much about what you know as how willing you are to play.



Illustration by Paige Lyons

QUEERING ACCESS

– Tammy Reynolds

Right so okay I have been having have been having have been having these circular or open ended mononononologues about certain things to do with queerness and to do with disability and to do with spaces and to do with exhaustion. There are quite a few things I want to write about and I'm finding them too painful to even start. This isn't necessarily a painful subject for me but I'm already finding it hard to start.

I'm angry.

I'm very very angry. I go to events - queer events - where my people are, my tribe, coven, family whatever you would call them.

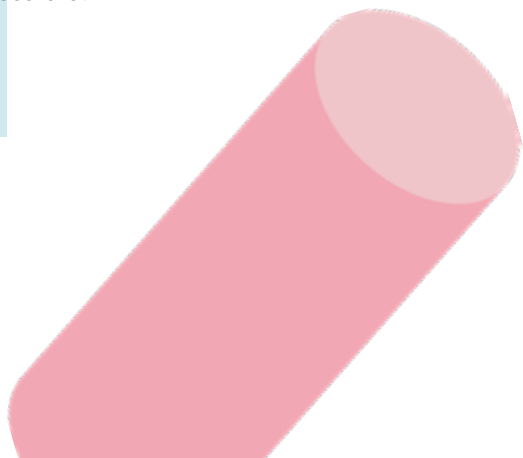
They're in basement clubs, attics, ground level with no inclined floor, noisy crowded places, dark, squashed. They're inaccessible to a lot of people.

In almost every way, they are inaccessible.

Some of them are fine for me.

Some are not.

Most I have to be fine with.



I pay the same price as everyone else to see a half or a quarter or none of an event. In order to keep my spirits higher than I usually am I tell myself to be okay with it. To enjoy the night in my own way. With my people. It's then that I begin to realise I'm not really with my people.

The people I'm with have paid the same price as me and have seen the whole show. Or most of the show. They try to make sure I can see as much as I can. They can only do so much.

I begin to resent them.

I begin to resent everyone in the room.

I especially begin to resent the people on the stage.

No - I begin to HATE the people on the stage.

When I begin to hate the people on the stage it tends to be when I can't see them. I can hear them. I can hear them saying words like:

Everybody

Outsiders

Others

Safe space

Freaks

Intersectional

My favourite is when they say:

Access

It's normally at this point my friends will look at me, knowing what's coming next. It used to be me performing my best storm-out-and-make-a-scene-but-not-so-much-of-a-scene-that-you-become-pitiful bit. They would tend to follow me unless I told them to stay and enjoy the show. Even then they would tend to follow me because they're some of the best bastards I know. Then I would be outside the venue either just angrily ranting, crying and/or both.

Nowadays, I tend to stay in the space and listen, observe, take it in.

It's painful and still lonely, but I'm learning.

Learning how to navigate this.

Looking around the room.

Looking for the people who are consistently not there.

Studying.

These spaces exist because this world doesn't care about or acknowledge the existence of disabled people. It's understandable why disabled people find it hard to care very much about this world, hm?

I'm going to do something about it and I know others have already started.

I am not interested in being the person at the forefront of this, or anything for that matter because it's not about me.

To go to a place you are told is welcoming, to not be welcome purely for the body you have, is that not the definition of queerness? If that's the case, I must be the queerest person in the world . . . of course I'm not.

But in those moments I feel like the loneliest person in the world.

Honestly, I feel totally alone.

When I remind myself I'm not alone, it doesn't really make it better, realising there are so many others having this experience too.

I don't want my relationship with queerness to be associated with loneliness.

When the event is over, we leave and go for a drink somewhere. I listen to what my friends thought of the event and there's this cloud of guilt hanging over the table where we are drinking or smoking. There's a tension. They know I didn't get to have what they had. They know I'm angry about it. They also know I still want them to talk about their experiences.

We all know it's not fair.

Then it's my turn to perform my usual angry-impassioned-access-queer rant which tends to be laced with some self-deprecating humour to diffuse the tension. THEN we go out and get too drunk and too high because it's currently the only way we can all say a fuck you to the people who fuck us over.

Sometimes it's not just me it happens to. The world isn't nice or ready for the people we are. But they REALLY aren't ready for the cripples.

If society can't even handle disabled people, surely society is the biggest cripple of them all? It's everyone else who are those pathetic, useless, dependent, dribbling, palsied spastics*, no?

Now, when I learnt about the Social Model of Disability** it changed my whole perception of myself and empowered me. I wonder how people who aren't disabled feel when they learn about it? Guilt? Shame? Denial?

Do they agree? Do they change?

Are they empowered?

Do they feel disabled?

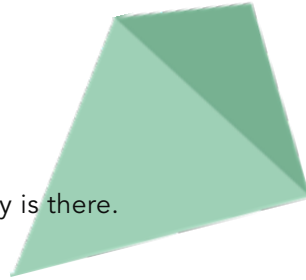
Moral of the story: If you're going to be intersectional (which everyone should be) then be inter-fucking-sectional.

Learn.

Try harder.

Educate yourself.

The spaces are there. The money is there.
Just look for it.



I told you I was angry.

*If I've offended you with the words 'palsied' and 'spastics' then I'm afraid you've really missed the point.

** The notion that disabled people aren't disabled by their impairment but by society itself, by society's attitude towards them.

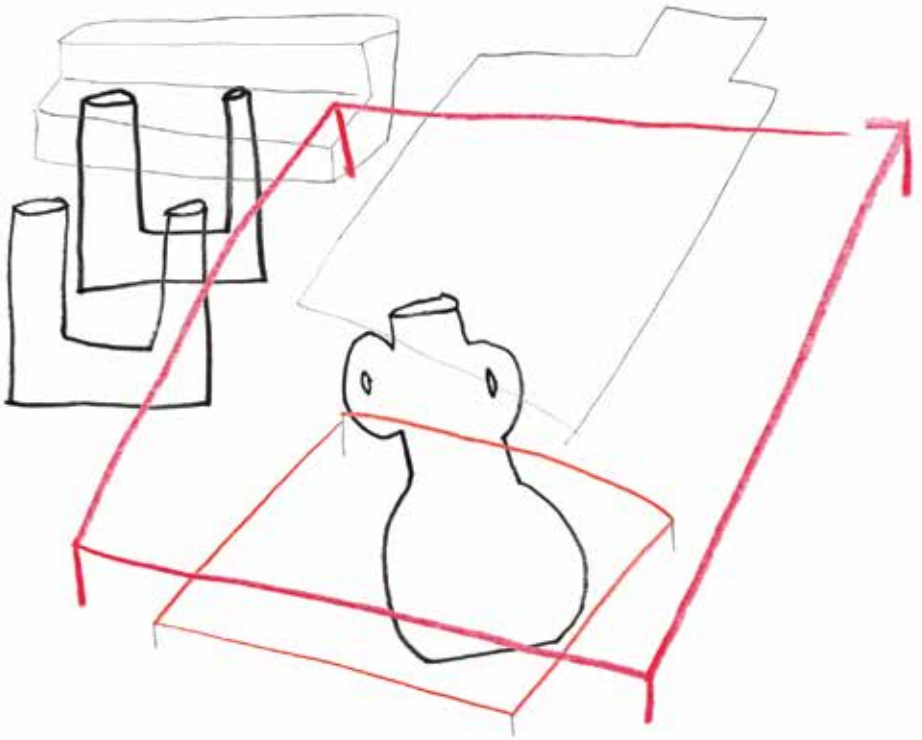
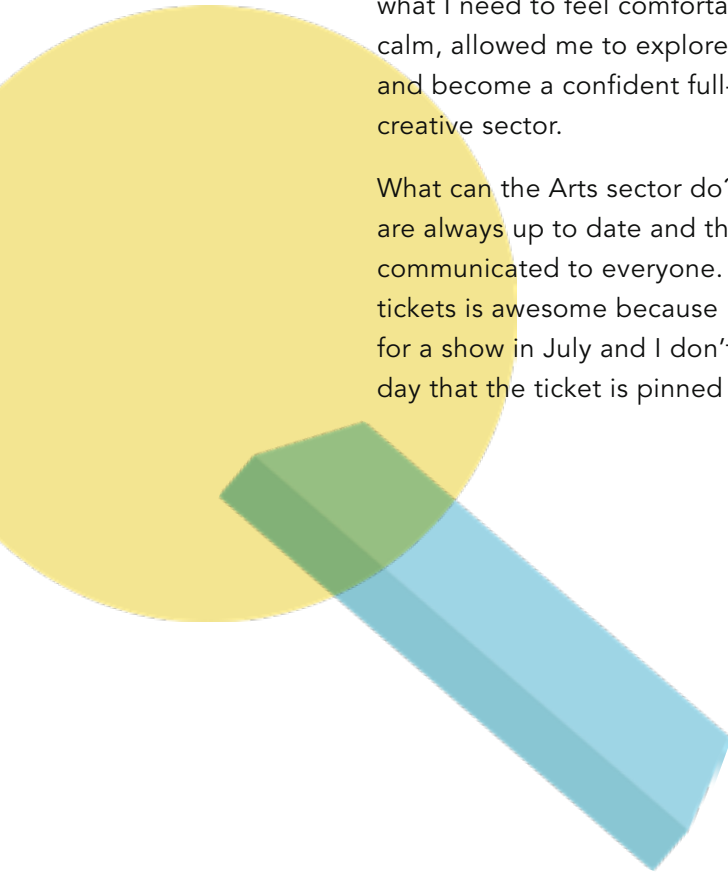


Illustration by Paige Lyons

OPENING DOORS

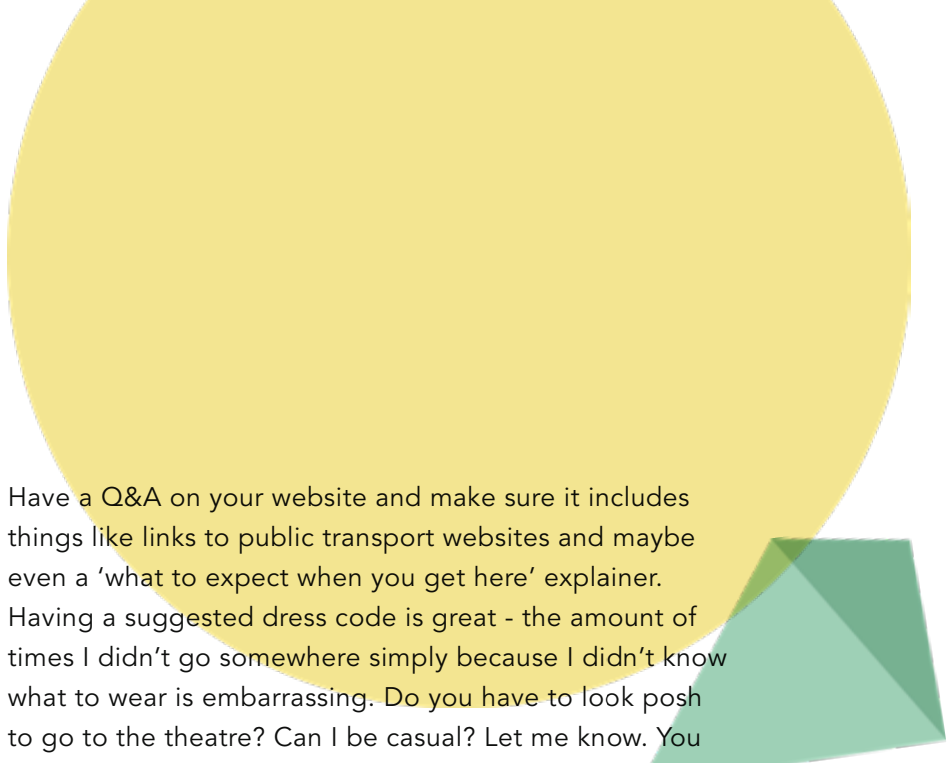
– *Becky Demmen*

I have Obsessive Compulsive Disorder and using public transport, buses in particular, has always been a montage of sweaty palms, checking for tickets, checking for my bank card, checking the timetable to ensure I get on the right bus... you get the point. I am constantly convinced I have lost everything. Whilst I am panicking, I see a myriad of nonsensical repercussions of me not having items. Anything from: "You can't do what you had planned; that is frustrating", to "You are so dumb" to "Your partner will crash his car and you won't be able to help because you won't be able to drive your car to the hospital because you have lost your keys and you won't get to say goodbye to him. You killed him." The first time I got the bus it felt like the end of a film where the protagonist has climbed the mountain or whatever. But it was still a nightmare. The ENTIRE day was spent checking for my ticket. Checking what time the bus home was. Obsessing, obsessing, obsessing. Checking, checking, checking. I didn't get the bus again after that. I was too exhausted, opting instead for a long car commute, cutting off from everyone and paying for overly expensive parking.



Which brings me to my point. My OCD makes it difficult for me to do things. The worries that plague me when I get on a bus are the same that come when I go to a workshop, go to the theatre or do anything actually. Engaging in the Arts has helped my mental health time and time again. It has helped me on my journey, from before I was diagnosed, to learning about myself, to now - where I understand what I need to feel comfortable. It has kept me calm, allowed me to explore the world in a safe way and become a confident full-time freelancer in the creative sector.

What can the Arts sector do? Ensure that websites are always up to date and that everything is being communicated to everyone. The option of digital tickets is awesome because I have booked a ticket for a show in July and I don't need to check every day that the ticket is pinned on the board.



Have a Q&A on your website and make sure it includes things like links to public transport websites and maybe even a 'what to expect when you get here' explainer. Having a suggested dress code is great - the amount of times I didn't go somewhere simply because I didn't know what to wear is embarrassing. Do you have to look posh to go to the theatre? Can I be casual? Let me know. You could have videos, or photos that tell a visual story of what this experience will be like to help people prepare. How long before the event should I arrive? How do I get out if there is an emergency? How do I get out if I start having a panic attack? Some of this may seem obvious, but quite a few places I have tried to attend recently didn't have any of this stuff. I cannot overstate how much all of this information means to me.

However, I understand you can't have every bit of information for every kind of person. No one can. Please invite questions and invite discussion. Make it clear that anybody can ask about their access requirements – even if they aren't obvious.

Some people know exactly what they need, others know what may make things easier and some just want to talk. You are their expert, make it clear that they can ask. I have made phone calls previously to check details time and time again, but this process often makes it feel like you're asking for permission to come.

The Arts should be an open-door inviting people out into the world, inviting them to explore issues that mean something to them, to explore ideas and concepts that would otherwise be inaccessible.

They can live 1000 different lives and learn about humanity and the world around them.

I know that when I cannot engage in something because of my mental health it makes me feel a hundred times worse. The more I get involved in the world, the better my mental health is and the more things I can do. More importantly, the more I resist pulling away again. As we move through our lives we become inspired by what we see. We become more creative and engaged the more we participate in everything around us. The moment I start engaging, the weight becomes lighter and my mind quietsens. I live for those moments. We should do all we can to ensure that everyone experiences their own version of this.



Illustration by Tinuke Fagborun

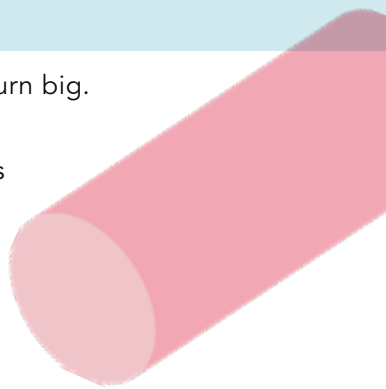
NATURAL SELECTION

– *Eddie Saint-Jean*

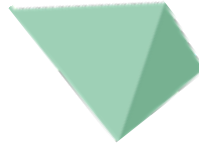
Much fussing over
Right routes.
Black faces and locked doors
Some silly rite of passage.
Painterly stakes and church hall installations
Paid by the state.
Yet still we wait.

I might stiffen me blue collar
And pretend to be wise
Even though I am.
To make headway beyond the
Limits of the damned.

Fighting over
Little things that then turn big.
Embraced as ceremony
In the abdominal blacks
Of the shadowed wall.



Intestinal.
Labyrinthine.
Who knows one day
We may yet squeeze our way
Through to the top.
Digested in the belly.
Platos cave.



High-fiving dinner ladies
Notice red-dised kids on free meals
Tied to council by ballot
To one day do Keir Hardie proud.
As prophets for what they believed.

On Arts Council now.
Not the pencil shower of architects
Awarded 1sts in any lesser degree
On graduation after Harrow & Eton.
Oxbridge has BAME colours now.
False Darwinian claims
Of left-side brain dominance
Yet it's we artists who have
The right engaged.



Beyond any comparative profession
I will make it in
Sculpture.
Pen
Or Paint.
Cos not all science things are solid.
Ask the quantum mechanics
To come fix my dodgy sink.
And then I'll believe.

NO ONE GETS INTO SLADE FROM THE LOCAL COLLEGE

– *Abi Haywood*

A 'local' foundation course is one at your average local college. A 'national' foundation course includes institutions like CSM, Kingston, LAU and MMU. These are the ones people compete to get into. They usually function more like, and are based within, a university. People live in halls and have access to exquisite facilities. If you want to get onto a visual arts degree at a top university, it is standard that you go to one of these. My peers who attended private schools said it feels like an extra year of private education because you have to have enough money to do an extra year of further education without a loan (even more if you attend a prestigious national foundation course in London.)

I acknowledge my position on accessibility in art corresponds so closely to my own personal and professional interests; it feels selfish almost. By luck, I have just about managed to slip through the barriers which prevent access to this privileged environment, but as a young person currently in the institution, I feel the need to talk about it, because not many people seem to.

The art world lacks diversity in all areas, with working class and BAME students being hit the hardest. Art, Curation and Art Lit are some of the industries with the greatest documented class divide. This really pisses me off, especially when you take into account the way the art world profits from its progressive image, when in fact quite the opposite is true. The statistics have actually got worse since the 1980s when more working-class people were entering creative fields.

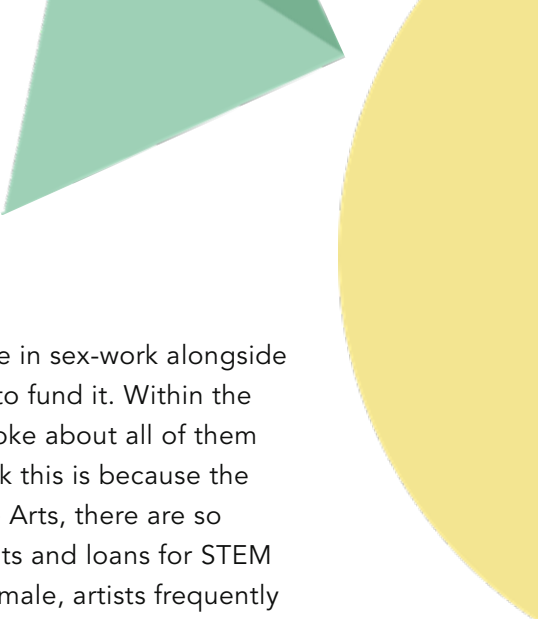
Currently over 96% of jobs in London's creative economy are held by people from advantaged socio-economic groups, compared to around 70% in most other industries.

I think this starts at GCSE level. If you are poor, you are less likely to pursue a career with little-to-no job security. I remember my Mum saying to me, "You can do art at GCSE, but I draw the line at A-level". If you're at a non-selective state school, you will not have the same access to facilities, tutors and art texts that people who attend a private or grammar school do. There's no dialogue about Oxford or Cambridge and the deadlines are so early that most people miss them without realising. Regardless, there is no way you can be ready to submit a portfolio in October without some sort of leg up, some sort of privilege or edge that allows you to be ready so early. At that point on a foundation course, you will only have had access to the facilities for a few weeks. You can only really produce a full portfolio to the high standard that is required at that point if you've had access to the same facilities at A Level. I know two people who

got into the Ruskin, both are actually from state schools, both very talented, but both of their mums are artists. So... c'est la vie.

In the waiting room for my Slade interview, I overheard conversations that seemed to confirm all the horror stories I'd heard about nepotism and I can't believe the almost comedic level of privilege I observed. The stats at Slade are bad for working-class students, even more depressing for BAME students and near non-existent if you're a combination of both.

There's also something to be said about art becoming increasingly over-intellectualised and academic. I completely understand why so many people might walk into a gallery and immediately switch off. The language used in art magazines, gallery captions and other forms of art writing is mostly unreadable and often sounds more like something put through Google Translate incorrectly rather than a concise piece of writing about the ideas behind a work. When visual culture is defined by a single demographic it becomes exclusive. I'm not saying this type of art is bad or even that it should be dumbed down. But, in reality, the general public don't care for works about Anarcho-primitivism and stuff.



I know many students who partake in sex-work alongside their foundation/degree in order to fund it. Within the Cam Girling community, people joke about all of them being art students. I honestly think this is because the funding is so bad. Contrary to the Arts, there are so many outreach programmes, grants and loans for STEM subjects. Young, working class, female, artists frequently manage to slip through the class cracks into privileged art environments by doing sex work. It's not their fault that the position they're in makes it so attractive.

I'll conclude on an anecdote, I was cleaning a table at the Hepworth and saw a flyer for a book launch called 'Inclusion and Intersectionality in Visual Arts Education' and thought, wow, that sounds really relevant and interesting; the book cost £26.

The people you're talking about at events, they can't afford to be there. So who is it for? Is it just some self-congratulatory circle jerk about privilege, where everyone sits around and agrees but nothing actually gets done? I don't understand how the institution doesn't spot the irony before they publish these things.

Probably because there is no one from a disadvantaged background in the room to point it out.

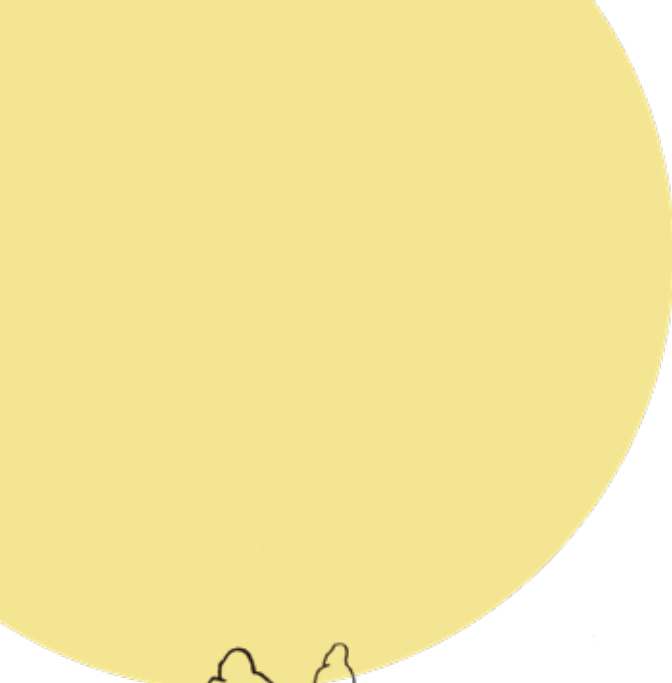


Illustration by Paige Lyons

LIONESSE

- Vicky Moran

You see them everyday,
change hungry
rattling Starbucks cups with saddened eyes
beggin' for a glimpse of copper
a wad of smiling papers, a silver lining.
'we don't want your money, we want change'
the re-moulding, re-modelling, reformation
of what seems so stuck
cos' some of us just weren't born into luck

See, we were all born the same
dancers before walkers
musicians before talkers
but this world it has morphed us
scribbled us out from artistry it's absorbed us
to watching stories on square boxes
by rich fibbers who make you feel voiceless
infecting our minds, and blinding us to kindness

I won't be tamed, cos' I am a lioness
with a mane that frizzes and runs wild
messy, like the fire inside me that is far from mild
running, with sharp air that pushes against my cheek
stabs tears into my eyes and invites me to sleep
but I say no. Put on my shoes and I go
pushing, fighting, beggin'
for change

BEHIND BARS

- Vicky Moran

Working in a sweaty bar on minimum wage,
she can't even afford a subscription to The Stage
working for free on her off days
the creativeness is flowing but it turns into rage
because
out here in London Town it seems so obscene
to see a working-class girl just trying to follow her dream
cos' there's a barrier
stemming from a higher class machine
'you wanna be an artist?'
you better down the caffeine

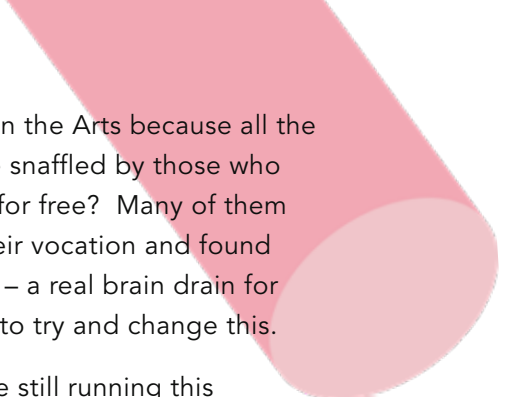
See, she wants to make change
but she needs a little change
in her pocket so she can pocket a fantasy
a part of the world she didn't know she could see
sitting amongst a row of red chairs
lights blazing, voices raising
staring at her
saying 'girl, you made it'

UNPAID INTERNSHIPS AND EMBRACING CHANGE

– *Kate Danielson*


Having worked as a producer in the Arts for many years, I became used to the idea of working for free. I loved what I was doing and we were all doing it and it felt like the norm. I never thought of it as undervaluing my time and those I worked with, nor did I think through the consequences of this way of working. When I went on to run the Cheltenham Jazz Festival in the mid noughties, we were completely dependent on armies of wonderful unpaid interns to put on the show for a week every year. It was a not-for-profit organisation so it felt like we were doing something good.

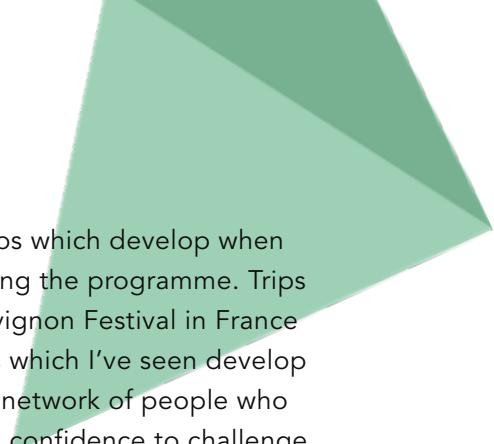
I had an epiphany when I was asked to set up a new programme with Jerwood Arts. The last Labour Government was on its way out in early 2010 and the forward-thinking then Minister for Culture, Margaret Hodge, gave us a stack of cash to create a programme specifically to do something about the culture of unpaid internships in the Arts. What was happening to all these wonderful talented graduates who had made their way through university with the benefit of maintenance grants and then couldn't find



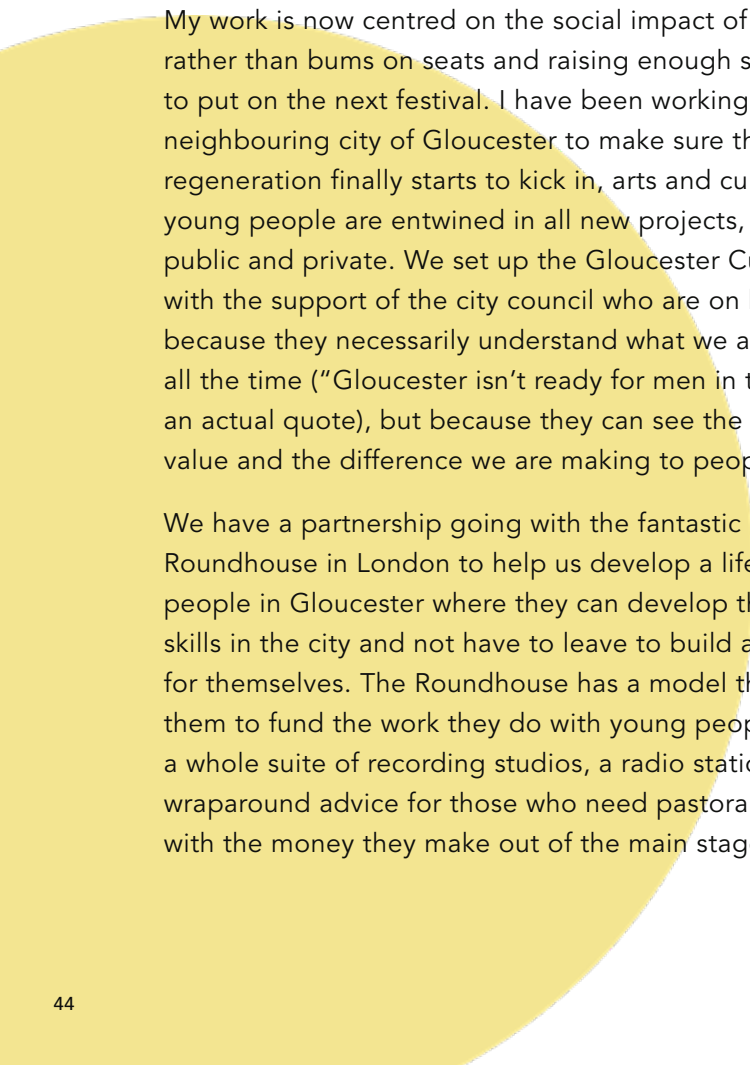
a way to get started in the Arts because all the entry level roles were snaffled by those who could afford to work for free? Many of them had to give up on their vocation and found work in other sectors – a real brain drain for the Arts. We wanted to try and change this.

9 years on and we are still running this wonderful programme, the Weston Jerwood Creative Bursaries – providing paid jobs with fantastic arts organisations all over the country. It's a slow process but it feels like the Arts are finally waking up to the fact that work experience of any sort which is unpaid and unadvertised just reinforces the idea that you have to be plugged in to some mysterious network and have independent means to work in the Arts. Having worked with over 110 arts organisations during this time, I have literally seen the penny drop with staff members when they realise that even very simple changes in the way they operate can help to turn the tide. How about making it a specific criteria for new roles that you are looking for someone who represents a completely different viewpoint from your own? Embracing difference rather than looking to recruit in your own image?



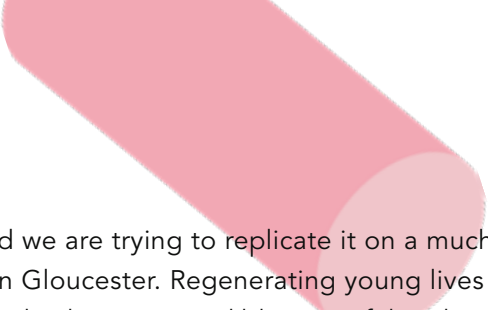


And it's great to see the friendships which develop when we bring the cohort together during the programme. Trips like the one we did last year to Avignon Festival in France really help to create strong bonds which I've seen develop over the years into a professional network of people who have a shared experience and the confidence to challenge the status quo, as well as help each other to progress.



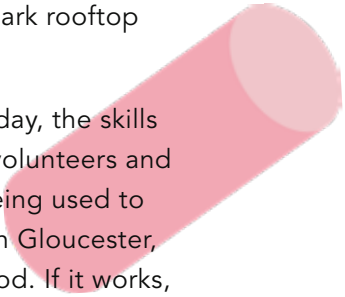
My work is now centred on the social impact of the Arts, rather than bums on seats and raising enough sponsorship to put on the next festival. I have been working in my neighbouring city of Gloucester to make sure that as regeneration finally starts to kick in, arts and culture and young people are entwined in all new projects, both public and private. We set up the Gloucester Culture Trust with the support of the city council who are on board, not because they necessarily understand what we are doing all the time ("Gloucester isn't ready for men in tights" was an actual quote), but because they can see the economic value and the difference we are making to people's lives.

We have a partnership going with the fantastic Roundhouse in London to help us develop a life for young people in Gloucester where they can develop their music skills in the city and not have to leave to build a career for themselves. The Roundhouse has a model that allows them to fund the work they do with young people (there's a whole suite of recording studios, a radio station and wraparound advice for those who need pastoral support) with the money they make out of the main stage gigs.



It's brilliant and we are trying to replicate it on a much smaller scale in Gloucester. Regenerating young lives through arts and culture is incredibly powerful and we know we need to work in partnership to make a difference. The Music Works and Strike a Light Festival in Gloucester are doing great things working with communities and young people at risk and also putting on high quality music and theatre shows for those of us who are lucky enough to live nearby. Without any great venues they put on shows in unusual places – the car park rooftop is a big favourite.

As someone pointed out to me the other day, the skills I needed to project manage hundreds of volunteers and attract sponsors to the Festival are now being used to build a sustainable cultural infrastructure in Gloucester, pulling people together for a common good. If it works, we will make Gloucester a better place to live, to set young people on a path to a great arts career and also provide a model for others around the country to use and adapt.



If you can get all the key people in the city round the table together and pulling in the same direction (City Council, University, LEP, businesses, Youth Justice, NHS, Crime and Police etc), you can really start to make a difference. And it can happen!

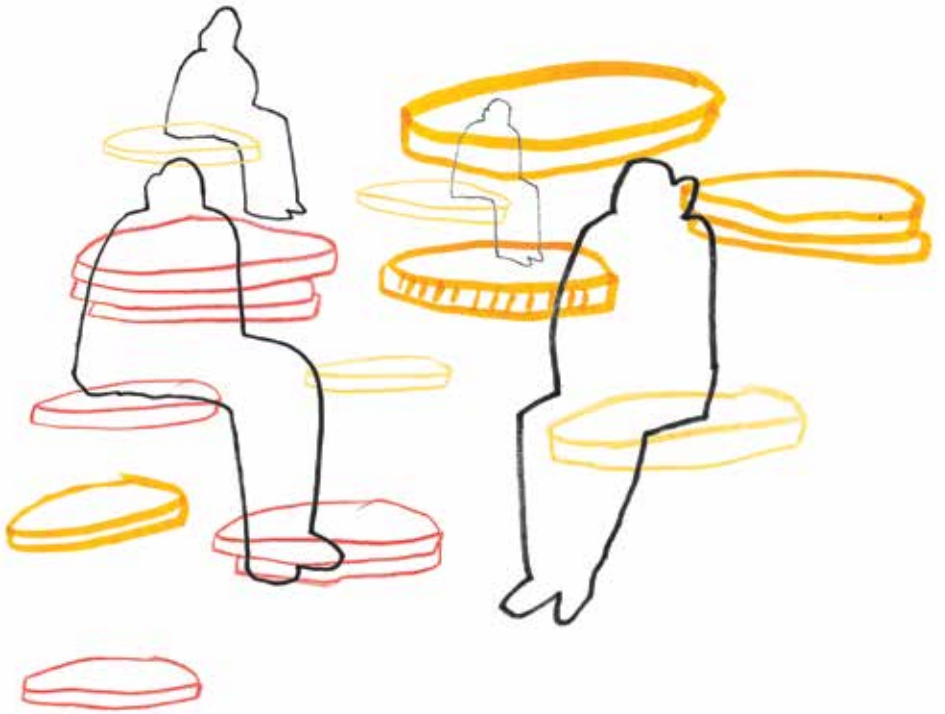


Illustration by Paige Lyons

DANCE CLASS

– Reece McMahon

(‘dance’ and ‘class’ are said with a northern ‘a’ instead of a southern ‘ahh’ – just saying)

Go to a working class Dance class.

Actually, there is no such thing. It’s just all Dance.

Black Dance. White Dance. Asian Dance. Dad Dance – isn’t it just all Dance?

Shake your ass and have a chat.

Did you know that ‘pas de chat’ means ‘step of the cat’?

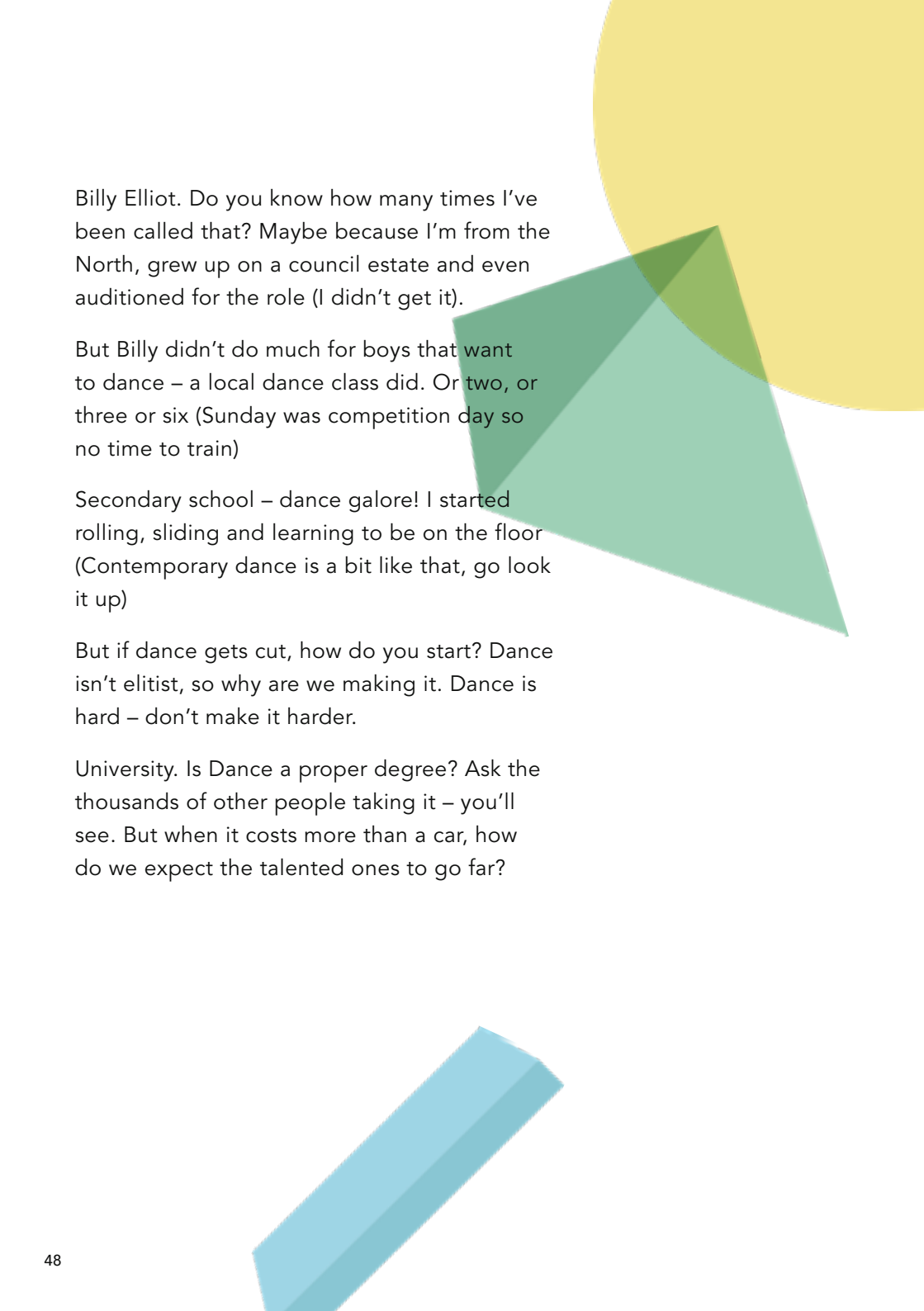
Neither did I – and it’s never stopped me. Because when I dance, I just feel free.

(That was cheesy – but so is disco, who cares)

I started to dance when I was seven doing Ballroom & Latin (thanks Gran), not Ballet (thank heavens)

I did a Ballet class and hated it. Only boy, all girls, so I boogied out of there. Five years later it didn’t bother me as much – but when you’re seven you want to look butch.

Ballet is great – but unless you’re a pretty, white girl with a mum who drives a Range Rover, don’t bother starting until you’re older.




Billy Elliot. Do you know how many times I've been called that? Maybe because I'm from the North, grew up on a council estate and even auditioned for the role (I didn't get it).

But Billy didn't do much for boys that want to dance – a local dance class did. Or two, or three or six (Sunday was competition day so no time to train)

Secondary school – dance galore! I started rolling, sliding and learning to be on the floor (Contemporary dance is a bit like that, go look it up)

But if dance gets cut, how do you start? Dance isn't elitist, so why are we making it. Dance is hard – don't make it harder.

University. Is Dance a proper degree? Ask the thousands of other people taking it – you'll see. But when it costs more than a car, how do we expect the talented ones to go far?



People should do dance.
People do dance.
But how do people dance?

With support.

With love.

With encouragement from family.

With girls, with boys, with everyone & anyone.

With bursaries, or financial support.

With passion.

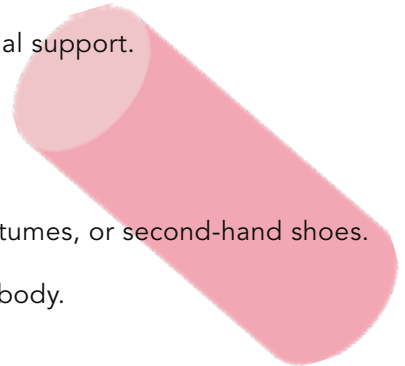
With their friends.

With hand-me-down costumes, or second-hand shoes.

With every fibre of their body.

With their Grandma.

Take them to a dance class. It might be their first –
and probably not their last.



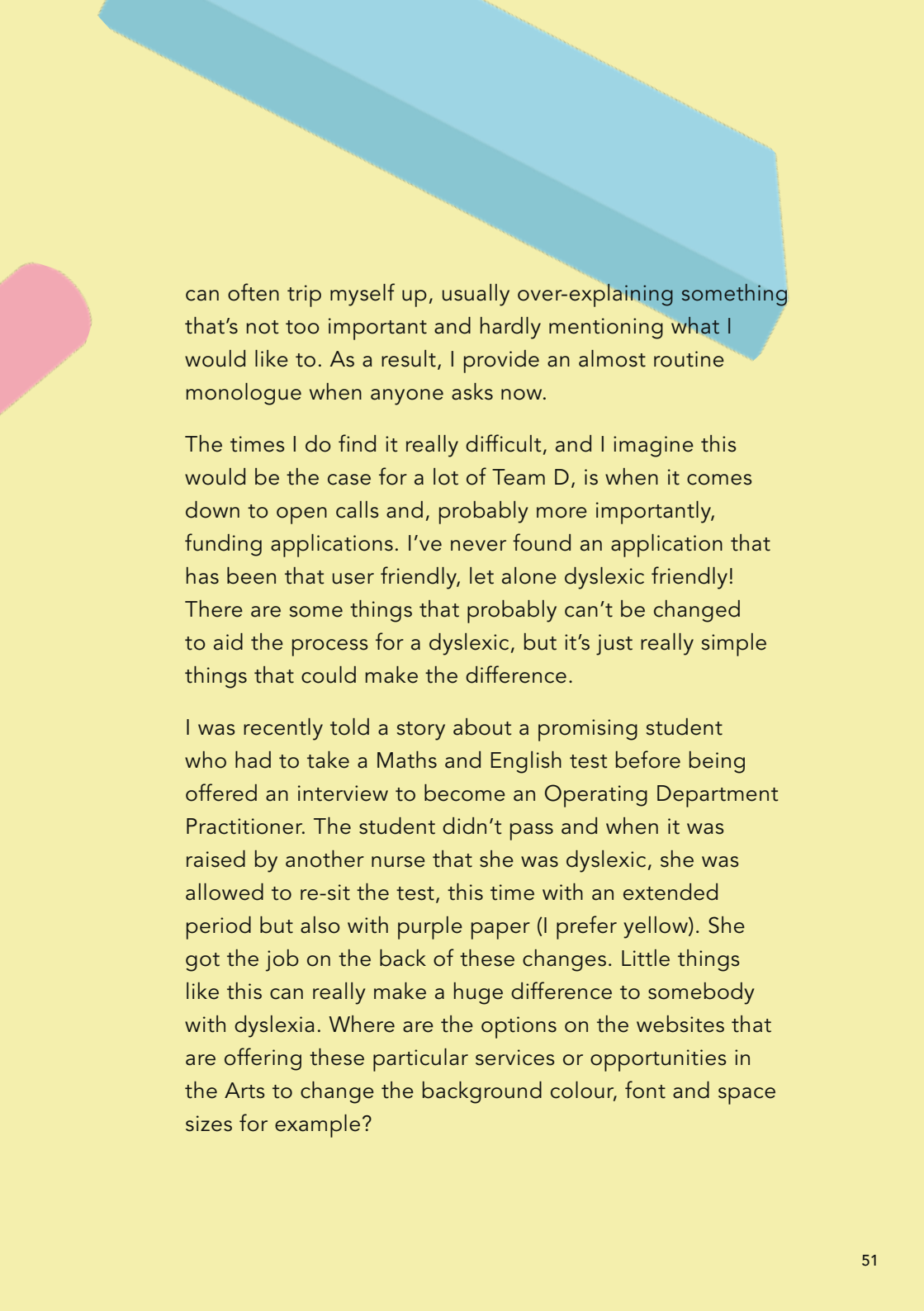
“HE’S A BRIGHT KID, IF ONLY HE WOULD TRY HARDER”: DYSLEXIA IN THE ARTS

– Alistair Woods

Probably down to finding out later in life that I am dyslexic, (which says more about the education institutes I attended than anything else), I have tried to never really let my dyslexia affect anything I do. I have always underplayed it, often making the same throwaway joke about being part of *‘Team D’* whenever I might have messed something up, in order to take the sting out of feeling a bit stupid.

Ultimately - and I can’t speak for all of *Team D* - it doesn’t really mean a lot when it comes to my actual practice. I can happily paint without having to worry about it. The short-term memory aspect of my dyslexia can sometimes creep in I guess, but if I’ve committed a day to being in the studio, I’ll probably remember stuff that needs doing, usually thanks to a ‘to do’ list.

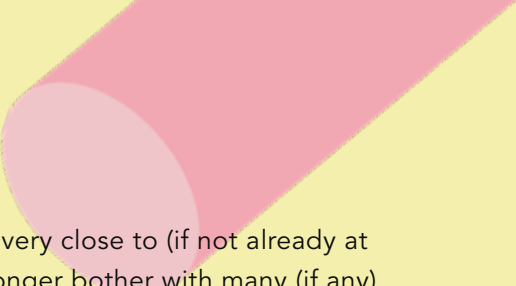
Personally, I find it can become an actual issue when I have to explain my work. Although I know what everything in my practice means and why I’ve done it in my head, when it comes to finding the right vocabulary to explain this, I



can often trip myself up, usually over-explaining something that's not too important and hardly mentioning what I would like to. As a result, I provide an almost routine monologue when anyone asks now.

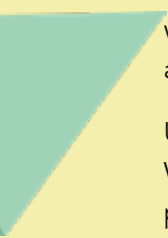
The times I do find it really difficult, and I imagine this would be the case for a lot of Team D, is when it comes down to open calls and, probably more importantly, funding applications. I've never found an application that has been that user friendly, let alone dyslexic friendly! There are some things that probably can't be changed to aid the process for a dyslexic, but it's just really simple things that could make the difference.

I was recently told a story about a promising student who had to take a Maths and English test before being offered an interview to become an Operating Department Practitioner. The student didn't pass and when it was raised by another nurse that she was dyslexic, she was allowed to re-sit the test, this time with an extended period but also with purple paper (I prefer yellow). She got the job on the back of these changes. Little things like this can really make a huge difference to somebody with dyslexia. Where are the options on the websites that are offering these particular services or opportunities in the Arts to change the background colour, font and space sizes for example?



For me, personally I'm very close to (if not already at the point) where I no longer bother with many (if any) submissions or applications for open calls or funding because I become anxious just considering it. This isn't ideal, especially when you run a studio that would only benefit from having the assistance that funding could bring.

Lastly, where is the straightforward, simple language? People love to 'art up' their words, in an attempt to appear more important or educated, which I believe is more to do with class than anything. It is basically the language equivalent of unpaid internships. I've spoken to lots of people in the past about language within the art industry, some who have been involved in art, some who haven't, including teachers who have all agreed it's alienating and off-putting.



Ultimately, it doesn't matter how it affects me personally. What saddens me is how many other people are potentially getting overlooked because of their poorly executed proposals or applications.

It's believed around 10% of the population in the UK has dyslexia. If the Arts made just the smallest of changes, it could make all the difference to so many people.




Illustration by Tinuke Fagborun

THE CHANGING FACE OF POETRY

– *Lara Costello*

Often viewed as the literary equivalent of Ballet or Opera, poetry has long held a reputation for being over-intellectualised, elitist and somewhat archaic. Having slowly fallen out of orbit with modern-day society over the last century, the so-called ‘poetry world’ has struggled to maintain its status as a popular artform and until very recently had begun a slow fade into obscurity. In the last few years however, poetry has made a storming return to the mainstream, and in 2018 poetry book sales in the UK soared to an all time high. At the top of the best-seller list was Rupi Kaur, who, as a young female Punjabi-Canadian poet represents something fundamentally different to the celebrated poets of the past. In the midst of a rapidly changing literary landscape, Rupi Kaur is representative of a bold new generation of poets bypassing the traditional literary trajectory to redefine what and who poetry can look like today.

Throughout history there have only been a handful of poets who have cemented their status as household names. Amongst the most famous are Shakespeare,



Beckett, Wordsworth, Eliot - typical poster boys for a largely white, largely male, and largely long since dead Western literary canon. Women and people of colour are generally underrepresented in the canon, with only a few, such as Dickinson, Plath and Angelou widely acknowledged as literary heavyweights. This lack of representation bleeds through into the national curriculum taught in schools and as a result, many young people are inadvertently led to believe that poetry is not for them before they've even thought to consider it. Though this imbalance may seem seated in the past, the problems still taper through into the modern day, with poets from minority groups still largely underrepresented in mainstream publishing. For a very long time, publishing houses and poetry publications have held the monopoly on what can and can't be published, and it is from within these institutes that this imbalance stems. Of all the poetry books published in 2010, under 1% were by Black or Asian poets, and while women have made some leeway in getting their words printed, their work is still repeatedly undermined by an often sexist and sceptical literary press.

Fortunately, the 21st century has brought about a major shift in the way we can access and share poetry. With the help of the internet, and more specifically social media, it is now possible for poetry to be uploaded by anyone, anywhere at the simple touch of a button. These technological developments have given writers of all different identities the freedom to operate outside of the publishing world, allowing online audiences to be the ones to pass judgement on their work. By using platforms such as Instagram, emerging poets have been able to reach




out of the screen and connect with those who had never imagined themselves engaging with poetry, leading to a significant boost in the amount of young people engaging in the art-form. By using their entrepreneurial talents, *Instapoets* such as Rupi Kaur and Nikita Gill have been able to build their own dedicated readership through their large online presence, enabling them to successfully either self-publish or approach publishing houses with substantial backing for publication.

Social media has also served as the perfect platform for spoken word, a word based performance art dealing less with the physical on the page aesthetics of words and more with the aesthetics of their sound when spoken out loud.

Now one of the UK's fastest growing artforms, spoken word has encouraged those with lower levels of written English or dyslexia to break into an artform that may have previously seemed daunting, or inaccessible to them. Traced back, spoken word poetry has its roots in African American culture and as such it is also intrinsically linked with the musical genres of rap and hip-hop and there are many contemporary poets who also identify as musicians, such as rapper George the Poet and Kate Tempest, who is a successful hip-hop artist as well as a celebrated poet. This overlap between poetry and music has drawn many new audiences into poetry, audiences who may previously only have associated poetry with being overly academic or elitist.



Despite gaining newer and more diverse audiences than ever, prejudice is still deeply rooted into many areas of the poetry world, most outwardly visible in the frequent problems poetry reviewers seem to have with the achievements of poets who come from outside the traditional bracket. In 2016, the young, female Chinese-British poet Sarah Howe won the TS Eliot prize for her collection *Loop of Jade*. Outraged that her work had been deemed deserving of such a prestigious title, misogynistic members of the literary press bore down on her, tearing her apart personally and crudely labelling her a 'deranged poetess'. In the same year working-class mother and winner of the Ted Hughes award Hollie McNish suffered a similar fate, with her work pulled apart and slammed as 'amateur' and even 'artless'. So far removed from the white male counterparts after whom these awards are named, some members of the literary community seem to have trouble digesting this talented yet wildly different new generation of contemporary poets.



Even though opportunities for emerging poets of all different identities are growing, it would be untrue to say that pursuing a career as a poet is still not a difficult path, and one from which it is hard to earn a large or sustainable income. Even the most successful of poets struggle reap the kind of megabucks artists of their celebrity do in other artistic fields, and many subsidise their income by working as facilitators, lecturers or even copywriters. It is not unusual for a collection of poetry to take over a decade to write, and even when the collection is published, it is not uncommon for it to make little profit, certainly not enough to account for so many years of hard work.

This kind of long-term financial instability can prove tough, especially for writers from lower socio-economic backgrounds who may not have a lot to fall back on, and it can be hard to have the resilience to keep on going, especially when there is still so much hostility from within the industry.

It is fair to say that the poetry world is going through a major moment of change, and as with all change, there are those who are resisting it fiercely, though fortunately they appear to be unable to stop the wheel from turning. It is certainly no coincidence that the rise of poets from communities historically underrepresented in literature has led to the highest poetry book sales in decades, and more young people than ever before engaging with the artform. The poetry that is emerging today is popular not only because it speaks to the experiences of a contemporary audience, but because it looks like them too, and that is increasingly important to us as a society in the 21st century. As the systems that have existed for decades are slowly dismantled, audiences are beginning to understand that elitist entities don't get to decide the definition of art for the rest of us, and that space needs to be made in the literary arts for all different kinds of voices.

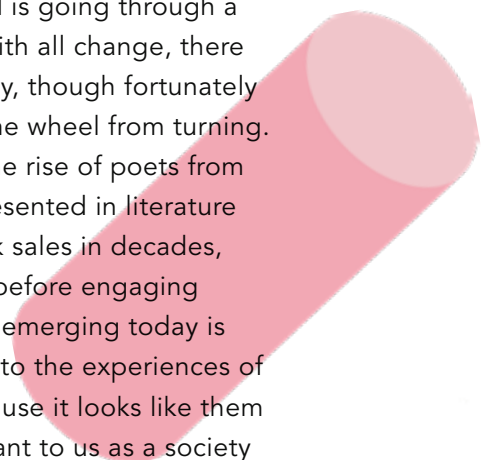




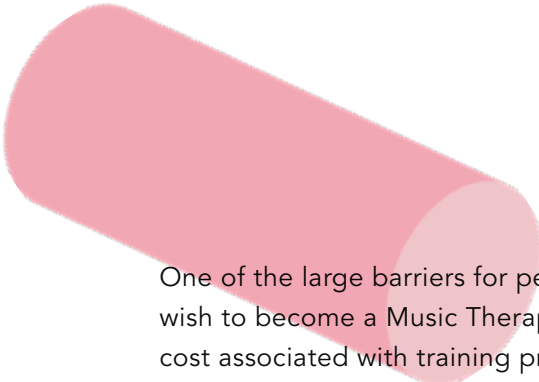
Illustration by Paige Lyons

CHALLENGING INACCESSIBILITY IN THE MUSIC THERAPY COMMUNITY

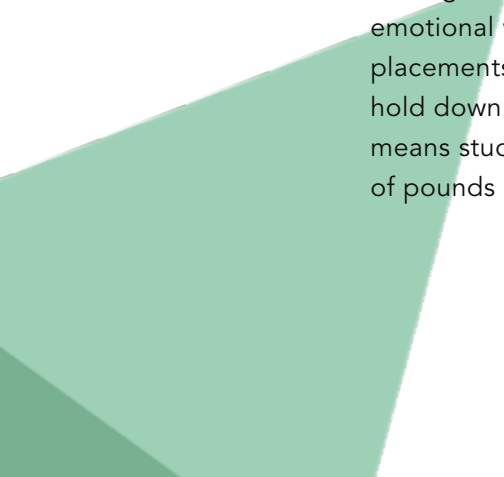
– *Rosa Francesca*

In the past couple of years I have been considering how accessible the fields of Music Therapy and other Arts Therapies are, both for professionals and for service users.

I began preparing to study Music Therapy myself through volunteering and attending events such as the British Association of Music Therapy (BAMT) Conference 2018, but ultimately when I began my studies I discovered that the inaccessibility of Music Therapy training was greatly hindering my development and I had to withdraw from the programme due to financial issues and other practical obstacles. I believe that the Music Therapy community is largely inaccessible to working class people and people of colour and a lot of the literature on the subject and training programmes are geared towards white, middle class women. Furthermore, I believe these barriers extend to service users from underprivileged backgrounds who might not have access to Music Therapy, either because of a lack of Arts Therapy provisions in their local area or because of the cost of therapy.



One of the large barriers for people who wish to become a Music Therapist is the cost associated with training programmes. In order to become a Music Therapist, one must complete a Masters in Music Therapy, and there are only eight Masters courses in the UK currently. Tuition fees vary across the different universities, but can range between £5,000 and £14,000, which means that a Masters loan will not always cover it and often does not leave much money for accommodation, travel and living costs.

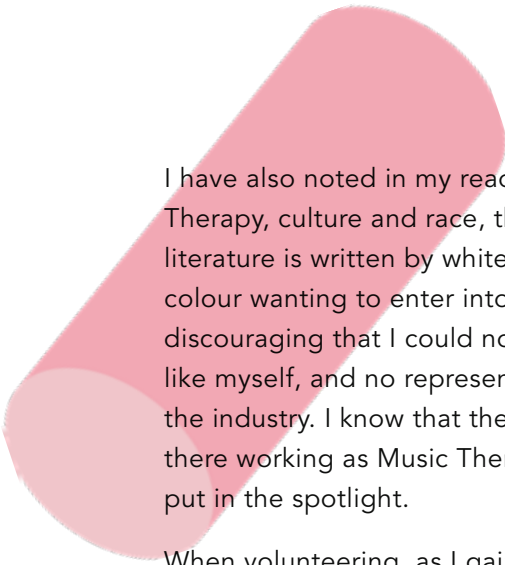


Aside from tuition fees, students must also complete 70 hours of personal therapy, which can often cost over £50 per hour, not to mention course materials such as books and recording equipment. There is little funding for Music Therapy courses, and the BAMT small grants are just £250. Due to the emotional weight of the training course and placements, it is not advised that students hold down a job at the same time, which means students are left paying thousands of pounds on the course with no income.

Even if students ignored this advice, they would have no time for a job; contact time is typically one or two days a week, with a further day on placement (increased to two days a week in the second year) and of course one day carved out for personal therapy and home study. Individuals on Employment Support Allowance also cannot receive benefits while studying which means disabled students are at a disadvantage, especially if they have hidden illnesses that would make them ineligible for PIP. Once training is completed, Music Therapists must also pay to become registered with the HCPC and pay for membership each year.


Because of these financial obstacles, people from working class backgrounds are excluded from the inner circle of the Music Therapy community, and are often completely unable to even enter into the profession. It simply isn't an option for those from low income backgrounds.

Another issue that has come to light in my experiences in the Music Therapy community is the lack of diversity within the profession. I attended the BAMT Conference in 2018 and was struck by the extreme lack of diversity of attendees and speakers; looking back over the programme and looking further into the speakers, it seems only a handful were people of colour, and many of the discussions on culture or case studies involving people of colour were led or presented by white people. This lack of diversity is ironic considering the theme of the conference that year was 'Diversity and Wholeness'.




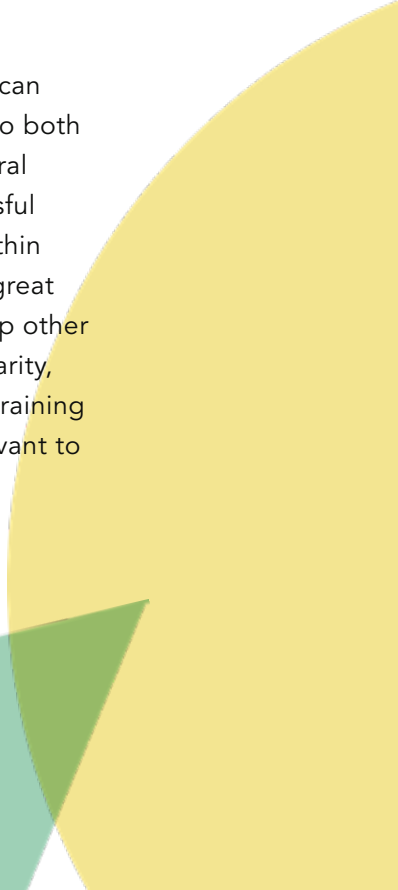
I have also noted in my reading on the topic of Music Therapy, culture and race, that the most prominent literature is written by white people. As a woman of colour wanting to enter into the profession, I found it discouraging that I could not find any writing by people like myself, and no representation of people of colour in the industry. I know that there are people of colour out there working as Music Therapists, but they are so rarely put in the spotlight.


When volunteering, as I gained experience in the lead up to applying for my MA, I came across these stumbling blocks concerning cultural divides and noted how this might alienate potential service users. In my time volunteering with a singing group for those with dementia, a sticking point was the fact that some of the songs in the weekly repertoire were problematic and sometimes racist. Many leaders employed by the Alzheimer's Society's Singing for the Brain groups are given certain songs to play at each session, and one of the popular 'hello' songs is 'Pick a Bale of Cotton'. The first time I was at a session where this was sung, I was horrified. The song has undeniable racial overtones and was even banned by some schools in the USA. I brought it up with the people leading the group and said that it made me uncomfortable and that I was concerned that service users who were black may be upset. However, at the time the group was mostly white other than occasional carers, so it was hard for them to see this as a potential problem.



At another session, we had an Indian woman who spoke no English and therefore could not follow the lyrics. Songs at dementia groups are typically wartime favourites and classic pop songs by bands like the Beatles. For people born outside of the UK, these songs are often unfamiliar, and this woman clearly could not relate to the material. Furthermore, although music has a profound effect on people with dementia and has been shown to help recall old memories, there is no evidence that songs that are known to them are any more effective than songs they have never heard before. Therefore, there was no need to exclude people from other cultures by only including traditional English music.

Moving forward, I believe there are many ways we can make the field of Music Therapy more welcoming to both professionals and service users from different cultural backgrounds or social classes. Highlighting successful therapists of colour and creating special groups within the BAMT for BAME Music Therapists would be a great way to improve representation. In turn, this will help other BAME Music Therapists feel seen in an act of solidarity, and will also encourage people of colour to enter training programmes as the industry might seem more relevant to their demographic.



The page features a decorative background with a pink, three-dimensional cylinder-like shape on the left side and a large, semi-transparent yellow circle at the bottom. The text is centered on the right side of the page, overlaid on the white background.

It is necessary for those who are already prominent in the profession to improve how they talk about service users from other cultures and minorities, and to centre POC voices in publications rather than attempting to speak for them. In order to reach out to and respect service users from other non-British and non-European cultures, there also needs to be an overhaul of the current approach to finding appropriate material for group sessions, and a new framework put in place for dealing with cross-cultural barriers between therapist and client. The financial implications are perhaps the biggest concern in making Music Therapy more accessible to those from underprivileged backgrounds, and if more funding and scholarships were made available to students then it would open up the doors to make the profession more diverse in other areas as well.



Illustration by Tinuke Fagborun

ACCESS TO THE ARTS: FIRST CONTACT


– Ann Young

It starts with a door, a ramp
Accessible parking spaces
It starts with a hearing loop
At the hungry box office

It starts with training and a
Good choice of seating
It starts with a warm smile and
A positive greeting, a safe space
That tells us, our wellbeing matters to you

It starts with a loo that we can
Actually get into, that isn't
Stocked with mountains of paper
Or a bicycle graveyard that
You promise to clear out later.



An abstract graphic consisting of several overlapping shapes. On the left is a large yellow semi-circle. To its right is a green pentagon. Below the green pentagon is a pink rounded rectangle. The shapes overlap, creating various shades of yellow, green, and pink.

It starts with interpretation;
BSL, Braille, Large Print, Subtitles,
Makaton and updated
Access Apps for our mobile phones

And when you think you've done
All that you possibly can
Take a really good look at your
Artistic programme!

WHAT IF THE INDUSTRY ACTUALLY PRIORITISED INCLUSION, WHAT WOULD THAT MEAN?



– Tash Hyman

This is an interview from a blog by theatre director Tash Hyman called 'What If?' which is a space of restless creativity, for asking big questions about what kind of work we make and why. Every interview follows a 'What If?' question set by the artist being interviewed. This is a shortened version of an interview with producer Matt Maltby. The full version can be found on Tash's blog www.natashahyman.wixsite.com/whatif/about

Matt is one half of new writing company Pint-Sized. He's produced for The Bush, The Royal Court and The Bunker, and facilitates anti-oppression work for Fearless Futures.

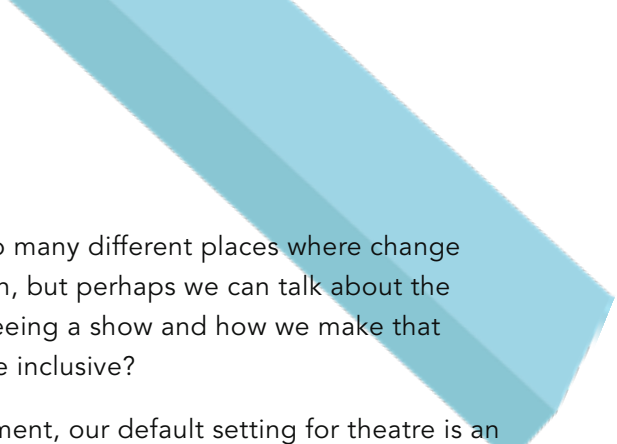
MM There isn't a theatre in the country that won't tell you that they prioritise inclusion. If I told you that until your programming were truly representative of the UK and everyone in it, a bit of your building would fall off every day, I think you would move faster. The question around inclusion is not, "do we think it's good?", as most people would broadly agree, my question is, "how important do you think is", because if you really thought it was, I think you would move faster.'

It's not acceptable for somebody to be able to look at your theatre and feel that it's not somewhere they're welcome. That comes back to staffing, who is making these decisions? Basically everything that I've learnt about inclusion I've learnt from a company called Fearless Futures and I should credit them constantly. With FF, we ask: who is designing the world? And if it's the same people who have always designed it then we will continue to get the same results. An inclusive theatre looks like a representative group of people making decisions.

TH Are there costs to creating a more inclusive space?

MM The costs are fewer than we imagine but that's why we're using the word prioritise. We are asking, is it better that the people who are currently going continue to have that experience or is it better to allow a much larger percentage of people to enjoy something slightly different?

It is a part of asking who do we as a society value and who do we protect? If we're talking about how many Trans people feel welcome and feel safe in our average theatre, we know that getting on the tube is dangerous and that every glance on a train is a potential act of violence. One in eight Trans people have been attacked in their place of work, and the suicide rates for young Trans people are horrific. We know all of those things and making Trans people feel more welcome in theatre won't erase any of it but it is a part of it. Some language from FF: safety, dignity, legitimacy, freedom. Who do we want to have those things? For me, nothing that we do in theatre is life or death apart from this; the impact that we have on society and who gets to feel included is life or death.



TH There are so many different places where change needs to happen, but perhaps we can talk about the experience of seeing a show and how we make that experience more inclusive?

MM At the moment, our default setting for theatre is an exclusive theatre, it's a theatre in which many people don't feel welcome or even that able to experience the show.

For me, we just need to flip it so the default setting is inclusive. Instead of having a relaxed performance, captioned performance, audio-described performance (access around disability is sometimes the easiest way to frame this), what if every performance were those things, and that was all organic to the show.

What if we accepted that the model we currently work with is white, middle-class and based on male, non-disabled Judeo-Christian values and that what we are asking people to do is behave like white people in the 1920s behaved in Church or in their offices. This isn't how it's always been. In regency theatres or in the court of Charles II, people were having sex in the boxes. In the Greek amphitheatres people were actively participating. All this stuff which purports to be tradition has been imposed on us, and more recently than we often think.

I think a lot of it has to do with our relationship with the sacred. That's part of why there's the big red velvet curtain and the proscenium arch, it's about creating the spectacle of the sacred. If we want to be truly inclusive maybe to a degree we have to abandon or find some flex in the sacred.

TH A challenge of theatre is the spaces that already exist. Short of knocking them down, how do we work with those spaces to make them more inclusive?

MM That's a massive challenge for the commercial sector in particular. There's a distinction between equality, equity and justice to talk about here. Equality being if we treat everyone the same then they should have the same experience. Equity is, I imagine, the next step for those theatres, noting that not everyone is having the same experience, and asking what equitable step can we take in order to correct that? In justice, there are no barriers, either those buildings have been knocked down and rebuilt or nobody has any preconceptions about what entering that building would be like. I don't know how we get to a place of justice with these buildings, and generally, I don't think we ever achieve justice within the existing structures, whether physical or theoretical.

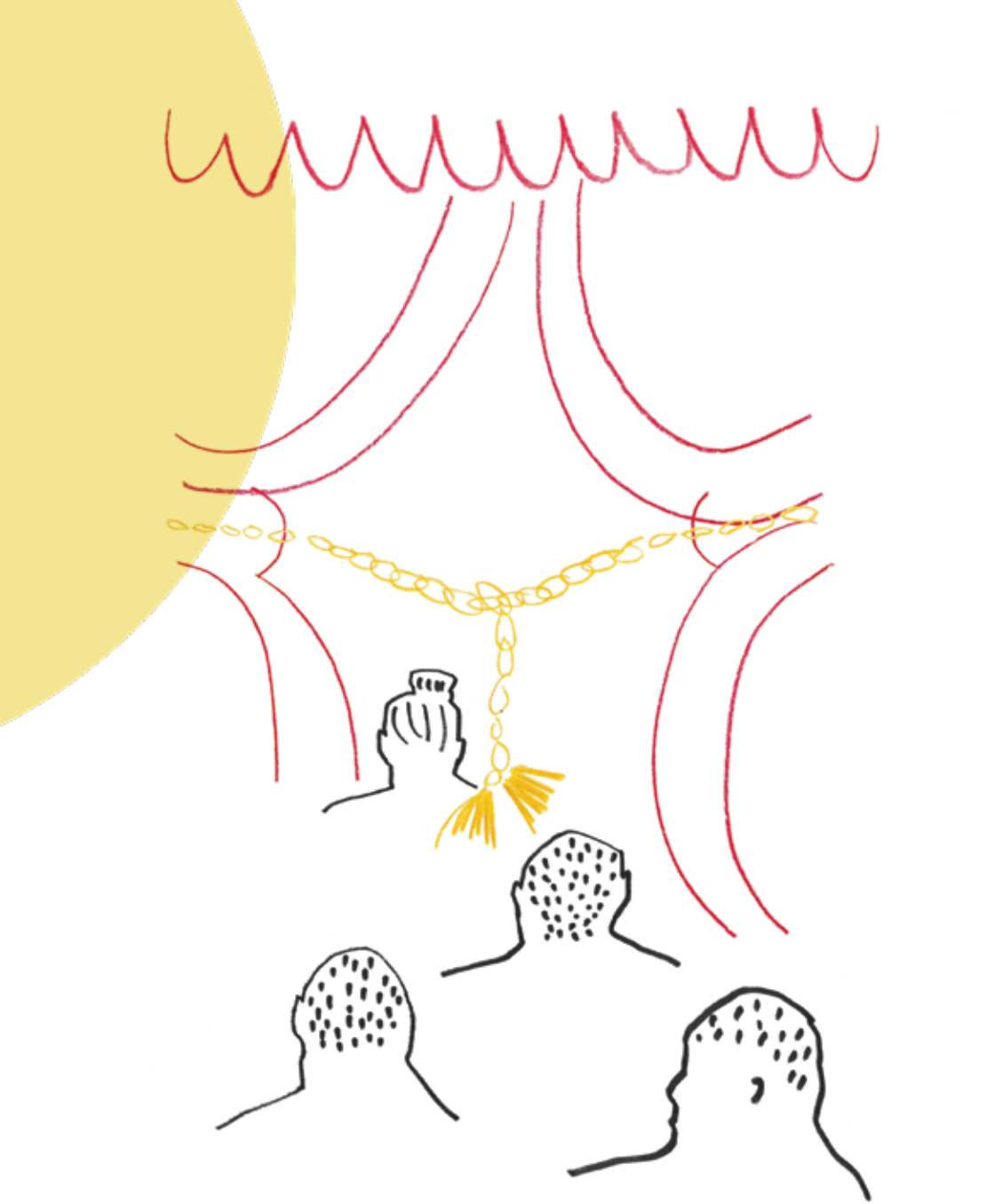
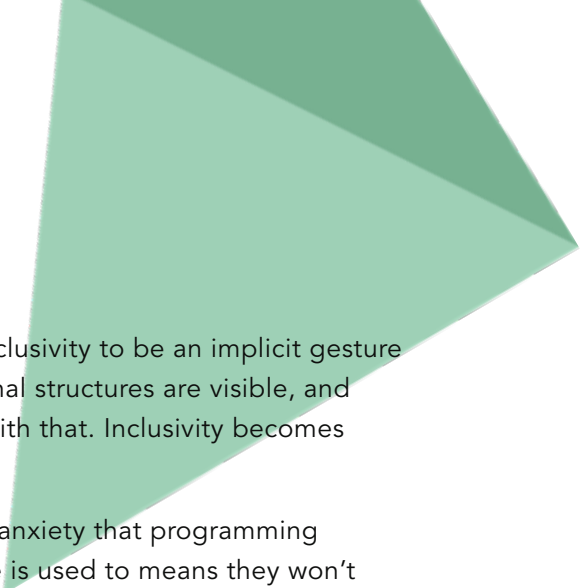


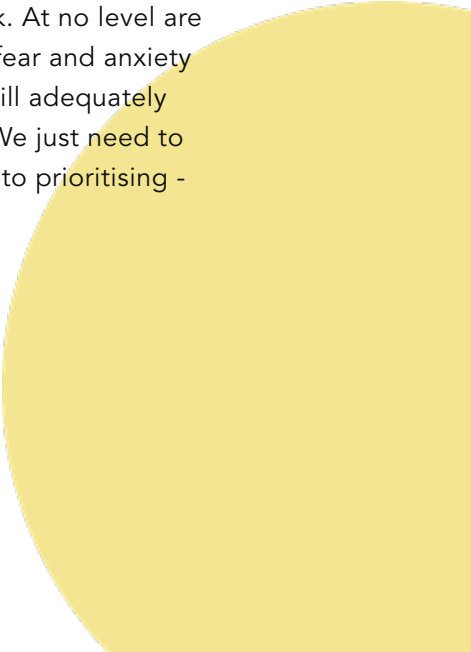
Illustration by Paige Lyons



TH Yes and it's very hard for inclusivity to be an implicit gesture in these buildings. The traditional structures are visible, and you're always in conversation with that. Inclusivity becomes more pronounced.

MM At the moment there's an anxiety that programming beyond what the core audience is used to means they won't stay. We're talking mainly about middle-aged upper middle-class people, predominantly white. There are people who will see a face that's not white on a poster and not go. There are people who go to a show where someone stands up and says 'You can do whatever you want and all of this etiquette stuff is nonsense' and will never come back. That's OK, that's their choice to opt out. Sometimes inclusion is about prioritising people who have been most marginalised.

What that means though is huge financial risk. At no level are people not worried about income. There's a fear and anxiety about whether or not these new audiences will adequately replace these old audiences we might lose. We just need to be braver and work harder. That comes back to prioritising - are we going to stake ourselves on this?



In order to shape society you have to take the path of most resistance.

That is really uncomfortable and scary and sometimes will lead to financial failure, but less often than we think. We need to re-evaluate how we quantify risk. Why did Black Panther take decades to be made? Because it looked like a risk. What was it? The biggest individual superhero success, making over 1.2 billion dollars. Hamilton. The biggest successes in our media at the moment have taken a risk on particular audiences showing up for them, or traditional audiences being interested in non-traditional narratives.

I worry about ticket sales all the time and I'm producing an individual show; when you're running a building, the stakes are high. So that's why it's an issue of priority. Are we going to re-evaluate what we think risk is and once we've done that are we prepared to take the small risk in front of us or are we going to head for safety?

One of the key problems is that people in privilege often think that their perspective is objective and true. Any experience outside of that is seen as in some way exceptional and that allows it to be labelled at the best, interesting, and at the worst, abnormal. We can disrupt that and say, actually your view is subjective and here's an opportunity to be opened up to new ways of being. What if, instead of seeing inclusivity as oppositional - "we're pushing you out in order to let other people in" - we talk about it as allowing a new set of stories and experiences to exist, and you will be really lucky to be a part of that. Then we might get somewhere.

CREATORS

Kayt Hughes • Artist • Manchester • @kaythughes • kaythughes.co.uk

Kayt is an artist and curator from Manchester. Her studio practice is usually sculptural, with participation and performance becoming increasingly central to the function of her practice. She is interested in connecting ideas and structures from Music and Maths, and making them visual and accessible to wide audiences.

Priyanka Mistry • Marketer • London • @pripriquiry

Priyanka is an arts marketer from Bradford, currently working for the Southbank Centre in London. She is passionate about making sure that diverse programming in the Arts reaches a diverse audience, and is interested in how to make culture accessible to people from all walks of life. She is also interested in learning more about the link between creativity and positive mental health.

Maddie Sinclair • Producer • @MaddieSinclair_

Maddie Sinclair is a producer, arts coordinator and writer from a small coastal town in the North East. She is passionate about meaningful arts outreach and has worked on a range of youth-oriented arts programmes at organisations such as New Writing North and Sage Gateshead. She graduated from Durham University with an MA in Contemporary Literature in 2018 and is interested in the relationship between the musical and literary arts.

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Tinuke is a British Nigerian illustrator living in London. She celebrates diverse storytelling, her art is a colourful and optimistic response to the dominant narrative surrounding women of colour. She creates illustrations in which women are uncensored, empowered, otherworldly and the architects of their own rich stories.

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Paige Lyons is an illustrator and designer from Yorkshire. She is also interested in creative encounters within the public realm as a collaborator or facilitator that encourage arts learning and engagement between artists and communities. She currently works freelance between Yorkshire and Kent.

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Claudia Bowler is a freelance designer and artist living in Yorkshire. In between working for third sector and independent organisations within the art and design world, she also develops her own art through prints and illustrations in response to the world around her.

Chris Lloyd • Filmmaker • @whatchrisdoes

After graduating from film school in 2017, Chris Lloyd became a participant of Weston Jerwood Creative Bursaries cohort 2018/19 where he spent a year working at Sherman Theatre, Cardiff where he learned how to apply his skill set with arts organisations. He now works as a freelancer, creating content for the biggest names in theatre and film.

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Tobi Kyeremateng is an award-winning Cultural Producer based in South London. She has worked for organisations such as Bush Theatre, Roundhouse, AFROPUNK London and gal-dem. She's the founder of Black Ticket Project and won the 'Inspiration of the Year' Award at Stylist Magazine's first Remarkable Women Awards in March 2019.

Maddy Costa • Writer • London

Maddy writes about performance, online, in fanzines and in collaboration with other writers/artists. She is a founder member of the experimental writing collectives Something Other and the Department of Feminist Conversations. She also works as a dramaturg and hosts a pop-up theatre discussion group across London.

Tammy Reynolds • Artist • Liverpool • @midgittebardot

Tammy refuses to write in third person. I go on a stage and sing/dance/speak/scream/shout/eat my trauma. I sometimes make money from it. I sometimes wear wigs and make up. Sometimes I'm called Midgitte Bardot. I sometimes wear clothes. I am disabled. I sometimes enjoy it.

Becky Demmen • Freelancer • Norfolk

Becky supports arts organisations by providing administrative support, workshop facilitation and documenting their work. On the side, she is an arts Advocate and writer wanting to let everyone know how great the Arts and creativity are, how they can be utilised and how they can enrich lives.

Eddie Saint-Jean • Arts Writer and Filmmaker • London • @EddieSaintJean

Eddie Saint-Jean is an arts and culture writer with a passion for literature, theatre, film and art. A previous poem he wrote, titled 'Windrush', finished runner up in a 2019 'Remembering the Windrush Generation' competition for Black History Month judged by Dr Angelina Osbourne, director of The Windrush Foundation.

Abi Haywood • Artist • Cardigan / London • @4bi___ abihaywood.com

Whilst studying Art Foundation at Leeds Abi created a fetish model persona 'Snotty Bitch'. She funded her art education by selling videos of herself sneezing. Her contribution was written prior to her acceptance at the Slade School of Art in response to her dissatisfaction with the application process.

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Vicky is a performance artist, theatre director, facilitator and budding writer. Previously Assistant Director at Cardboard Citizens and former Weston Jerwood Creative Bursaries Fellow 2018-19. She has facilitated theatre projects in the UK and internationally, and worked with companies such as: The Soho Theatre, The Old Vic, Theatre 503, Clean Break and Chickenshed. She loves working with real-life stories and creating positive change through the Arts.

Kate Danielson • Producer • Gloucester • @katebursaries

Producer, director of projects, fundraiser and funder, working with people she likes and projects she believe in, particularly arts projects with a strong social impact. Director of Weston Jerwood Creative Bursaries since 2010.

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Reece is currently the Assistant Producer at The Place, one of Europe's most exciting, innovative dance spaces. He primarily works with artists to deliver projects for performance and touring on national & international stages. Reece graduated from London Contemporary Dance School in 2017 with an ambition to develop a career as an Arts Producer - taking on freelance roles with The Place, Avant Garde Dance Company & Outdoor Arts UK.

Alistair Woods • Artist • Manchester • @_alistairwoods

Alistair is originally from between London and Brighton, currently based in Manchester having moved up to start Depot Art Studios. He is mainly considered a painter, exploring painting whilst referencing every day observations and interests outside of art, aiming to make the work more accessible to the viewer whether they're into art or not.

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Lara Costello is a writer, storyteller, designer and maker originally from Bere Alston, Devon.

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Rosa Francesca is an artist and musician from Leamington Spa. She graduated from Lancaster University in 2015 where she studied BA (Hons) Music. Currently she is working with performance and technology and focuses on the themes of accessibility, ethics in technology, and diversity.

Ann Young • Poet • Norwich • annyounng.wordpress.com

Ann is a disabled artist, whose passion is writing, mainly poetry. She worked in the Arts for many years as an advocate for Disability Arts and culture. Now, she loves to consume art, any art - but mostly work that makes her stop and question her own views of the world.

Tash Hyman • Director • London • @natashachyman

Tash is a theatre director, writer, dramaturg, activist, curator and facilitator. She is a 2019 Finalist of the JMK Award, a 2018 Resident Director with the European Theatre Convention, a Graduate of the Birkbeck MFA and 2016/7 Trainee Director with Leeds Playhouse. Her work includes multi-arts project Confession.



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