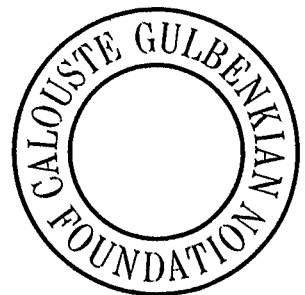

A I M

**A report on the
arts initiative and money
project 1980-1983
by Redmond Mullin**



AIM

A report on the Arts Initiative and Money Project
1980 - 1983

by Redmond Mullin

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CHAIRMAN'S INTRODUCTION

I was pleased to receive the invitation from the Gulbenkian Foundation to chair the Advisory Committee of the Arts Initiative and Money project. The idea for the project arose when the present government was proclaiming its determination to limit public expenditure and indeed to reduce it in real terms. The arts, which are almost totally dependent on local and national government for their maintenance and development, were not to be exempt although the arts world had been promised that there would be "no candle end cuts".

The then Minister for the Arts, the Rt Hon Norman St John Stevas, MP, felt that the way for the arts to make up for its potential loss of real sustaining income was to encourage sponsorship and patronage from the commercial world. To an extent this has been achieved, though three years on it seems more likely that private funding of the arts will only account for a small percentage of the total costs.

I felt there was a need to encourage the smaller arts organisations to take initiatives to help themselves. These are the grass roots organisations which are vital for the health of the arts: without them this country would lose what reputation it has for the arts. However, by their very size and the work they do, they are not the organisations with the necessary glamour to attract the commercial sponsor and patron. Much of their work is radical, 'avant-garde' and, therefore, would prove unattractive to the commercial sponsor. I pass no judgement on potential commercial sponsors and I recognise their quite proper motives, which do not include funding radical arts for minority audiences. However, without these small radical arts organisations continuously creating work, no progress in the arts would be made.

Three years after the start of the AIM project it must be said that there was no evidence of any unwillingness on the part of any of the individual artists or arts organisations that approached AIM,

to seek funds from new sources, be they public or private. What came across most clearly was their inability to raise fresh income from new sources simply through lack of knowledge or experience. The AIM Committee, through the research projects it initiated, hoped to discover new, more efficient ways of doing things, so that the arts could continue to flourish despite a reduction in funding or, if that were not possible, to increase income from sources other than the public purse. In many instances, of course, it was hoped that there would be a combination of these things.

There was an uneasy feeling that there were many organisations and individuals who did not respond to the creation of AIM, simply because they were unaware of its existence. It would be an interesting exercise in the future to consider how a project of this sort should be publicised. More often than not we found ourselves simply being asked to make up the shortfall in the real income and support from the existing public funding agencies.

The Committee is much indebted to Ian Lancaster, then Assistant Director for the Arts at the Gulbenkian Foundation. It was his brainchild and he maintained his enthusiasm for the project throughout. Most of the hard work was performed by Elizabeth Richie, Project Co-ordinator. She found herself doing considerably more than had originally been envisaged and this she did with enthusiasm and energy which communicated itself to others. I am most grateful to my colleagues for their willingness to contribute to the work of the Committee and to pursue various projects, and, above all, for their attendance at meetings which became very demanding of their time. It was, for me, a privilege to be their Chairman.

John Last

AIM COMMITTEE MEMBERS

CHAIRMAN

John Last
Sometime Chairman Arts Committee, Merseyside
County Council, Member of Arts Council of
Great Britain
Special Duties Executive, The Littlewoods
Organisation

MEMBERS

Kirsty Adam
Arts Officer, Fife Education Authority
Denis Barnes
Visual Artist
Atarah Ben-Tovim
Director, Atarah's Band
(until Dec 1981)
Terry Court
Arts Officer, Borough of Thamesdown
Anthony Everitt
Director, East Midlands Arts Association
Primrose Finigan
Development Director, Arts Council of Northern
Ireland
Cy Grant
Director, Concord Festival Trust
(from Jan 1982)
John Hambley
Director of Programme Development, Thames TV
(until June 1982)
Gavin Henderson
Director, South Hill Park Arts Centre,
(from Jan 1982) Bracknell
John McGrath
Director, 7:84 Theatre Company
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Tobacco Limited
(until Dec 1981)
Aneurin Thomas
Director, Welsh Arts Council
Parminder Vir
Formerly Midlands Co-ordinator for MAAS
(until Dec 1981)
Iwan Williams
Senior Lecturer Business Studies, Brighton
Polytechnic

OBSERVERS

Paul Chesmore) Office of Arts and Libraries, DES
Hilary Wyn)
Richard Pulford Arts Council of Great Britain
Ian Lancaster)
(until Aug 1982)) Assistant Director, Arts
Iain Reid) Calouste Gulbenkian Foundation
(from Sept 1982))

COORDINATOR

Elizabeth Richie Freelance Arts Administrator

1

AIM PROJECT: OBJECTS - BACKGROUND - STRUCTURE - MODUS OPERANDI

The Arts Initiative and Money (AIM) project aimed to help artists and small artistic ventures to make better use of their existing financial and management resources, to exploit their opportunities more effectively, and to understand better the various sources from which help might be drawn. To achieve these objectives, the AIM project Committee worked in two ways. Firstly, it assessed grant applications and passed its recommendations to the Gulbenkian Foundation (discussed in Chapter 2). Secondly, it initiated projects and research (discussed in Chapter 3).

The Gulbenkian Foundation was led to set up the AIM project by problems which are familiar, but which need repeating. After 1946, the year in which the Arts Council of Great Britain was created, there was, for a time, steady growth in the public subsidy for the arts, nationally and locally. The appetite and the expectations of creators, performers and audiences increased. At the same time, it was confirmed (for example in the Goodman report on the Festival Hall) that the arts could seldom be self-financing. There were periodic exercises to improve public and private subsidy for the arts, and the Gulbenkian Foundation's participation in these exercises was significant. The major reports it initiated, from Lord Bridges' committee and from Lord Redcliffe-Maud (1959 and 1976), underlined the need for a diversity of sources and methods of funding for the arts, for sensitivity and responsiveness to different sectional and regional needs, and for information, training and active support to be provided for artists and arts managers in the funding and organisation of their activities. By the late 1970s the options had been amply studied and provision had been made in most parts of the country to support most forms of artistic activity and experience.

By the time the AIM project was taking shape in 1979, the arts community was more-than-usually shocked and disturbed. A reflective

Gulbenkian Foundation memo lists the elements of a new crisis: "inflation was savage; in May 1979 the VAT rate was nearly doubled, at the same time, the Government's grant to the Arts Council of Great Britain was reduced (even after it had been announced in Parliament) and was insufficient to match the known needs at the time; and local authorities were being forced to cut expenditure, so that support for the arts would be further jeopardised".

For these reasons, during the autumn of 1979, the Foundation held a series of consultations, which concluded with the view that there was "an urgent need for a fundamental appraisal of the use of money in the arts in general, the sources of it and how it is distributed, coupled with a programme to improve the understanding of these issues amongst patrons and sponsors". It was argued by those consulted that the Foundation, because of its independence, was well placed to take an initiative in this area, particularly because its "primary arts commitment in the UK in recent years had been to community arts, experimental arts and individual artists, which were the areas most likely to be irreparably damaged by the...economic situation".

The Foundation's response to the crisis was influenced by the experience of American ventures - the Arts and Business Council, the Affiliated Artists and the Business Committee for the Arts. The Foundation observed that no similar range of organisations existed in the UK to encourage cooperation between the commercial and artistic communities. The AIM project Committee was set up by the Foundation in 1980, therefore, to be a paradigm of what was possible, bringing together individuals from the arts and business worlds. The Committee was to concern itself with initiatives and practical projects, and to make recommendations to the Foundation on particular grant applications.

It was then (and remains) unusual for the Foundation to appoint a Committee to assist not only in its policy-making but also in grant-making; but the AIM Committee was created as a constructive response to a critical situation. It was not the only body to respond, of

course, nor did it operate in isolation. If its creation was to be justified, it would have to complement what others were doing or do things they were not doing. These others included the Arts Council of Great Britain, the Regional Arts Associations, the British Film Institute, the British Council, the Crafts Council, the Association for Business Sponsorship of the Arts, national and local government and many others, including other grant-making trusts. Therefore, the AIM Committee would need to ensure that it was recommending grants of a kind unavailable elsewhere, used for projects which were innovative, replicable by others, and capable eventually of showing returns much larger than the initial investment. The Committee was expected to take its own initiatives as well as to respond to applications, while educating and encouraging individuals in the arts world to be creative, entrepreneurial and inventive in the projects they proposed to support.

The AIM Committee declared its interests as follows:

- innovative self-help projects or schemes to generate money, either through earned income, patronage/sponsorship, support in kind or other funds. Schemes must be related to the artistic policy or work of the applicant;
- improvement of the managerial, promotional and financial arrangements of organisations and artists;
- experimental projects to increase productivity or maximise use of existing resources particularly with regard to production, management and promotion;
- use of regional or local resources (such as equipment, skills, services, facilities etc) on a collaborative or co-operative basis to benefit local artists or arts organisations;
- research into or training for volunteer services and co-operation from firms and individuals, especially of

professional skills and experience in the field of technology, legal advice, public relations, accountancy and statistical expertise;

- projects or schemes undertaken by 'umbrella' arts organisations which might improve the management and promotion of their members and other relevant arts organisations or artists.

There was nothing original or esoteric in the ways the AIM Committee worked. There were 15 meetings of the main Committee, and countless sub-committee meetings. Elizabeth Richie, the Co-ordinator, was responsible for preliminary investigation of grant application candidates and direct relations with them. It is impossible to put a figure to the total number of candidates because frequently the contact was through unlogged telephone calls. Some candidates were eliminated without previous reference to the Committee, but the Committee inspected lists of these rejections periodically. Occasionally the chairman was consulted before such a rejection, and sometimes such a case was discussed further by the Committee; but usually the failed candidate quite evidently did not meet the AIM Committee's criteria.

It was a significant fact that the AIM Committee, with only a part-time officer to handle its affairs, dealt with a volume of business which would have taken up the full time of an efficient officer. This is not a tribute to heroism but the statement of a situation which materially influenced the Committee's achievement. With hindsight, a larger secretariat was necessary. The author of this report was a member of the AIM Committee and a number of its sub-committees; as well as being involved in consultations before it was formed. Although this report embraces the experience and comments of other AIM Committee members, of Gulbenkian's officers, and of several grant recipients, it reflects the author's personal judgements and views.

2

AIM COMMITTEE RESPONSES TO GRANT APPLICANTS

The list below gives an idea of the number, scale and character of the AIM Committee's recommended grants. The AIM Committee's own initiatives are listed on page 24.

Arts Council of Northern Ireland	£4,000	A part-time sponsorship organiser
Arts Admin	£4,300	Towards running costs for 1982
Barrie Briscoe, artist	£2,251	Publishing mural art designs
Battersea Arts Centre	£5,400	Co-ordination of volunteers at an arts centre
Brighton Borough Council	£2,000	Research into provision for the arts in a town
Committee for Arts and Business Counselling	£ 970 £3,420	Business counselling for arts organisations
Coracle Press	£3,250	Consultative book-workshops
Council of Regional Arts Associations	£4,000	Three regional conferences on raising larger audiences for small-scale touring companies
Coventry Community Relations Council	£2,500	Feasibility study for an ethnic minority craft workshop
Dance Umbrella Ltd	£3,840	Central London Box Office for the 1981 Dance Umbrella Festival
Dance Umbrella Ltd	£3,900	Series of video tapes featuring British choreographers
Free Form Arts Trust	£3,925	Marketing community arts environmental work
Greater London Arts Association	£1,780	Subscription series for a small-scale dance and mime season

Guild of Lakeland Craftsmen	£4,100	Marketing craftwork in Cumbria
Half Moon Theatre - on behalf of a consortium of venues	£4,325	Fringe Theatre Box Office in London
Hull Artists Association	£ 700	To promote the work of a group of visual artists
Joint Stock Productions Ltd	£2,500	An Asian speaking PRO to promote a new play for Asian and English audiences
Justin Case, mime artist	£4,235	A mime film <i>Forgotten Phrases</i>
Kidslines	£2,500	Arts and leisure information service for children
Lumiere and Son Theatre Company	£3,000	Marketing a fringe theatre touring group
Mrs Worthington's Daughters Theatre Company	£ 500	'Live' advertising for fringe theatre group
Peter Noble, artist	£ 990	<i>Moving Heads</i> art exhibition on London Underground
Tim Souster, composer	£4,254	Self-publishing contemporary music scores
The Wells Centre Ltd	£3,800	Mobile Box Office serving rural areas
Wildcat Stage Productions	£4,000	An album of a theatre group's music and songs

See appendix for more details of these projects

An inspection of the reports written by those who had received Gulbenkian Foundation grants reveals only one which, with hindsight, was irrelevant to the Committee's objectives: nevertheless, it was a deserving application from an excellent organisation. Almost all projects given grants were replicable, and in some way innovative; most were self-help exercises which could strengthen prospects of survival or development, with the emphases on finance, marketing and management. It is difficult to see why the majority of these projects could not have received support elsewhere; some had tried and failed to find funds. Grants directly to individual artists and groups were few; most went to ventures which in turn helped numbers of individuals and groups.

The grants given have been grouped as follows: 1. Individual artists 2. Groups of artists 3. Groups of groups and research 4. Counsel and training.

1. Individual artists

Peter Noble, a professional painter, was the instigator of an interesting and quite well-publicised exercise which he had energetically promoted before he applied to the AIM Committee. During October 1981, as a frequenter of Old Street underground station, he noticed that often there were empty advertising frames on the escalator. He had previously sketched imaginary riders of escalators looking at his drawings in these frames. He felt his daydream should now become reality. Protesting against an alleged divorce of art from everyday life and acknowledging advertisements as 'a modern art form', Peter Noble formulated his ambition. He would take 25 of his portrait heads, drawn to the size of the advertising panels, and exhibit them on an escalator. Thus he would bring live art to the public while providing a market-place for his works. He reported: "The exhibition would seem to fulfil so many roles from the altruistic to the personal, that it was too good an idea not to transform into reality". He started investigations. He found that the costs for this kind of advertising were modest - bought in five space units, with units distributed between two or

three stations. He received advice, but no commitment of funding, from the Arts Council of Great Britain and the Greater London Arts Association.

Peter Noble took his idea and portfolio to Joe Putman at London Transport: "The reaction was at first bemusement, but he became enthusiastic for both the idea and the drawings. I had to wait half an hour while Joe took the portfolio to his immediate superior and tried to sell him the idea. It was the longest half-hour of my life! I was relieved when Joe came out again smiling, and saying 'We're in business'". London Transport could not make a gift of the advertising space, but would arrange for the portraits to be displayed in a single line at Leicester Square, a prime site in the centre of London; they also gave Peter Noble a reduction in rates, and put the agreement in writing.

Peter Noble needed £500 plus VAT for the space, and the costs for studio, paper, materials, lamination and publicity. The total budget was £990. His bank, Lloyds, gave him a £250 overdraft and Speedwriting a £125 donation. From a wide range of applications, nothing else was offered. However, in what Noble described as "the luckiest conversation I'd had all year", another artist in his group of studios suggested an approach to the Gulbenkian Foundation. Eventually he received support through AIM, and from the Westminster Arts Council.

Peter Noble's portraits appeared in 1982 on the 'up' escalator of the Leicester Square underground station, just avoiding the first London Transport strike in 50 years. The story was well covered by the mass media, including a review by the critic Richard Cork in London's evening *Standard*: "Noble's roughly handled and outspoken monochrome faces offer a welcome contrast to the mass-produced blandness of the advertisements nearby...the faces glide past quickly but regular passengers will see them many times and each drawing offers intense, immediate contact with another human being...his art helps the Tube's numbing environment and I hope that other artists follow his initiative in the desolate station interiors to be found all over London". Peter Noble felt that "the

art world largely ignored it", and *Time Out* discounted the exhibition because it had not been 'invited' or 'selected', so it was deemed self-indulgent.

Tim Souster is an established composer whose work includes popular compositions such as the theme music for *The Hitch-hikers Guide to the Galaxy*. There is a substantial electronic element in his work, using tapes, computers, synthesisers and other devices. His scores are therefore unconventional and, from a publisher's point of view, daunting. Souster felt that major publishers were unadventurous in handling new works, and had become more dependent on their 'back lists' by well-known composers published within the last 50 years. Some composers in the USA have published their own scores. The Stockhausen-Verlag imprint was established when Stockhausen became exasperated with his traditionally-minded publishers. Returns for self-publishers are low, but at least all the royalties are retained by the composer.

When Souster applied to the AIM Committee he had already published nine of his own scores; he had also invested a substantial sum in equipping a studio. He wanted additional funding to help him publish and promote nine more scores, "to increase his earning capacity as a self-employed composer". To support the application he argued that, "over a number of years, a work can be made to pay for its own publication. However, it is a long process, and self-publishing composers need patience, business sense and another source of income with which to subsidise their publishing for the first five years at least". This was a route, he felt, which would lead composers to self-sufficiency, at the same time involving them in promoting and publicising their own works.

Barrie Briscoe was commissioned to paint murals for a new building at The City University in New York. He believed he could increase his income and reputation by publishing and selling portfolios of prints of these murals, using the publicity surrounding the opening of this new building and the contacts this would create. The Gulbenkian Foundation made a grant towards the cost of the portfolios.

Of the three projects described above, it was suggested that for two of them, loans would be more appropriate than outright grants. The principle was simple: loans might encourage the recipients to become more efficient, self-reliant and enterprising in implementing their programmes. It had the added advantage that the loan money would be returned to the Foundation and used again. It was proposed that the loans should be called in only after the ventures had exceeded a break-even point - for example, in Barrie Briscoe's case, once ten more portfolios had been sold than the number required to cover all related costs. This approach would not suit all similar projects: as Tim Souster commented, had a loan been made for his publishing venture, repayment would have been over a very long period because of the slow pace of the market. However, Foundation policy excluded the use of loans.

2 Groups of artists

A different formula was applied to Wildcat Theatre Productions, a versatile Scottish music theatre group which submitted an application for a grant to produce and sell 3,000 copies of an album of songs selected from their first six productions. In this case a loan would have been particularly appropriate because of the commercial character of their scheme. They were offered a grant on condition that, if they sold more than 3,000 copies the Foundation would receive £1 for each additional copy sold. Wildcat's problem was distribution: trying to find outlets to sell the albums proved that the majority of records were distributed by a small number of companies. To cover a sufficient range of alternative distributors they would have needed more effective regional representation than they possessed.

A grant was given to Justin Case to make a film, *Forgotten Phrases*, to promote the work of Britain's leading mime artists. At the time of writing this report editing had not been completed and the Medici String Quartet had not recorded the soundtrack. The completed film is to be offered to a TV station to promote the work of mime artists and, for educational purposes, shown to students. Justin Case, a distinguished mime artist and initiator of the film idea, had been refused funding by non-commercial sources because the

idea was too commercial and by commercial sources because it was too uncommercial. This project would not have happened without AIM.

Mrs Worthington's Daughters proposed one of the most original schemes supported by the AIM Committee. Mrs Worthington's Daughters, a feminist theatre group, were staging *Wyre's Cross*, a satirical 'soap opera', as part of a month celebrating women in entertainment. They had a novel idea - to offer advertisers 30 second commercial breaks or the inclusion in the script of references to the company's name, product or service, as well as space in the theatre programme. Everyone in the theatre group looked out for companies whose advertising displayed signs of wit and flexibility. When a likely company was found, the right employee within the company or its advertising agency was telephoned and, if interested, was sent an information pack which included a rate card. They were then followed up and, if agreement in principle was given, discussion started on the content of the commercial. Smirnoff Vodka, Mum Quick-Dry Deodorant, Country Life Butter, Clairol Loving Care and Courage Best Bitter bought time. The advertising sales totalled £1,350; an unspectacular result. However, with this experience, the exercise will be repeated, with promotion improved and the rates increased. Other advantages to the theatre company were the incidental press and television coverage which was extensive; and the commercials and product references which became an integral part of the script, and contributed to the character and impact of the show. The Foundation's contribution was modest: £500 to meet the telephone, postal and other costs required to mount the sponsorship campaign. The group would have pursued their idea even if AIM had refused their support. Since they had no revenue grant from the Arts Council of Great Britain, they had to raise support from other sources. They have said that the fact that the support was found has encouraged them to repeat the exercise.

Two of AIM's projects suffered from unforeseen cultural problems. A public relations officer able to speak Urdu and Hindustani was appointed (with the help of a Gulbenkian Foundation grant) to promote a play, *Borderline*, amongst Asian communities. The play aimed to "present a rare glimpse into the lives of people who, while

being an integral part of this society, have been strong enough to maintain their own identity". Joint Stock Productions Ltd, a theatre company with a respected track record, appointed the public relations officer to produce publicity material in Gujarati, Hindi, Urdu, Punjabi and Bengali, in order to attract new Asian audiences. It appeared that the campaign was more successful in the second than the first half of the play's tour, which suggested an increase in understanding and skill by the promoters. Another point emerged, unrelated to the promotional techniques employed: some Asians declared that they would not be interested in being involved with or seeing a show about the life of a Pakistani. There were also middle-class Pakistanis who "were unable to identify with the problems of working-class Asians and...felt that the play presented an over dramatic account of the experiences encountered by our Asian family in the play". This project did not achieve its objectives; nonetheless it contains useful lessons for other groups, and points to the need for better preliminary research.

A similar problem became evident in a feasibility study undertaken through AIM by the Council for Community Relations on behalf of the Minority Craft Workshop in Coventry. The Workshop had secured finance for five years under the Urban Programme. The study was to produce guidelines and recommendations for the Workshop management committee, as a tool for development. There were two objectives: "to develop crafts characteristics of particular cultural backgrounds, thereby fostering a sense of positive identity in minority groups and to train unemployed people in specialist craft skills and thereby to improve their chances of finding jobs or becoming self-employed". After some bureaucratic difficulties, good relations developed between the research officer and local officials, and detailed proposals were completed within three months. These included the focal crafts for the Workshop (textiles, carpentry, leather-work, screen printing), outlines for daytime and evening sessions, and the names of relevant, available craftsmen. The problems were similar to those experienced by Joint Stock. Conflict was feared if privileged employment opportunities were offered to Asians. Another problem was voiced by one Punjabi trained since the age of twelve in traditional skills, "those skills were now dying

out in the Punjab and he would now be almost as much a rarity there as he was here". A representative of the Commonwealth Institute suggested that it was "anyway unrealistic to expect to succeed in producing goods in this environment, which were essentially the product of the needs and characteristics of a different environment". Such cultural factors affect the outcome more potently than even the best-devised promotional and management schemes. However, the project was able to create a model which could be adapted for use elsewhere.

With the Guild of Lakeland Craftsmen there were no such problems. The Guild had 185 members of various kinds. During 1980 they appointed a freelance to organise a major touring exhibition and to raise funds for it. The application to AIM was for a grant to employ a part-time researcher and organiser to find new markets for the craftsmen, to promote their work nationally and locally, to achieve better display and to establish and foster relations between sponsors and craftspeople. In the event, the commissioned survey concentrated on the Guild's membership, services, and marketing. It covered a remarkable range of issues - organisation, retailing, exhibitions, cooperative selling, exporting, limited editions, agents and much more - and took the researcher from Cumbria to Chelsea. It was an action study, with the researcher involved on the Guild's behalf in exhibitions, meetings and contacts with the media. The researcher reflected: "I think that the project has helped the Guild of Lakeland Craftsman to become a livelier organisation with more services to offer its members. It has created useful contacts for the Guild with accountants, photographers, designers, printers and gallery owners. I have tried to open up and present to the Guild the marketing opportunities that I felt were there". An additional practical product of the exercise will be a publication, a *Guide to Marketing Craftwork*.

3 Groups of groups and research

Other AIM projects were to assist practical, collaborative programmes of a different kind. The Greater London Arts Association were supported in a subscription scheme offering tickets at a

discount, aimed at increasing local audiences for small dance and mime companies. The scheme was not successful: only 36 subscriptions were sold. Leaving aside the difficulties of attracting audiences to small dance and mime performances, the technical reasons for failure were that: advertising went out in August for Autumn and Winter schedules; the series was relatively long; and the financial incentives offered were low. The subscription scheme did at least encourage more of the technically suitable venues to book small dance and mime performances, and to meet the problem of mounting a series of performances in a number of venues. This last problem concerned both Dance Umbrella and the Fringe Theatre Box Office.

Dance Umbrella provides a management service for dance companies and organises a Dance Festival annually in London; performances take place in several venues. An audience survey in 1980 showed the 62% of the festival audiences attended one venue only, and it was thought possible to encourage more people to attend other venues as well. A factor preventing this was the inconvenience of having to book separately at each venue. It was planned to set up a Combined Box Office so that all bookings could be made at a single address and through one telephone number. It was this project which AIM supported. The combined Box Office was advertised which provided clients with information about the shows as well as tickets. It became a focal point for the festival. There was also a mobile box office which moved between the venues; it is believed that this should have been given a more striking identity.

The results were encouraging: 59.9% of postal bookings were for more than one venue and 24.3% for three or four venues. The operation was popular with staff involved in the festival as well as with the public. In comparing this with the next case, it is worth noting that Umbrella's report claims that "the finances of the venues involved are not such that they can consider making a contribution to the operation another time".

The Fringe Theatre Box Office was set up by a consortium of 'fringe' London theatres who wanted to increase awareness of fringe theatre,

to promote interest in it and, consequently, to attract attendance from the large public who had little normal contact with it. The plan was to open and advertise a combined box office in the foyer of the Criterion Theatre, Piccadilly, to draw more attention to 'the fringe', whilst selling tickets to its shows. The results have encouraged the organisers to look for ways to continue the scheme. They recognise that it needs more and better-timed advertising and publicity (the budgets allowed for this were inadequate) and that the booking fees, which were a disincentive to purchase, should be abandoned. These flaws would be easy to remedy. More worrying was the attitude of the participating theatres who seemed to believe "that for £3 a week, the Fringe Box Office would magically produce new audiences". The theatres were too often slow in paying their £3 subscriptions. The report stated that "the Fringe Box Office's survival will probably be down to the theatres who should use it as a necessary part of their marketing strategies". The report reflects: "the democratic evolution of the project through open meetings...failed to produce a sense among theatres that this was 'their' Box Office, requiring commitment, involvement and a marketing strategy of which it formed a part, if it was to perform a worthwhile function". In the long-term this understanding and commitment will be more vital to the project's future than securing further funds.

Dance Umbrella and the Fringe Theatre Box Office each served a group of venues in an urban area; The Wells Centre serves a scattered, rural community around Wells-next-the-Sea in Norfolk. The town accommodates a variety of activities: film, theatre, dance, crafts and the plastic arts. It was the Centre's scattered audience which made it necessary to find a new approach to marketing its events. "It was felt that establishing a mobile box-office would be the most effective way of changing established audience patterns and of counteracting the...adverse general conditions. By travelling out to the surrounding villages and towns, the Wells Centre would not only be providing a service to its clientèle, but by selling its wares in the 'common market-place' would introduce itself to another audience, and new ground would be broken". The Mobile Box Office (a van lent to the Centre by a local company) did, quite literally

go into the market-place and car parks, at Fakenham, Swaffham and Dereham, Ayesham, Blakeney and Saltham and elsewhere. Careful planning went into the itinerary, and the Centre was lucky in finding the right person to do the job. The sales of seats directly attributable to the Mobile Box Office are small and could hardly on their own justify the exercise. However, the AIM member who visited Wells and travelled in the van commented: "I suspect that it succeeds as a marketing tool rather than in its ostensible function as a Box Office. It has helped the Centre to present itself as a resource for a wide rural area and not simply as a facility for Wells". This was clearly the view of the Administrator, who wrote: "Information giving, informal chats with the public and just being seen in every village and town in the locality contributed far more than ticket sales". Following the introduction of the Mobile Box Office, advance sales of tickets had increased from 10% to 60%, audiences from further afield were coming to the Centre, and it had become seen as the place for events and activities in the area".

The Battersea Arts Centre in London identified a frequently under-exploited opportunity for arts organisations: the use of volunteers. At Battersea, volunteers had originally been grafted onto an existing organisation to help its staff. Realising that more could be made of this resource, and encouraged by the 280 applicants who responded to an appeal for volunteers on Thames Television's *Help* programme, the Centre decided that they needed a Volunteer Coordinator. A grant was recommended by the AIM Committee which enabled a part-time Coordinator to be appointed. The duties of the Coordinator were to ensure that there was a regular supply of volunteers, that they understood and accepted their roles, and that they would form an effective and approachable link with the local community. Apart from encouraging the volunteers to develop their responsibilities, the Coordinator was to help the staff accept the volunteers and learn how best to use them, and to foster good communications from both sides. The operation was a success. There are now more than 50 committed volunteers at Battersea. Painting, washing up, assisting with administration and publicity, projecting films, catering, visiting households with leaflets, ushering and providing front-of-house management are some of the

jobs they perform. Communication is through a weekly report to staff, a volunteer noticeboard, and social and consultative meetings. Towards the end of the first year, a Volunteer Organiser from REACH was appointed, enabling the paid Coordinator "to spend more time working on the creative use of volunteers". This scheme is readily replicable, and was the subject of a particularly clear report to the AIM Committee.

Two projects have yet to produce results. The Arts Council of Northern Ireland was supported by a grant for a part-time organiser to investigate the scope for an arts sponsorship body in the province. Hull Artists' Association received a grant for producing a marketing brochure which would promote its members' work. They fortunately circumnavigated a protest by some of the artists that "the very process of selling would in some way deny them a freedom of self-expression which they saw as the foundation of good art". They resolved "the ideological problem...on the basis of a general acceptance by the studio members that art works should be made more easily accessible to the public by presenting them in non-gallery spaces". Although the results of their enterprise are not yet clear, in January 1983 they published the catalogue which has already drawn a favourable response from local industry.

4 Research, counsel and training

Research grants were given to clarify organisations' roles, opportunities and problems. Two film cooperatives were investigated by D F McDonald of Russell Reynolds Associates in order to guide the Foundation's future policies, and to discover if there were "some discrete ways in which 'non-profit' arts organisations might be helped by businessmen". The report suggested that a commercial bias, while possibly inappropriate for individual film-makers, was a requisite for film cooperatives. Mr McDonald concluded: "I believe that the Gulbenkian and other granting bodies have to be pro-active in using their grants to establish a sense of direction within the bodies that they fund, not just in an artistic sense, but in an administrative sense as well, because if the administrative backbone does not exist, the group's funds are going to be squandered".

Free Form are a group of community artists concerned with the improvement of the environment. During 12 years of activity they have worked with local authorities and community groups, providing advice and consultancy services as well as practical design and technical information. They are committed to community regeneration. They had two objects in approaching the AIM Committee. They felt that there was a need to identify the agencies which were using community arts to improve the environment, and to locate the individuals within these agencies who were interested; to establish what funds were available; and, to educate the agencies. Secondly, Free Form wanted to replace dependence on subsidy with earning fees.

Free Form sent a questionnaire to 43 Local Authorities. The response was high: 24 Local Authorities returned completed questionnaires. 12 more sent letters instead. One interesting but ambiguous finding was "the limited role of the voluntary sector in the work of environmental improvement, which was partly attributed to the disorganisation of much of the voluntary sector, particularly at the grass roots level". (A factually wrong view was expressed, on the evidence of only one respondent, that "the traditional 'uniformed section' of the voluntary sector gets the funds.")

Findings showed that community arts groups need to market themselves better, but "under a label other than Community Arts"; that organisation needs to be improved; that there should be "a Community Design and Technical Aid Advisory Service for community and tenants' groups and individuals"; that the Local Authority should "set up a unit with overall responsibility for the direction and funding of their regeneration scheme"; and that there should be "recognition by the DOE and the MSC of the enormous potential for the good of the environment of the development of such bodies as Free Form". Free Form are establishing a Community Design and Technical Aid Advisory Service in the East End of London.

Lumière and Son were given a grant to investigate the marketing of highly innovative, touring, fringe theatre groups like themselves. This is a good report, both stimulating and perceptive. It accurately describes how uncertainty about future funding blights sound planning by an arts organisation; identifies venue-managers as key targets for Lumière's promotional strategy; isolates the play rather than the actors or venue as the principal factor in its publicity; discusses visual and verbal elements in its design presentation and promotion and goes into practical detail on this; sets out the promotional role for the administrator and gives a profile of "the average Lumière fan" who "lives in London, is about 30 years old, well educated and therefore relatively affluent". This report should be a useful tool for the company. However, the report tends to present potential differences of emphasis between artists and performers on the one hand and marketing (sometimes management) people on the other as more or less constant and conflicting positions. Similarly, when it comes to sponsors the company should "regard every approach to funding-sources as a Sting; the sponsors have one set of priorities, Lumière has another, and the sponsors must be persuaded that the two sets of priorities are compatible both before and after they have parted with their money". Such polarisations can serve a useful purpose in a report on paper, as a stimulus to discussion: in everyday practice, of course, artists and performers need to have a realistic sympathy with the interests, outlooks, motivations and behaviour of potential supporters if a company is to be successfully marketed.

Arts and Business Counselling has been funded through AIM. It has been an outstandingly successful experiment in the interaction between business and the arts. During 1981, Sybil Simon, Director of the New York Arts and Business Council, visited London as a guest of the Gulbenkian Foundation. This inspired a number of individuals concerned with the arts, including the two business people who originated Arts and Business Counselling (A&B) in London, to draw together a group with proven professional experience "to teach the arts organisations to help themselves", especially in the areas of law, finance, tax, marketing, property and personnel. The project was confined to London.

There were seven committee members, and 17 people with relevant professional skills were chosen to take part in the pilot scheme. A&B wrote to 20 arts organisations offering consultancy services. While only five refused, fewer consultancies than had been expected were completed during the first year. Two reasons for this were proposed: the clients were "finding it difficult in the preliminary stages to define the specific problems with which they wanted help"; in other cases, the clients "working with limited resources, have been forced by the pressure of performance/exhibition deadlines to defer meetings. In many such organisations the important has to give way to the urgent."

The report from A&B stated that there had been most demand for financial analysis and help in the fields of marketing, promotion and presentation, so in future A&B will need to recruit additional volunteers for the fields where demands are most intense. As part of their assessment of the pilot scheme, A&B obtained comments from their clients: these made it clear that their services were useful and valued. The Gulbenkian Foundation made two grants to A&B: the first for six months, the second to allow time for consolidation and development. The founders of A&B stated that they would have sought funds elsewhere had AIM not existed, but the fact that finance did come from the Gulbenkian Foundation significantly influenced the way in which the project developed. From the outset there had been a requirement that A&B should carefully define their services and roles so that there would be no confusion with the Association for

Business Sponsorship of the Arts (ABSA), or unnecessary duplication of its activities. Had A&B initially gone to companies for support it would have been likely that their service would have been biased towards fund raising and the vetting of applicants for grants. The fact that, through AIM, the Foundation became the source, provided neutrality which made them more acceptable to arts clients who might otherwise have feared to open their books and minds in discussing their problems. Now that the project has proved itself, A&B should be able to approach companies for funds without fear of the imposition of any undesirable bias on its services or any loss of neutrality or acceptability. While administrative costs during the first year have been remarkably low there is likely soon to be a requirement for a paid administrator. A&B will be cooperating more closely with ABSA and will adjust the services it offers to meet increasing demands from arts organisations in London. With assistance and encouragement from the London group, it is hoped that A&B's model will be adopted in other UK cities.

As with Arts and Business Counselling, the Council of Regional Arts Association's programme of regional conferences would probably have been undertaken even if AIM had not existed. These conferences were aimed at the special publicity and marketing problems of small touring drama companies and of the venues they visit. Each conference was designed for a particular Regional Arts Association's territory. A Conference Organiser was appointed to visit and research each location in order to identify the characteristic issues and to develop case studies; these would be "examined during the conferences so that practical experience (could) be gained by studying real case studies of current or recent tours in that particular area". The report asserted "that the CORAA Drama Officers proposal of a roving Secretariat was vital to their design" to secure continuity and to provide an outside organisation to assume responsibility for the conferences. There was a central secretariat and a core of speakers; additionally, special speakers were invited.

Three weekend conferences were held in the territories of the Eastern, Lincolnshire and Humberside, and South East Arts

Associations. The first day began with a description of the area followed by the presentation of a fictitious case study which was used "as a teaching tool and an opportunity for all sides to air their grievances." Participants were divided into groups to deal with particular issues, reporting back to the plenary session relating to the case study. Each group was led by a freelance print and publicity consultant. The penultimate session dealt with local media, and the conference ended with discussion and a summary by the chairman.

It was reported that the conferences had "produced a sturdy working framework for the examination of publicity and marketing problems in any one Regional Arts Association area". The case studies, which were intended as a focal element in each conference, were thought to have been more effective "as a consciousness raising exercise" than as a training method. The report suggests that some elements in the conferences improved during the series. There were considerable regional differences: in one area the extensive use of volunteers created a particular set of problems, in another the venue managers were indifferent to the conference. RAA Officers' attitudes and approaches varied from one area to another, from a lack of understanding or hampering of arts groups to positive cooperation. Comparison between the conferences is therefore difficult.

The Coracle Press project combined self-help with an initiative to give practical help to others. Coracle would offer, to individual artists and clients, consultancy services on the documentation to accompany an exhibition (an area in which effective skills are seldom present), or on a range of other problems, including the production of books. The intention was to charge fees for these consultancy services which would be within the budget, for example, of an individual who depended on part-time lecture fees or, perhaps, on the dole. Coracle produced a promotional booklet to launch the pilot scheme in January 1983, funded with a grant through AIM, which was offered on terms intended to stimulate enterprise. On the first £1,000 of fees earned by Coracle, the Foundation would offer £1 for every £1 earned this way. Coracle also sold an interesting variety of services to clients, including advice on papers and boards and on

the reproduction of facsimile pencil lines, schemes for books, the development of a trade sampler and the production of an exhibition catalogue.

The results of the grant to Dance Umbrella "to make a series of educational and promotional videotapes featuring British contemporary choreographers and their work" are not yet clear. Three films were made, with understanding of the technical problems growing during the process. What has emerged is a demand in schools and colleges for such tapes, but the market for their release is only just beginning to be tested.

This chapter demonstrates how much is already possible in this often unenterprising field of arts management, promotion and funding, and hints that there is latent potential whose realisation can be encouraged through the kind of entrepreneurial outlook and policy embodied in the AIM project.

3

AIM COMMITTEE INITIATIVES

Besides recommending the Foundation to give grants to particular applicants, the AIM Committee also initiated the projects shown below.

Action Research Project Feasibility Study	£12,000	To explore methods for improving the financial and management performance of arts organisations in a medium-sized town
Arts Management Service Organisations	£ 4,315	To investigate the role and funding needs of arts management service organisations
Computers and the Arts	£ 2,830	To examine the potential use of computers in the management and marketing of the arts
	£ 1,600	To publish the discussion document
	£ 4,596	To hold five one-day conferences on computers and arts management
	£ 5,127	To write an outline user's manual and a computer simulation programme for the integrated system described
Consultancy Pilot Project	£ 100	To write a report on the management systems of the London and Bristol Film-Makers Co-operatives
Culture Vouchers Project (London Business School)	£ 1,000	To commission a study on improving accessibility to the arts through the distribution of Culture Vouchers
Six Case-Studies (London Business School)	£ 2,500	The funding and administration of small-scale arts organisations

The AIM Committee's own initiatives consisted of research and educational projects. The earliest were two investigations by students at the London Business School, neither of them published. One looked at The Funding and Administration of Small-Scale Arts Organisations; the other was a feasibility study into the market for Culture Vouchers, the vouchers to be used towards the cost "of tickets for performances of the live arts in certain registered and approved places of entertainment" as luncheon vouchers are used for meals. It was realised that there would be problems in selecting the 'approved places' and defining the scope of 'culture', and that the scheme would almost certainly require favourable treatment from the tax authorities. The exercise was considered interesting as a form of corporate sponsorship, although the projections of the likely yield were probably over-optimistic. There was encouragement from the Luncheon Vouchers company, although they were unwilling to take any financial risk in the scheme. In the event, the Inland Revenue made it clear that there would be no tax concession on Culture Vouchers. This precluded a town trial for the voucher system, which would have cost at least £20,000. The scheme was regrettably abandoned on the basis of the report (which cost less than £1,000).

Computers and Arts Management is the title of a report which has been the basis of a series of regional conferences. The report has also started a debate within the arts community. There will be no attempt here to repeat the findings and recommendations which are presented in Iwan Williams' discussion paper*. The idea was "to examine the use that small and medium-sized arts organisations could make of computers", particularly in relation to administration, mailing lists and box office. A working party was established which was to prepare:

**Computers and Arts Management* by Iwan Williams Published by The Calouste Gulbenkian Foundation ISBN 0 903319 24 1 Price £2.00

- '1. A report to the AIM committee containing
 - a detailed analysis of the systems requirements of arts organisations
 - an assessment of the likelihood of the commercial computer markets meeting these needs
 - recommendations for further action.

2. A document to be made available to arts organisations outlining
 - what computers can and cannot do
 - how to go about evaluating them
 - common problems encountered in using computers
 - sources of further information.'

The working party, who met for four days in July 1982, consisted of experienced arts administrators, and experts on the design and application of computer systems. The working party concluded that as arts organisations share special requirements, computer programmes and systems from the commercial world would not be readily applicable or cheaply adaptable for their use. Special programmes should be prepared to meet the needs of the wide range of arts organisations. They should form an integral package, allowing for interaction between programmes for pay-roll, stock control, admissions, royalty payments and other elements. To promulgate and test these conclusions, a consultative document was prepared which became the working paper for a series of regional seminars. These seminars were held, with support from International Technology Year 1982, in Glasgow, Bradford, Birmingham, Belfast and London. All were well attended by a mixture of individuals ranging from officers to technical staff. The seminars covered the basic facts about computers and their applications, gave participants access to terminals, presented and discussed the system proposed in the document, and looked at the questions the arts organisations should ask themselves and the computer salesmen before selecting a system. The seminars were also an occasion to test participants' views and needs. As a result some changes were made to the document; more significantly, greater understanding and interest in the use of computers was stimulated around the country.

A difference of opinion emerged between the working party and the Arts Council of Great Britain, who did not believe that there was any need to develop special software for arts organisations. The Arts Council felt that commercial packages could be adopted or adapted without difficulty for the majority of functions required: the working party's opinion was that this would lead groups to use unsuitable packages or to spend excessive sums in modifying them. This disagreement was the start of two developments. The Arts Council announced an advisory service which would provide information on what was available and give advice and guidance on what groups could do individually or how they could collaborate with each other. Meanwhile, Iwan Williams and his colleagues further modified the discussion document; drafted a "user manual" which gave a more detailed description of the system they proposed; and developed a portable demonstration version of their Mailing List package. They have affirmed their original, main conclusions, and have suggested that the Regional Arts Associations should encourage cooperative initiatives amongst their clients to ensure that arts organisations with similar requirements should develop "appropriate and cost effective software". They should use educational institutions "as a source of unbiased (though not free) advice on computing matters", with the Arts Council of Great Britain executing its monitoring role by examining and collating the results of the regional projects. They have also suggested that a "user-controlled" body should be set up to hold the copyright of any software created.

Quite evidently this AIM project, which would not have been undertaken by any other body, has launched a debate of critical importance for arts organisations in the UK. It has also concentrated the attention of arts organisations on possible applications of computer systems.

The Leicester Town Project, an exercise which embodied many of the AIM project's objectives, was in the author's view a sad and unnecessary failure. The concept was simple but ambitious. It assumed that the arts organisations in an area could be viewed "not only on a one-by-one basis but also as a potentially interactive

group which (shared) important interests and aims to serve the community as a whole". The project was intended to test what could be done to strengthen management, communications and finance within a coherent area, in collaboration with the Regional Arts Association. The role of the Local Authority would be vital. The project would be concerned with people, finance, events, cooperative ventures and it should have become a model for imitation.

Two conditions were made. Firstly, the project was to be concerned, with "management, promotion, responsiveness to local needs, sponsorship/patronage, subscription schemes, information systems, co-operative ventures, central equipment and resources, professional and technical advice or consultancy and training". Secondly, it was to be located in a town whose "features were replicated in a number of places: a mixed, medium-sized population, probably containing a number of disparate communities; some local industry, with one multinational; local papers and radio; a university, polytechnic or similar institution; a repertory theatre, concert hall, museum, regional film theatre, commercial cinemas, community arts projects and a contemporary art gallery/exhibition venue; a sympathetic local authority, etc. The town was to be one which required such an input, and where there was positive hope the situation could be improved".

The AIM Committee was to commission a feasibility study so that in due course a report would "summarise the recent history, performance and experience of the arts in the town, define the current trends and resources, and analyse the shortcomings. A proposal for the action research project in the form of a practical programme with costs based on full co-operation from all parties (would then) be presented for consideration" by the committee. It was expected that the feasibility study itself would "stimulate discussion and co-operation so that there (would) be direct benefit to the arts in the town". The town was selected, a consultant appointed, and the project launched.

Leicester was the town chosen. The researcher made contact with the City and County Councils, East Midlands Arts, local arts bodies, the

University and Polytechnic and agencies such as the Business Advice Centre and the Action Resource Centre. A researcher from outside a town is especially dependent upon the effectiveness of introductions, upon local relationships among relevant people and organisations being such that support from some means a welcome from others. That was not always the case. Sometimes the researcher seems to have been seen as an intruder, and that added to his difficulty in doing effective research. Throughout, there was contact between the AIM Coordinator and the researcher, who also met with the project coordinating committee and once with the full AIM Committee. Research began in January 1982 and the report was submitted 4 months later, at the end of April.

The report recommended that the Leicester Arts Association should be used as the agency to implement the programme. Two specialists should be appointed, initially for 15 months: an input co-ordinator and an output co-ordinator. A timetable and £50,000 budget were proposed and it was recommended that the scheme should be monitored by a group recruited from the Gulbenkian Foundation, City and County Councils, East Midlands Arts and the Business Advice Centre. It was suggested that this group's meetings to monitor and direct the programme should be held every three to four months from late 1982 to July 1984. Meanwhile, the AIM coordinating committee visited Leicester in June 1982 to consult with some of the key individuals on the proposals and on their attitudes. The general impression was that such a scheme would be welcomed, although one of the crucial people involved was dubious about some elements in the recommendations. One fundamental flaw was that the Leicester Arts Association could not take on the programme; this was the view of all participating agencies, including the Arts Association itself. It was also felt that the report had provided insufficient detail on implementation and on monitoring procedures. The scheme could be launched only after the end of the AIM project itself, which would have imposed grave administrative difficulties; in any case, extensive planning was required. The AIM Committee therefore decided that the Leicester scheme should be aborted. This was a pragmatic decision, regretted by some AIM Committee members: it was not a rejection of the Committee's concept which inspired the

project. In terms of consultant's fees this experiment was appallingly costly and the failure was sad as the project's potential was good.

The Leicestershire report contains a flaw of another kind, one which has been noted in some other AIM projects. It is based on the assumption that financial support for performing and visual arts from the private sector "is appreciably shrinking" so that a "proposed programme (cannot) be based on a significant, or indeed any increase in the amount of cash input". The AIM Committee has examples to the contrary. Once a static view of resources is accepted, as in this report, it follows that no provision is recommended for research into local, private sources of funds, and that the job descriptions for project co-ordinators leave out responsibility for fund-raising. We think these omissions would have crippled the Leicestershire project. Certainly, among arts organisations, it is a common assumption - which then gets reflected in reports by advisers who consult with them - that private funding is unobtainable, but that view can too readily conceal a lack of willingness to pursue private funding, a lack of determination and skill in the chase.

The Brighton Research Project was to produce a report funded through AIM with support from South East Arts (SEA) and the Brighton Borough Council. The aims of this survey were to:

1. provide the local authority with an independently produced report co-funded by them and SEA in order to stimulate them into a re-evaluation of current and potential provision for the arts in Brighton;
2. advise both the local authority and SEA on the possibilities of spreading current arts activities over the whole year, taking account of existing financial resources;
3. identify the range of potential arts activities and identify their importance within the overall cultural provision of the borough;

4. identify opportunities whereby any sharing of facilities or administration might benefit the work and objectives of organisations concerned with the arts in Brighton;
5. make observations on priorities for funding, for both the local authority and the Regional Arts Association, preferably in such a form that will interest those who might provide funds from the private and commercial sector.

The report examines the history and patterns of arts activities and funding in Brighton, a town with a busy cultural life. It also identifies gaps, showing where statutory and voluntary funds are inadequate and recommending the establishment of such bodies as a 'Brighton Arts Factory' as a new centre with studios, rehearsal rooms, social and meeting places and similar facilities, and a 'Brighton Festival Shop', with information services, a central box office, publications from South East Arts and a retail shop.

The report commissioned by AIM on Arts Management Service Organisations was controversial. Two sets of papers have to be considered: the draft report dated September 1982 and the response to this report from some service organisations during the following November and December. The objective of the commission was to see if "service organisations represent the most cost-effective way of providing management services to a sufficient number of small arts organisations to justify their continued existence"; and, related to this, "to establish from what sources and on what basis these management services should be expected to derive their income". These service organisations serve groups which specialise in innovative, experimental or fringe works. As these groups do not often attract large audiences, their box office receipts are small and therefore they do not have the means either to provide expert management and administration themselves or to pay adequate, commercial rates for the specialised services they need.

The report was critical of the service organisations it studied. It found "that most of them do not bear much resemblance to a professional service organisation", being more like "agents or managements". "All placed much greater importance on establishing a

good relationship with a client than operating efficiently". The service organisations found their work difficult as "there is no real incentive for arts organisations to administer themselves properly". Responding to this, the service organisations made a defence of their standards, questioning whether the field in which they operated had been properly understood. One stated that it existed "to promote good theatre, not to be a fantastically managed business with no good theatre to promote".

The clash suggests that a preliminary question should have been raised. Given the nature and unavoidable limitations of the arts bodies served by these organisations, what could be the optimum solution to their administrative and management problems? As one of the service organisations said, "we would welcome a lot more research being done into the alternatives to organisations such as ours", and concluded with three questions. "First, why, if we are not effective, efficient or desperately needed, do we get approached daily by companies looking for administration?" Since, in a desert, even brackish water may seem palatable, this is not the point. The other two questions were more pertinent: "Second what would happen to our companies and others were we to cease to exist? Third, how else are the administrative needs of these companies to be served?"

It cannot be concluded that, because these are the only organisations available, they therefore provide the best possible solution. However, for the time being their existence is necessary, since the disappearance of the companies they serve would be a grave cultural loss; but there needs to be a diligent quest to find what is the best attainable solution to the administrative problems of these small arts bodies. A satisfactory interim method of financing the service organisation must be found while the longer term issues are resolved.

The report concluded that if these organisations are primarily profit-making as distinct from not-for-profit bodies, direct revenue funding may be inappropriate, and the question is how they should be remunerated for the services they provide. This cannot be from the

operating budgets of the arts organisations, which simply cannot afford even the modest fees charged. It should not be by any unrelated, direct subsidy to the service organisations. It must therefore come either from a special fund designated for this purpose by the grant-maker and administered by the company, or be paid direct to the organisation by the grant-maker on the client company's behalf. This preserves diversity and choice in the market-place, allows for development and applies proper commercial pressure on the service organisations.

However, it is not clear that the service organisations perceive themselves as normally 'commercial' although it is difficult to see what sort of organisations they are if their perception is correct. If they were constituted as not-for-profit agencies paying modest wages to their staff, independently or as part of some larger body already having appropriate status, this could solve part of the problem. It might still be questioned whether such a course would stimulate the resourceful, efficient and imaginative services which the small arts organisations require. Even after reading the report, the nature of the economy within which they operate is unclear. Perhaps further enquiry is required.

With all the major exercises initiated by AIM it is clear that the issues were so important that steps should be taken to carry the investigations and discussions further.

4

ASSESSMENT AND CONCLUSIONS

In assessing the AIM project, it is possible to concentrate on (a) good and bad works or performances, (b) apt/ineffective management or promotional exercises, (c) schemes to achieve financial self-sufficiency and patronage or sponsorship. For brevity and simplification, my choice is to concentrate on (b) and (c). Of course the justification for our marketing concerns must lie with (a) - the quality and validity of the artistic achievements they support. Denis Donoghue's (the 1982 Reith Lecturer's) warning is noted, "In the end, the techniques of management will kidnap any work of art": we can concentrate on techniques and standards of management which may indiscriminately support good works or bad. We know that a massive puff can boost the sales of a shoddy novel, and that Beethoven's late quartets were inaccessible to most performers and audiences, and therefore unmarketable, during his lifetime.

Useful definitions are scarce in the worlds of funding, management and promotion of the arts. For instance, we have seen that some service organisations deny that they are concerned with management as normally understood, and that effective promotion may raise ideological anxieties. The 1981-82 Select Committee's report on *Public and Private Funding of the Arts* sustains a false distinction by stating, correctly, that: "In sponsorship the funds are given as a consideration for a service provided by the arts organisation", and, misguidedly, that: "In patronage the company makes a donation, the equivalent in effect of a private gift, with no expectation of direct or indirect returns". Unless "direct or indirect" is synonymous with "substantial material" this expresses a misunderstanding of private and corporate gifts which is calamitous.

This issue is vital: for, unless the arts are to become wholly state-supported, finance from private and corporate sources needs to be increased. The Select Committee report states: "Donations from private individuals are a source of arts funding which hitherto has hardly been tapped in this country".

In a perverse and brilliant review of Harold Baldry's *The Case for the Arts*, Stuart Hampshire makes the case. He acknowledges that "the imaginative arts, in their most developed forms, do actually engage the strong interest only of a minority, and not a cross-section of the whole population" and that "particularly opera, but also ballet, are irreducibly money-consuming arts". He goes on: "The arts, like sports and games, are fundamentally and of their nature inegalitarian, and equity is a concept inapplicable to them". Further: "Virtually nothing is known, or is likely to be known, about the conditions that favour the development of high talent in the imaginative arts, or the sudden appearance of genius. The subsidising authorities cannot therefore plan their support in any very controlled and rational way. They can only follow the fallible method of taking past achievements of individuals as evidence of likely future achievements, without the guidance of theory". He defines "glory" ("specifically national glory, and as a second and derivative end, a secure place in the minds of later generations") as the aim of public subsidy for the arts, and insists that this concept is "not an obscure notion and not a vague one". He dismisses the idea that patronage is necessarily corrupting: "Anyone who knew David Jones knows that he could not be deflected from his path by any external agency ...". He concludes: "A nation that is unwilling to give solid material encouragement and support to the probable sources of its glory will have a dispirited, nameless history, a dim existence on the margin of things".

These points are central to AIM's objectives, which had to do with the creation of an environment encouraging creativity and accessibility in the arts, and fostering the needs of what Stuart Hampshire described as the "large but growing" minority who enjoy them. It does not matter that historically, patrons and sponsors have always tended to be conservative, and that artists (as Vasari amongst others attests) have tended to fret under the patronage provided. It is still necessary and fruitful to test and prove new methods which may be more apt for the times. This does not mean that solutions can ever be easy.

Commissioned by the National Endowment for the Arts and others to write a book on arts patronage in the USA, the excellent Alfred de Grazia published no statements, but *1001 Questions on Policy*. His book, according to Carl F Stover, President of Cultural Resources, Inc, "provides an instrument of thought and a method of raising awareness in cultural affairs. He avoids the advocacy of schemes but implies the need to investigate many problems and possibilities in culture support". AIM took the opposite direction from this but may have reached the same conclusion.

The grants to Peter Noble, Tim Souster, Barry Briscoe, Wildcat and Coracle were for projects that were imitable, examples of the kinds of self-help enterprise that could be successful. From the Committee's point of view, they were good value for money. Dance Umbrella Central Box Office, the Fringe Theatre Box Office and the Wells Centre mounted notionally sound exercises which were not financially effective but which could have been, and indeed may yet be, more fruitfully implemented. While it was more successful, the same may be said of Mrs Worthington's Daughters, who (like Wells, Peter Noble and others) gained significant secondary benefits in terms of publicity from their projects. Several of the research, manned consultancy or marketing exercises were productive for the groups concerned; this seems to have been the case with the Lakeland Craftsmen, Battersea Arts Centre, Lumiere & Son, Freeform Arts Trust, the Brighton Report and the groups covered by the London Business School Report from its first-year students. With Joint Stock, the Film Cooperatives and the Minority Craft Workshop, as with Wildcat and the self-help Hull Artists project, the concept and planning seem to have been inadequately developed so that the execution could not be fully effective. The Council of Regional Arts Associations Conferences met a need and established a pattern for the future, and Arts and Business Counselling pioneered an involvement of business in the arts which is revolutionary in the U.K.

AIM itself took three principal initiatives. The Leicester Town Project was potentially the most important, but unsuccessful. It was cut off, not because the concept was invalid, but ultimately because the report did not meet the Committee's requirements. The proposals were inadequately developed, positive cooperation and relationships were not established, and the plan could not comfortably be carried through during the Committee's lifespan. It therefore remains to be seen if an injection of outside resources could significantly improve management performance and strengthen fruitful collaboration within the arts community in a town like Leicester.

The investigation of Arts Management Service Organisations was inconclusive, but it demonstrated that a study is required to identify the needs of small arts groups and to explore a variety of management services to meet them. No useful answer has emerged on how these services should be funded. The AIM initiative has opened up the subject - the enquiry should be continued. The same holds with the Computers and the Arts enquiry. Unless the report has wholly missed the point, which seems unlikely, it is important to discover the significance of the two different sets of opinions put forward. Otherwise, given the fact that computers will be used more and more by a variety of arts organisations, there is a great danger that computers will be incorrectly used and, in consequence, money will be wasted.

It was not a new discovery that artists, singly or in groups, as well as the managers of venues and other arts administrators, are not naturally motivated to adopt the businesslike attitudes and activities AIM was promoting, and past patterns of state patronage may have encouraged indifference towards them (an outlook reflected in many unenterprising applications received by the AIM Committee). In this, artists and performers are not significantly different from the professors, experts in care or welfare, specialists in preservation of the environment who are also forced to take on alien responsibilities to finance their works from private sources; but the arts world seems to find these expedients even more temperamentally repugnant. The reluctance and incapacity are not feigned, but they are counter-productive.

It was more surprising to find that the professionals advising and assisting the arts groups shared many of their damaging prejudices, and that in some cases they preferred to perceive themselves as creators and crypto-artists rather than as businessmen. This is a matter which requires more study. Since shortage of money is lamented by everyone concerned with the arts, it was especially alarming to find the possibility of increasing income from private, not the public, purse so commonly discounted, especially by the professionals. Current definitions of 'patronage' express a misunderstanding which could blight initiatives to improve matters. There is a lack of awareness of available, private support and a lack of skill in harnessing it. This means that nationally and locally, substantial additional funds, worth more than present contributions from sponsorship, are being overlooked. In any case, sponsorship has a natural limit (by no means yet approached) because, as its use becomes commoner, its value to the sponsor diminishes; when every concert carries a brand or corporate name, the names become less visible, memorable or newsworthy, and the value of the investment declines. Therefore the alternative of patronage must be pursued with better understanding and increased resourcefulness. The Royal Opera House and Royal Academy of Arts have no monopoly of these opportunities.

Apart from AIM, funding, management, administration, promotion, marketing and related research and information for the arts appear to be the concern of no particular body with the means to stimulate better practice. As the sceptic on the Committee wrote: "We should recognise that the Arts Council find 'projects' attractive partly because they have very small, if any, on-going administrative expenses in them; with the termination of AIM support, someone will have to face that problem". For several reasons, a continuation is desirable. We found that some of the projects supported by AIM should have received more critical and constructive attention before they were started, closer liaison while they were developing, and a more thorough evaluation on completion. Had we behaved thus, the Committee would have been responding more adequately to certain of the arts world's inevitable weaknesses, but perhaps only a less

formal group than a Committee could have achieved this; a group committed to involvement rather than to meetings. Greater discipline among arts organisations remains a requirement, but will only be feasible if there is a body with the responsibility and ability to apply it. There is little point in creating good models if there is nobody to make them known. Perhaps most significantly, the arts world will lack the stimulus to experiment and to seek improvements unless there is an active body with the published policy and available means to support other people's initiatives and to take some of its own. The Association for Business Sponsorship of the Arts has heightened awareness of sponsorship; such a presence is required to achieve this in AIM's field of activity as well.

It is unlikely that the discussions on administration, computers or the creation of resources for the arts will be continued unless someone takes on this task; and the more fundamental questions which, it appeared, needed to be asked, will remain unanswered.

Finally, it is important to write about the composition and work of the AIM Committee. It was made up of strong and expert members, mostly experienced in committee work. There was generally very good attendance at meetings but, as with most committees, members could only give finite time to its affairs. They were therefore more likely to achieve intelligent, mutual agreement than to insist that their own judgements or hunches should prevail. We were, perhaps, all too courteous, respectful and accommodating to each other. Such a committee may not have been the best vehicle to exploit the individual or combined skills and experience of its members.

This is not a report of failure, but of qualified success. Exaggeration is too easy in the somewhat introspective world of the arts. With ABSA (to take an example) it would be wrong to claim £8 million sponsorship for the arts as satisfactory (compared with £60 million for sport), simply to attribute this figure to ABSA's work or to deny that ABSA, perhaps because of its mere presence, has heightened awareness of the opportunities offered by arts sponsorship and of the relationships it entails. It has also

fostered some major misconceptions on the funding of the arts. So with AIM; what is described here constitutes no quantum shift in attitudes or practice. There were solid attainments and a few potent lessons for the future, albeit some negative.

The general lessons for the future are stated or implied within the main narrative and commentary; but what of the Committee itself? My judgements here must be personal, and would certainly not draw assent from all AIM's Committee members. The first is that the Committee, as constituted, was evidently not the right vehicle for this enterprise. One understandable reason for this is that its brief and constitution were not sufficiently extraordinary; hence our frustrating civility. Hence also, because of the special balance of talents and prejudices amongst members, the conventionality and lack of risk-taking in our decisions and choices. This is perhaps most evident in the way in which we directed our greatest opportunity and most unnecessary failure, the Leicester Town project. The AIM Committee was, in the end, an ordinary organisation. It was too much subject to the commonplace wisdom of the arts sector, which prevents constructive change; but how could things have been structured and managed better?

One important question is committee membership, which in this case was made up of three elements:

1. arts practitioners
2. arts managers and bureaucrats
3. sympathetic outside specialists

Such a pattern of recruitment seems appropriate, although there will be many who disagree with my prejudice that 3. should have been over-represented in this context in relation to 1. and 2. However, if the use of a committee as the principal vehicle for action is questioned, it will be the terms of reference for such people which will become the critical problem. The hypothetical model summarily described below will make this clearer.

Given that the Committee was intended to encourage or initiate new, enterprising practices in the management and funding of the arts, the two poles for action and initiative were the Committee and its clients, the arts individuals and organisations. Most contacts were in the form of standard grant applications submitted to the Committee, which spent much of its time assessing them. The Committee's form and terms of reference made this inevitable, and its choices were conditioned by the Gulbenkian Foundation's current policies and preferences.

One different model which could be postulated would make more demands on the individuals involved, and would need in some cases to go beyond the Foundation's current policies (sometimes as precursors of change). The model considers the two poles in the relationship by turn:

1. There might still need to be a nuclear committee, as a point of focus and reference. This group would have less direct power than the AIM Committee, because it would not be the direct processor of standard grant applications. Within a budget determined by the Gulbenkian Foundation alone or in collaboration with other sources of funds, the AIM group would collaborate with a limited number of project groups made up of:
 - a. one or two AIM members;
 - b. outside individuals or groups retained or appointed for each project (who would need to carry the trust of the Foundation and of its AIM group, so that there would be no unnecessary inhibition to action);
 - c. one small body of adjudicators for each project, who would act as monitors, counsellors and, where necessary, as trusted intermediaries.
2. Projects would be selected, within terms defined by the Gulbenkian Foundation and its AIM group, on the basis of:
 - a. competition, so that there were no grant applications which presupposed entitlement to support or,
 - b. tender, following announcement by the Foundation of enterprise initiatives within the arts field.

This would mean that the Gulbenkian Foundation could associate with a limited number of initiatives which tested or extended its policies, and could, as with the original AIM programme, involve outside specialists, but generally on a project-by-project basis. This would carry many of the advantages expected of the AIM programme, but would allow for more flexibility and risk-taking, since no necessary precedents for the Gulbenkian Foundation would be established. It would also allow for more concentrated use of outside talents, since these should not be dissipated across a range of projects and the routines of standard committee membership. On the other hand, such project groups could be established *ad hoc*, reporting directly to the Foundation's directorate, without the intervention of any established AIM group.

The conclusion is that what AIM started needs to be developed. It is not suggested that the Committee should be reconstituted. It was probably the right vehicle for the investigatory exercise, as a device for limiting responsibility and the time-involvement of individual members and for pooling and concentrating their talents. The Committee discovered a range of needs in the arts field for which there was no sufficient, alternative provision outside AIM, and illustrated how its own conduct or projects could have been improved.

It seems appropriate to conclude this report with a statement of some of the questions posed by the AIM experiment. Much will be lost if nothing is done to answer these and others which, in the spirit of de Grazia, could be added to them.

- Who will continue to identify and monitor requirements for the kinds of responsive funding and initiatives which, for a while, were offered by AIM?

- What known source of funds and assistance will be available for small arts organisations which need to undertake research, to explore new methods, to call on outside specialists, to be responsibly entrepreneurial, in order to improve their management or communications and to strengthen their financial base?

- Who will concentrate on fostering and publicising examples of good practice?

- How will the enquiry initiated at Leicester be developed, to establish ways in which financial and management practice might be improved in an area by introducing outside funds and resources and stimulating cooperation between arts groups, colleges, institutions, individuals, statutory bodies and companies within the local community?

- Who will consistently undertake research into such matters as computers in arts management and into more fundamental issues?

- Indeed, who will ensure that there is a clear, apt and developing agenda for investigation and debate concerning such matters, and will provide a forum for their discussion?

- How can a continuing experiment be sustained into the methods, structures and patterns for the personal involvement and cooperation of artists and specialised non-artists?

The AIM project demonstrated that there are gaps in provision for the arts which need to be filled. Who will take up these questions and start to fill the gaps?

APPENDIX

DETAILS OF GRANT RECIPIENTS

Recipient: Arts Council of Northern Ireland
Aim: To stimulate arts sponsorship by the private sector in Northern Ireland
Grant: £4,000
Date: September 1982 to August 1983

Description:

To encourage sponsorship of the arts, the Arts Council of Northern Ireland decided to set up an independent committee. It was made up of local business people sympathetic towards the arts and others knowledgeable in various aspects of the arts. Discussions took place with ABSA (Association for Business Sponsorship of the Arts) who agreed to act as adviser and to provide literature and information to be disseminated in Northern Ireland.

A part-time local organiser was appointed for a period of 12 months. His brief was to advise and counsel arts organisations on how to approach the business sector; and to stimulate, encourage and guide the interests of business sponsors. Seminars and other events were arranged to bring together the arts and business worlds in Northern Ireland. The organiser was to seek financial support from the private sector towards the scheme itself in the hope that half the costs could be met in this way during the second year of operation, and that by the third year the total costs would be covered through business sponsorship.

Post-History:

During the 12 month appointment the Organiser carried out a research project and presented a major report to the Board of the Arts Council. He has forged links with both the business and arts communities which will make for an ease of communication in the future, and has harnessed the expertise available for advice on securing both financial assistance and support in kind.

The Board of the Arts Council is now considering the way ahead based on the findings of the Organiser, and a decision will be taken on whether an independent committee is the most appropriate option.

Arts Council of Northern Ireland
181a Stramillis Road
Belfast
Northern Ireland
Telephone: (0232) 663591

Mr W Baird, Sponsorship Organiser

Recipient: Artsadmin

Background: Artsadmin was founded in 1979 as a non-profit distributing company to provide administration services to small-scale theatre groups

Aim: To enable Artsadmin to implement recommendations resulting from an AIM research project

Grant: £4,300

Date: April 1982 to January 1983

Description:

The AIM Committee commissioned a researcher to investigate and assess the practical and financial advantages and disadvantages to small-scale arts groups of using arts management service organisations, such as Artsadmin and Dance Umbrella. A large part of the research involved an analysis of the financial and organisational structure of Artsadmin. which assisted them to formulate an application to the Arts Council of Great Britain, resulting in a one-off grant. They also re-structured their staffing and re-assessed their level of consultancy fees. However, the research project was delayed several months during which time Artsadmin faced serious financial difficulties. The AIM Committee wished to ensure that Artsadmin continued to operate in order that they might implement recommendations resulting from the commissioned report.

Post-History:

The AIM Committee believed that further research was required into arts management service organisations and the problem faced by all project-funded arts groups who cannot afford either a full-time administrator or realistic fees for administration and management services. This research was subsequently undertaken by Laurence Brandes for the Gulbenkian Foundation. Artsadmin has received no further funding from the Arts Council of Great Britain, and has managed to survive in the short-term by undertaking projects for British artists and companies working abroad.

Judy Knight
Artsadmin
Unit 361, 27 Clerkenwell Close
London EC1
Telephone: (01) 250 1474

Recipient: Barrie Briscoe

Background: Full-time artist since 1974. He received an MA in Fine Art from Yale University and has worked as an architect and graphic consultant in America. He taught at Edinburgh College of Art and has had several exhibitions in London, Paris, and Penzance where he now lives.

Aim: To produce and sell portfolios of silk screen prints of mural designs

Grant: £2,251

Date: June 1982 onwards

Description:

Barrie Briscoe was commissioned to paint 11 murals on a new building at City University in New York. He started to paint in December 1982. As mural art is stationary, it limits the number of people who can see it. Briscoe decided to develop one art form into another by producing a limited edition of 50 portfolios of silk screen prints of the mural designs in the hope that they would sell for £250 each, and thus reach a wider public. His plan was to take advantage of the publicity surrounding the opening of the building to promote his prints. He had already made contact with architects and others concerned with the building, plus appropriate journals in Europe and America.

He needed to sell only 10 sets of prints to cover his costs. Briscoe's problem was finding the initial capital to produce the portfolios. He received this funding from AIM. Briscoe's initiative could substantially increase his earning power as an artist and the portfolios used for promotional purposes could enhance his reputation as a graphic artist.

Barrie Briscoe
Bow Cottage
29a Abbey Place
Penzance TR18 2NE

Recipient: Battersea Arts Centre

Background: Established in 1974. It is open seven days a week with film, dance theatre and music activities plus classes and workshops, craft market and bookshop. It receives revenue funding from the London Borough of Wandsworth, the Greater London Council and the Greater London Arts Association. The Puppet Centre Trust is also housed at the Centre.

Aim: To appoint a part-time paid co-ordinator to investigate the potential use of volunteers, with an emphasis on local people and community involvement

Grant: £5,400

Date: April 1982 onwards (Interim Report)

Description:

Over 100 volunteers were located as a result of Battersea Arts Centre appearing on Thames TV's *Help* Programme. This doubled the number of volunteers but created organisational problems for the full-time staff members. It soon became apparent that these volunteers would drop off quickly unless uses for their skills were developed beyond the traditional 'usherette' or 'coffee bar' help. A part-time co-ordinator was employed to investigate the needs of the volunteers and the full-time staff. An interim report covers a number of issues including the need to educate the staff in how to use volunteers most effectively; the importance of diversity of jobs undertaken; and an understanding of personal needs and ideas expressed by the volunteers. Regular meetings between the staff and volunteers were organised and a clearer understanding and a better working relationship established.

An analysis of the volunteers showed that 53% were employed; 17% claimants; 10% students; 10% part-time workers; and 4% retired. Reasons for volunteering were job experience 26%; making friends 16%; complete change 19%; looking for work 7%; and developing existing skills 32%.

The most positive aspect of this project has been the self-organisation by the volunteers for example a volunteer House Manager has recruited ushers and another recruited a new leafleting team. Most importantly a volunteer co-ordinator has been taking on more administrative responsibilities from the paid co-ordinator. The General Manager of the Centre believes however that this self-organising by the volunteers has only been made possible by the existence of a paid co-ordinator who has been able to liaise between the voluntary and paid staff. The Centre believes that the recruitment and welfare of a large group of volunteers could be handled by an existing member of staff with some (voluntary) administrative assistance. The development of the use of volunteers at Battersea is in its early stages but already there seems to be ample evidence that improvements have been made and will continue.

The benefits in financial terms are very impressive and a great deal of work and a number of projects have been undertaken by volunteers which would not have otherwise been possible.

David Fishel, General Manager
Battersea Arts Centre
Old Town Hall
Lavender Hill
London SW11 5TF
Telephone: (01) 223 6557

Recipient: Borough of Brighton

Background: Allocation for the arts in Brighton totalled approximately £53,000 and £74,000 respectively in 1982 and 1983.

Aim: To assess the current and potential arts provision in Brighton and make recommendations for the future

Grant: £2,000

Date: October 1982 to January 1983

Description:

A researcher/consultant, Hazel Kirkham, was appointed to undertake a survey of existing arts provision, known proposals, and areas of over- or under-provision in arts facilities in Brighton. Her report includes case studies of the six main arts organisations in Brighton with detailed recommendations for each. Descriptions and general observations are given for a further 24 groups and arts organisations.

Among the general recommendations the report suggests: (1) setting up an 'Arts Shop' funded by a consortium of interested parties, including the regional arts association and local authority, to provide regular information, box-office listings and retail services all year round, (2) more provision for contemporary dance classes and performances; and (3) a more clearly defined policy for arts development within Brighton.

Post-History:

The report has been reviewed by Brighton Borough Council and a special working group established by the leader of the majority party and his shadow. The Council have subsequently awarded a 200% increase to the Brighton Festival budget and given a firm public commitment to the funding of the arts and support to a new Arts Strategy for Brighton. They have committed expenditure to the Arts Shop and reserved funds for 3 projects not previously funded by the Council, and have taken part in the policy review of the Gardner Centre at the University of Sussex.

Chris Cooper, Director
South East Arts
9-10 Crescent Road,
Tunbridge Wells TN1 2LU
Telephone: (0892) 41666

Recipient: Committee for Arts and Business Counselling

Background: Established in May 1981 following a visit to London by Sybil Simon, Director of Arts and Business Council, New York

Aim: To provide arts organisations in London with the skills and advice of professional business people (on a voluntary basis) to help improve the management of small-to-middle-scale arts organisations

Grant: Initial grant £970, further grant £2,450

Date: January 1982 to June 1983

Description.

A number of people impressed by the work of the Arts & Business Council in New York decided to undertake a six month pilot project to see if a similar scheme would work in London. A Committee was formed and a 'Skills Bank' created. This consisted of a panel of 17 business people who had volunteered their time to help solve the management problems of artistic groups. Areas covered were: finance, taxation, law, property, marketing, corporate planning, personnel and general management. The most frequently quoted problems concerned financial analysis and marketing/promotion/presentation. At the outset 20 arts organisations in different disciplines were approached. Of these, 15 expressed an interest and have since taken part in the scheme.

Each member of the panel of consultants (hand-picked by the Committee) had a proven record of success and professional growth within a company, an interest in the arts, and an ability to work with creative people. The consultants agreed that their work had been primarily that of 'sounding board' in the first instance, as frequently arts administrators are nervous of business people. Analysing the problems with the consultant often gave the required confidence to put ideas into practice. The results of those case studies now completed confirm that the work of the consultants has been greatly appreciated by the arts clients in helping them to identify, clarify and solve important operational problems. At the same time the consultants appear to have enjoyed their work and to have obtained considerable satisfaction from the reception they received from the clients.

Post-History:

Arts and Business Counselling are continuing to offer a 'Skills Bank' service. The Committee feels that this method of operation is successful, that there is a demand for the service, and that the counselling is beneficial to arts organisations. A brochure describing the work of Arts and Business is now available upon request.

Committee for Arts and Business Counselling
24 Rivington Street
London EC2A 3DU

Recipient: Coracle Press

Background: Coracle Press, a small printing press, was set up in 1974. In 1976 it developed a small art gallery and bookshop to exhibit new works. Poetry readings are held regularly. Receives revenue funding from Greater London Arts Association.

Aim: To provide an advisory and consultation service for the production and distribution of small books and catalogues made by artists

Grant: £3,250

Date: February 1982 to January 1983, and continuing

Description:

Coracle Press specialises in producing small books, graphic poetry, art cards and catalogues, often designed as two and three dimensional works of art. An increasing demand was being made on Coracle to provide advice and information to artists on the design and production of visual books and publishing in general. There was also a demand from galleries and arts centres for help in producing exhibition catalogues. This prompted the director Simon Cutts to consolidate Coracle's informal advice service and extend the consultation service. A brochure outlining the scope of the Workshop was produced and advertisements placed in Art Monthly, Artscribe and Flash Art magazines.

The Workshop was held on an appointment basis (one or two days per week) using the existing facilities and resources available at Coracle's premises. Consultations most often began with a telephone conversation, followed by visits to the Workshop. The financial possibilities of the project were assessed and practical advice and information given. Coracle has over the years discovered a series of empirical ways of approaching the finished project. This involves the most economical typesetters, photographers, plate-makers, paper merchants, printers, binders and finishers. For self-publishing artists such invaluable assistance could reduce costs by a third or even as much as 50%. The experience of dealing with all aspects of the production also helps artists to learn how to market their own work, an area which is becoming increasingly important for survival. Consultation fees of £5 for individual artists and £50 for institutions, such as galleries and arts centres were charged. Part of the AIM grant was paid to Coracle on a £1 for £1 basis earned through fees charged. During the 12 month period of the project £1,355 was earned by Coracle for this service.

An exhibition of the Book Workshop's activities during its first year was set up at Riverside Studios, London, and was available for the National Association of Arts Centres conference at the Commonwealth Institute. Further venues are being negotiated.

Post-History:

Applications have been made to BP and IBM (UK) for funds to continue the Consultative Book Workshop. Coracle Press has committed itself to running the Workshop for a further 12 months.

Simon Cutts
Coracle Press
233 Camberwell New Road
London SE5
Telephone: (01) 701 5762

Recipient Council of Regional Arts Associations (CORAA)

Background CORAA comprises representatives of both management and staff of all the English and Welsh Regional Arts Associations. It is concerned with the coordination of policies and activities.

Aim: To organise three regional conferences to (1) examine the regional problems of touring, from the companies' and venues' point of view (2) fulfil a training function by improving publicity skills and (3) make recommendations based on the outcome of the three conferences

Grant: £4,000

Date: January to March 1982

Description:

Initially all Regional Arts Associations (RAAs) were to be included but it was decided to restrict it to three: Lincolnshire & Humberside Arts, Eastern Arts and South East Arts Associations. The conferences, each held over a weekend, were attended by a core of speakers in order to provide an overview of the problems and a sense of continuity. The speakers included a theatre company administrator/publicist, an arts administration officer, a training specialist, a venue manager an Arts Council of Great Britain officer and the paid part-time Conference Organiser. These were supplemented by a changing team of local venue managers, journalists, publicists and officers.

Field research before each conference, in consultation with the RAA officer, gathered data for a case-study to be examined by all the participants. The case study worked best as a 'consciousness raising exercise' rather than as a training method. The teaching sessions on printing by Iain Lanyon were practical and informative with discussions about print processes, cheap and quick methods of printing, the design of posters and other material related to the relatively low publicity budgets available to arts groups. Another session was about the local media - newspapers, radio and TV. The success of these media sessions depended upon the speakers, and varied from conference to conference. The conferences ended with discussion, and a summary by the chairman.

The main recommendations included:

- a radical re-assessment of how to increase audiences as the numbers of seats sold for small-scale touring are not justifying the investment - this might be achieved by pooling resources under the auspices of a consortium of promoters
- greater marketing expertise
- companies should visit a region for longer periods of time, and resources be made available to venues to increase audiences for longer runs by individual groups
- venues without adequate facilities should be excluded from touring programmes set up by RAAs

- greater media coverage of the arts on both regional and national levels
- venues, companies and RAAs should meet more regularly to develop a closer understanding of each other's needs and make a concerted effort to improve small-scale touring.

Post-History:

Three more conferences were organised during 1983 at East Midlands, Yorkshire and Northern Arts Associations, funded by the Arts Council Touring Department and the RAAs. Iain Lanyon has been asked to run practical publicity courses for various RAAs following his contribution to the first three conferences. The Arts Council Touring Department earmarked £40,000 during 1983 to help small-scale dance and drama companies. Copies of the report on these three conferences are available from the Arts Council Touring Department. It is likely that further conferences will be organised during 1984.

Jodi Myers, Touring Department
Arts Council of Great Britain
105 Piccadilly
LONDON W1V 0AU
Telephone: (01) 629 9495

Recipient. Coventry Community Relations Council (CCRC)

Background: The Minority Craft Workshop is sponsored jointly by the CCRC and City's Department of Architecture and Planning. Under the Urban Programme, the Department of the Environment funded this Minority Craft Workshop for a period of five years.

Aim: To assess the present level of craft skills within the ethnic communities in Coventry and to identify the crafts to be included in the proposed Workshop

Grant: £2,500

Description:

Being the first project of its kind in the country, the CCRC thought it important to appoint a researcher to investigate the ethnic craft skills in the area and to identify the market potential of different crafts and products, so as to prepare guidelines for the initial development of the Workshop.

The research was expected to take six months but was completed in three months due to the unavailability of the researcher to work longer. For this reason the research was not as detailed as anticipated but a considerable amount of groundwork was covered and some excellent contacts made in the local ethnic communities. For example a comprehensive list of local ethnic craftsmen is now available.

The research identified textile crafts, carpentry and leatherwork as being the most suitable for teaching the crafts, their marketability and their importance within the Asian tradition.

Post-History:

Premises have now been purchased and a manager appointed. The first stage is likely to be the manufacture and display of home-crafts. Eventually textiles and carpentry will be areas of concentration.

David Bunce
Coventry CRC
Tudor House
14 Spon Street
Coventry CV1
Telephone: (0203) 23089

Recipient: Dance Umbrella

Background: Dance Umbrella is an arts management service organisation for small-scale dance groups. Since 1978 an annual Dance Umbrella Festival has been held in London and is now a national event. It has become an international platform for contemporary dance. It receives Arts Council funding.

Aim: To encourage multiple ticket purchases for the different venues during the 1981 Dance Umbrella Festival, thereby increasing audiences

Grant: £3,840

Date: September to November 1981

Description:

A survey of the 1980 Dance Umbrella Festival showed that as reservations for each of the four venues had to be made separately, bookings were very low. It was decided to set up a box office service for all phone and postal bookings at one central address and phone number, which could alleviate many box office problems encountered previously, and increase advance sales. Portable box offices were also set up at each venue before curtain up and during the interval of performances, to sell tickets for forthcoming shows at all venues. The venues were Riverside Studios, The Place, The ICA and the Almeida Theatre, all in London.

The central box office sales represented £7,492 or 31% of overall sales with a very high proportion taken in advance sales. 56% of The Place's total sales were handled through the central box office and 45 party bookings totalling £2,400. It was disappointing that even with the central box office, audience figures for the Festival dropped from 70% in 1980 to 58% in 1981. However these figures were higher than for any other events at the venues during that financial year.

The central box office was successful in increasing advanced sales and creating a much more efficient operation. It also offered an information service about individual artists and performances, which the venues themselves would not have been able to provide. The central box office was seen as a focal point and was used effectively for press and publicity purposes.

Post-History:

No central box office operated during the 1982 Dance Umbrella Festival as outside funds were not made available. There was a drop from 58% attendance figures to 53%. The venues (as with the Fringe Theatre Box Office - see separate project sheet) are not willing, or

financially able, to contribute to the operation of a central box office, even though the previous year's experiment proved to be of considerable value.

Fiona Dick
Dance Umbrella
10 Greek Street
London W1V 5LE

Recipient: Dance Umbrella

Background: As previous page

Aim: To produce for educational and promotional purposes, three video packages comprising contemporary dance performance tapes and interviews with the choreographers.

Grant: £3,900

Date: July 1982 onwards (an Interim Report)

Description:

Each of the three tapes was to be an experiment in the potential of video as an educational tool to promote contemporary dance to a wider general public, and as a means of promoting the work of individual dancers and choreographers nationally and internationally. The following three tapes were chosen: Second Stride Dance Company (a group of 12 dancers) including: *Doublework* (1978 Richard Alston); *There is no other Woman* (1982 Ian Spink); *Rushes* (1982 Siobhan Davies) Laurie Booth (a soloist) in *Crazy Daisy and the Northern Lights* (1982 Laurie Booth) Janet Smith and Dancers (a group of 7 dancers) including: *Voices* (1981 Janet Smith) and *Square Leg* (1976, revived 1981, Janet Smith).

Dance Umbrella worked very closely with London Video Arts (LVA) and both the camera men and the dancers learnt a great deal about filming video. There is a marked improvement in the quality of tapes from the first one of Second Stride to the last one of Janet Smith. Both technically and artistically the tapes can be seen as a clear development of the use of video in promoting dance. Although this section of the video packages is not perfect they are considerably better than any other tapes available of these companies.

Stephanie Jordan, dance critic of the *New Statesman* and contributor to *The Dancing Times* and *The Guardian*, agreed to interview the artists and choreographers for the tapes. These video tapes were made on a shoestring and any future undertaking must be budgeted more realistically. Free use of editing facilities and an enormous amount of unpaid time by the LVA technicians has made these tapes possible.

Post-History:

The tapes are available for hire and sale at London Video Arts. There has been a considerable demand for them especially from teachers and college lecturers. In addition Dance Umbrella and the individual companies, dancers and choreographers have used the tapes for promotional purposes. This first initiative led to a "Dance and

the Camera" project at Riverside Studios, London, during the 1983 Dance Umbrella festival, and six further tapes were produced.

Val Bourne
Dance Umbrella
10 Greek Street
London W1V 5LE

Recipient: Free Form Arts Trust Ltd

Background: Free Form were established in 1969 in Hackney as a community arts company. They now have three separate teams working in London and selected areas of the country. Their principal concern is the promotion of public education through the arts, in particular presentation of dramatic and environmental activities involving the local communities.

Aim: To investigate ways in which environmental art could be funded by local authorities and other agencies concerned with environmental developments

Grant: £3,925

Date: October to December 1982

Description:

Free Form have over the years expanded their involvement with the physical and social aspects of community regeneration. They believe that the skills of the community artist in communication with both the local people and the local authorities make the implementation of total environmental regeneration a reality. This project was undertaken to make the environmental aspects of Free Form's work pay for itself without relying so much on subsidy.

The major objectives of the enquiry were to:

- find out which agencies are using Community Arts to improve the environment;
- locate interested people within the agencies;
- locate funds spent/earmarked for Community Arts environment work;
- inform agencies, through the process of the enquiry.

The research was carried out by sending packages including a covering letter, questionnaire and a glossy brochure, prepared jointly by Free Form, the Hackney Borough Council Planning Department and Hackney Community Action to 43 local authorities designated under the Urban Aid Programme of 1978. A total of 370 personally addressed packages were sent out to officers of Planning, Housing and Leisure departments plus the Chairperson of each relevant committee. For information copies were also sent to the Arts Council, the 12 regional arts associations and other relevant bodies.

Unfortunately the response to the questionnaire was only 33 (15.8%). Several officers who did not answer the questions did send comments which have been incorporated into the conclusions of the report. Results of the enquiry, although not substantiated by numbers, nevertheless highlight a few important facts:

- the role of the voluntary sector, including community artists, is still under-developed;
- as was succinctly put by one local authority: "the traditional

- 'uniformed section' (i.e. the church, scouts etc) of the voluntary sector gets the funds";
- only a limited number of authorities think it worthwhile to have a continuous programme of environmental education;
 - the absence of real community planning although vast sums are expended on physical planning.

One recommendation suggested that a label other than 'Community Arts' should be used when marketing environmental work; that larger scale projects will have to be undertaken; and that community arts groups with the experience of Free Form should set up a Community Design and Technical Aid Advisory Service for community and tenants groups and individuals.

Post-History:

A request, from a researcher investigating the potential for development of environmental arts in Greater Manchester, has been made for a copy of the report on this project. A grant of £3,000 from the Charities Aid Foundation has been awarded to Free Form for further research and marketing. Free Form feels that the research project has been immensely valuable to them.

Free Form Arts Trust
38 Dalston Lane
Hackney
London E8 3AZ
Telephone: (01) 249 3394

Recipient: Greater London Arts Association (GLAA)

Background: GLAA has been funding small-scale tours of dance and mime groups since 1976

Aim: To encourage suitably equipped venues to book small dance and mime companies so as to provide better performance facilities and to increase audience numbers by selling subscription tickets

Grant: £1,780

Date: July 1981 to March 1982 (subscription series September 1981 to March 1982)

Description:

First it was necessary to provide better facilities for the dancers and mime artists, so that they could perform to their best advantage. The venues which are equipped for these groups seldom booked them because of the financial risk. GLAA devised a subscription series to encourage venues to promote this work. Eight groups were selected : Ekome - an Afro-Caribbean group; Three Women - a feminist mime troupe; Ian Spink Group - a modern dance company; London Festival Ballet Education and Community Unit; Moving Picture Mime Show - an established and popular company; Wong Kyung Cho - a Korean dancer; Janet Smith and Dancers -an accessible modern dance group; and LUDUS - an established educational dance company mainly for young audiences. Five venues took part in the series: the Tricycle Theatre, Battersea Arts Centre, Crayford Town Hall, Cranford Community School and Jackson's Lane Community Centre, all in London.

GLAA produced 5000 copies of a leaflet announcing the series plus a follow-up A5 sheet for each event and advertising space, at a total cost of £2,000. Publicity was handled in the normal way by the venues, but no special note of the subscription series appeared in any of the venues' brochures and publicity.

Only 36 subscription tickets were sold, despite offering a 20% reduction (£8 for 5 - a saving of £2). However, attendance figures were good totalling 2,943 or 55% capacity for all the venues and companies involved. This was a marked improvement on previous attendance figures.

GLAA thinks the reasons for the failure of the subscription series were: the advertising began too late; the few subscribers were people who would have attended the shows anyway; the incentive for buying a subscription was not adequate; the series spanned too long a period; dance and mime audiences are different with less overlap; and the newness of the idea. But there is clear evidence that the dance and mime groups benefited enormously from performing in well-equipped spaces, and the venues are now much more likely to book similar groups in the future as the audience figures are not dissimilar to other performing groups they would normally book.

Post-History:

A dance and mime series took place in 1982 but did not include a subscription offer. GLAA distributed 25,000 leaflets advertising the series - five times greater than the first year.

GLAA Dance Officer
25-31 Tavistock Place
London WC1H 9SF
Telephone: (01) 388 2211

Recipient: Guild of Lakeland Craftsmen

Background: The Guild of Lakeland Craftsmen in Cumbria was established in 1952. It exists to promote the sales and increase the quality of work of its 185 members.

Aim: To appoint a part-time market researcher/organiser for one year to investigate ways in which to improve marketing for craftspeople

Grant: £4,100

Date: November 1981 to November 1982

Description:

The brief of the part-time organiser was to help craftspeople, both as individuals and as a group, to market their work more successfully. The Guild had already set up a 'Room For A Craft' exhibition to tour nationally featuring the work of 30 of its members, so the organiser's work was limited to publicising the tour rather than marketing. The organiser's main work concentrated on the Guild and a large number of issues were covered such as retailing, exhibitions, co-operative selling, exporting limited editions, agents, contact with local industries, national promotion and the structure of the Guild's organisation. It was thought that both the membership and the services offered to members should be increased. In this way the Guild could play a much more important role in helping to promote and market members' work. Members are now offered group insurance and the services of a lawyer and an accountant.

Many practical recommendations were made to help improve the Guild as an organisation and as a promoting body. Though the research concentrated on one Craft Guild, several important wider issues were also raised including self-help groups for craftspeople, educational courses to teach craftspeople more about the workings of galleries, patronage and grant-aiding bodies, and the need to educate the public about contemporary craftwork so that it can be seen not just as pieces of art to hang on the wall but as objects to be admired as much for their practical use as for their beauty. The report discussed the problems of marketing craftwork and the need for barriers between craftspeople, designers and architects to be removed. The report concluded that only by moving out of craft fairs and into new arenas will craftspeople open up major new markets.

Post-History:

The researcher Andy Christian is to publish a Guide to Marketing Craftwork as a result of this research project.

Guild of Lakeland Craftsmen
Rosemarie Russell, Secretary
33 Entry Lane
Stricklandgate
Kendal
Cumbria

Recipient: Half Moon Theatre - on behalf of a consortium of London fringe theatres

Background: The Fringe Theatre Box Office (FTBO) Management Committee consists of representatives from the Half Moon Theatre, the Royal Court Theatre and The Warehouse.

Aim: To establish a central fringe theatre box office to make tickets more accessible to a wider general public.

Grant: £4,325

Date: March to September 1982

Description:

Many if not most of London's fringe theatres are off the beaten track and quite often difficult to find. Unlike West End theatres the fringe venues do not attract casual trade. As they can seldom afford to advertise in national papers, they rely heavily on alternative entertainment magazines for reviews and coverage. Fringe audiences are therefore already familiar with the alternative theatre scene.

In an attempt to expand audiences for fringe theatres, a consortium of about 25 London fringe venues appointed a management committee to establish a FTBO. Ian Albery offered foyer space at The Criterion Theatre in Piccadilly, where the Box Office opened in March 1982. It was run by a full-time Manager plus a part-time assistant. The box office was open 10-6 Monday-Thursday and 10-5 Friday and Saturday. It was run along similar lines to a West End ticket agency with an allocation of 10 tickets from each of the 29 venues. These were sold on a voucher system and exchanged at the theatre prior to a performance. Access and Barclaycard bookings were also accepted.

The FTBO received a grant from AIM to establish the box office for an initial six month period. During that time total sales amounted to £5,570. Theatres using the box office were charged £3 per week each for the service, and customers charged 25p per booking (not per ticket). Earned income accounted for only 30% of running costs leaving a deficit after the AIM grant of £2,000. A one-off grant was received from the Arts Council to cover the loss.

According to the Box Office Manager the majority of the theatres using the facilities thought that their £3 per week "would magically produce new audiences", and frequently failed to provide programme details and publicity material for forthcoming events and were reluctant to publicise the box office as part of their ticket-selling service. Consequently publicity for the FTBO was very limited and sales not sufficiently high to prove its financial viability. Only 15 of the 29 theatres included details of the box office in their publicity material.

There is no statistical evidence to demonstrate the degree to which the centralised FTBO has increased audiences and ticket sales but

the Box Office Manager estimates that anything up to 20% is new business generated, a large proportion being tourists who would not otherwise go to fringe theatres.

Post-History:

The FTBO remained open, with the help of a GLC grant of £3,000 and an increase in weekly subscription fees from £3 on a sliding scale up to £7.50 (but a reduced rate of £1 and £2 for those venues whose business is under a certain figure). It is estimated that with fees at this level it will cost £10,000 to run the Box Office during the next financial year. An application has been made to the GLC and the theatres will be asked to pay a fee of £10 per week but it is thought unlikely that the theatres will agree to this increase. The 29 theatres will then "be forced to choose between abandoning the project completely or using it as an essential part of their marketing strategies, rather than regarding it as an added luxury as at present."

The Fringe Theatre Box Office closed in April 1983 due to a lack of funds. It re-opened at the Duke of York's Theatre in June 1983 and is now financed by Capital Radio.

Colin Ludlow, Box Office Manager
Fringe Theatre Box Office
Duke of York's Theatre,
St. Martin's Lane
London WC2
Telephone: (01) 836 5122

Recipient: Hull Artists Association

Background: Founded in 1980 by a small group of visual artists to pool resources by sharing studio premises and facilities. There are now several studio spaces and an art gallery in a converted 19th century ships chandlers in one of Hull's development areas. Membership numbers 70, but no paid officers.

Aim: To promote the work of member artists and new studio/gallery premises in order to attract clients including the local business community

Grant: £700

Date: July to December 1982.

Description:

The Hull Artists Association has grown in membership since it acquired new studio and gallery premises. Grants were received from the Inner City Development through the City Council, the Arts Council and the Regional Arts Association. The ten artists who now share the premises decided to produce a good quality brochure to promote their work both as individual artists and as members of the Artists Association; to attract business sponsorship, commissions for work and larger classes; and to increase attendance figures at their gallery.

There was a delay in producing the brochure because of ideological differences between the artists to be represented. Some wanted to use the brochure as a means of making public statements about their personal aesthetics while others argued for something with a wider appeal to attract more than the art-educated and to use the brochure specifically as an art-marketing exercise. The latter was finally accepted. Advice was sought from the Hull Action Resource Centre, an organisation of businessmen in Hull, operating under the aegis of the MSC, which offers advice to people wishing to set up small businesses and similar enterprises. They advised against including statements of a personal aesthetic nature in the brochure which they felt would serve only to alienate the average business person. They tested this and a typical response was, "This just upsets me."

Having produced a dummy brochure based on advice received, they approached the Yorkshire Bank and an agreement was made with them to present two shows in one of their branches in Hull in March and November 1983. The Artists Association feels that the marketing approach has already proved successful and that it will help to increase public awareness of their existence and eventually lead to an increase in income for individual artists.

Post-History:

The AIM Committee thought that their brochure was less imaginative

than their original proposals suggested. However the brochure has since received serious attention from companies such as British Petroleum.

Kevin Storch, Secretary
Hull Artists Association
36 High Street
Hull
Telephone: (0482) 445736

Recipient: Joint Stock Productions Ltd

Background: Founded in 1974, Joint Stock is a leading alternative theatre company whose policy is to tour productions of new plays. Arts Council revenue grant of £78,000 in 1981/2.

Aim: To employ an Asian speaking Public Relations Officer to promote a new play (in English) by and about Asians in the UK

Grant: £2,500

Date: August to December 1981

Description:

The play *Borderline* was written by Hanif Kureishi on a Thames TV writer's bursary, whilst on attachment to the Royal Court Theatre. The play concerns an Asian family from a rural background who moves to a British industrial city and it explores the tensions which arise from the clash of cultures. With a mixed Asian/English cast the play toured for seven weeks to parts of the country with a high Asian population and played at the Royal Court Theatre for four weeks.

The idea of this project was to employ a PRO with a personal knowledge of Eastern cultures who could converse in Urdu and Hindustani in order to promote the play to an Asian audience. Publicity was printed in both these languages as well as English and the PRO travelled to the communities prior to the scheduled performances, visiting groups, going to schools and community centres and organising advanced publicity.

Excluding the Royal Court (which accounted for 5,933 people or 62% of the total audience) the proportion of Asian attendance was under 30% for the tour. This was accounted for by Joint Stock for the following reasons: English is considered a 'work' language for Asians not a 'leisure' language; theatre is not part of the Asian tradition; Asians seek entertainment suitable for the whole family, *Borderline* was for adults; the play concerned Pakistanis who are mainly Muslims, this meant that Sikhs and Hindus were unlikely to attend the performances; the play was about working-class problems, while most Asian theatre-goers are middle-class.

This information was related through discussions held after the performances while on tour. Joint Stock feels that they learnt a great deal from the exercise as did Shreela Ghosh, the PRO. Valuable contacts in the Asian communities were made as a result.

Post-History:

The company intends to employ publicists on all future tours, especially when specialist audiences are sought.

Lynda Farran, General Manager	or	Shreela Ghosh
Joint Stock Theatre Company		3a Victoria Road
123 Tottenham Court Road		London NW6
London W1P 9HN		Telephone: (01) 328 9180
Telephone: (01) 388 9719		

Recipient: Justin Case

Background: Justin Case is a leading UK mime artist with film and TV experience. He trained with Jaques Lecoq (1972-4) and has toured extensively throughout Europe. He was assisted by Lou Diamond, a New York film-maker and promoter.

Aim: To produce a short 16mm film featuring some of Britain's leading mime artists

Grant: £4,235

Date: August 1982 to January 1983 and after

Description:

Having failed to obtain funding from sources such as the Greater London Arts Association, the Arts Council and the British Film Institute because the film was considered too commercial or unclassifiable, and having failed to attract commercial enterprises (over 40 were approached) because the film was not commercial enough for their purposes, the initial idea to make a 30 minute film was revised and a 15 minute 16mm film entitled *Forgotten Phrases* was shot without sound and on a shoestring budget at Hampstead Heath and a manor house in Horsham, Sussex, with the help of an AIM grant. The biggest production problems were the co-ordination of 35 highly talented underpaid professional mime artists and film crew, and the lack of an experienced production manager. The cast included G J Cowburn, Simon Elliott and Graeme Hattrick of Theatre Whispers, Linda Coggin, Graciella Gil and Graham Allum of Mivy Mime Company, Rachel Aston, Michele Hine of Trickster Theatre Co and individual mime artists, Mark Saunders, David Hicks, Andrew Dawson, Linda Jones and Justin Case.

The Medici String Quartet agreed to record the music for the film once it had been edited and a soundtrack decided upon. It is planned to offer the film to a TV station and enter it for short film festivals in Europe. The film could also be used as an educational tool for students studying both theatre and film-making.

The producers are extremely pleased with the results and several film and television producers have already been invited to view the film. Justin Case believes that the finished film will be an excellent vehicle to promote the work of British mime artists in a way not attempted before.

Post-History:

A further £200 is required for a soundtrack to be recorded as cheaply as possible but Justin Case is now searching for an

additional £4,000 to produce a top quality final version with an added soundtrack, and three prints to be used for promotional purposes.

Justin Case
Apt 21
154 Queenstown Road
London SW8
Telephone: (01) 622 7484

Recipient: Kidsline Projects Ltd

Background: Established in 1979 and funded by grants and earned income (mainly Capital Radio). Disseminates arts and leisure information to schoolchildren within a 30-mile radius of London.

Aim: To encourage constructive uses of free time by schoolchildren including arts and arts-related activities; and to assist the organisations providing leisure opportunities by maintaining an information network about arts and leisure activities for children

Grant: £2,500

Date: July 1981 to June 1982 and after

Description:

Kidsline has answered 36,000 telephone enquiries in its first 2½ years. The service, which was given heavy publicity by Capital Radio, is by telephone and runs from 4pm to 6pm in term-time and 9am to 5pm during holidays. Of the total calls, 42% asked for events of a specific kind in their area, and the remainder asked for "anything interesting to do". 12% of callers were specifically looking for arts events and a further 30% showed interest in arts-related events when information was offered to them.

The information they were given provided publicity for arts groups and had the presumed effect of increasing attendances. The information, which was stored and retrieved on computer, consisted of the event, the time and the venue, categorised by area and interest. The computer used was an Apple II on loan from the manufacturers and the printer was sponsored by British Petroleum. The computer stored details of facilities/venues with contact name, address, map code and transport information. The subjects offered and the area were the main items used to sort and retrieve the data.

Besides its information service, Kidsline organised five 'Family Fundays' on behalf of Capital, co-produced a 13-week series for London Weekend Television and a five week Artsline series for Thames TV with a telephone backup.

Post-History:

Kidsline has relied very heavily on Capital Radio for financial arrangements and it seems unlikely that this will continue in 1983. Therefore alternative means of financing Kidsline must be found.

Anne Vernon Griffiths
Kidsline
46 Tachbrook Street
London SW1
Telephone: (01) 222 4640

Recipient: Lumiere & Son Theatre Company Ltd

Background: Founded in 1973 and is now one of Britain's leading fringe theatre groups. The company tours extensively in the UK and Europe.

Aim: A research project to improve the marketing and promotion of a fringe theatre company

Grant: £3,000

Date: October - December 1982

Description:

Lumiere & Son felt that in order to survive they needed a stronger corporate image to inform a much wider public of the range of their work. They, like other groups, established in the late 1960s and early 1970s, are now seeking to perform in larger venues. The problem is that their present publicity is not attracting bookings from the middle-scale venues. The part-time market researcher recommended a procedure to encourage more of these venues to book the company. Few venues are risk-takers and they must be impressed with the company's image before they will take an interest in the production itself.

Through questionnaires, interviewing members of the audience and by holding group discussions in London and Manchester, the researcher was able to identify three distinct categories of audience: (1) firm supporters, who are well-educated and unconventional (2) new and very young audiences for 'Circus Lumiere' and (3) occasional, on recommendation from friends.

This was a practical research project and included designs for publicity packs, logos and an analysis of the company's press coverage to date. Among the report's many recommendations, it suggests a more flexible publicity package whose components could be shuffled around to suit the various venues from the more conventional middle-scale to the 'converted', or the risk-takers.

Lumiere & Son was also advised to stress that they offered venues a marketing service as part of their tour publicity. The report covered areas such as computerised mailing lists, creating a Board of Trustees and the promotional role that the administrator of the company is required to play.

Post-History:

The company have for the first time printed a professionally designed glossy brochure for their next production. They have also taken the first steps towards computerising their mailing list. Lumiere & Son thought the report had been valuable in isolating areas of the company's activities and describing them in marketing

terms but was disappointed that the report failed to give specific recommendations and to provide an adequate context for its arguments.

Adrian Evans, Administrator
Lumiere & Son Theatre Co Ltd
70 Silverthorne Road
London SW8 3HE
Telephone: (01) 622 4865

or

Nick Rosen
129 Grays Inn Buildings
London EC1 4PP

Recipient: Peter Noble

Background: Graduate, Royal College of Art; Hugh Dunn Award 1980; Picker Fellowship, Kingston Polytechnic 1981.

Aim: To place his art in an unusual place to prompt people to take more advantage of the art that is available to them in public and commercial galleries

Grant: £990

Date: June to August 1982 (Exhibition period - 4 weeks)

Description:

Peter Noble thought that the advertising space on the London Underground escalators could be used as an exhibition space for his pen/brush and ink drawings. He saw no reason why people should not be exposed to fine art in the same way as they are to graphic designs or advertising posters.

He contacted London Transport's Sales Manager who became enthusiastic about his drawings and the idea for the exhibition. London Transport offered a considerable reduction (£500 + VAT) for 30 spaces at Leicester Square underground station and agreed to publicise the month-long exhibition. Noble then convinced his bank manager to offer him overdraft facilities and through a friend met the Director of 'Speedwriting' who gave him £125 towards the costs. Noble prepared a fund-raising pack including his CV, a budget and letter of support from 'Speedwriting' which he sent to many commercial firms. He drew a blank from the commercial sector. The most common reason given was that as an individual he had no charitable status. Noble also applied unsuccessfully to the Arts Council and GLAA. He did receive £100 from Westminster Arts Council and £990 from AIM.

A press release and press call was organised by London Transport and Peter Noble designed a card which he sent to galleries, friends and art critics. The drawings were arranged as a mini-exhibition alongside the ascending escalator with silk-screen posters at either end giving Noble's name and a telephone number for enquiries. Thousands of people use Leicester Square underground station - an excellent audience for any art exhibition.

There was a great deal of publicity with interviews on Capital Radio, Thames News, Radio London, Nationwide and 'Midweek' for Radio 4. Newspaper coverage included *The Times*, *Morning Star*, *The Standard*, *Daily Telegraph* and the *Mail*. However the art world ignored the exhibition except for a good review by Richard Cork in the *Standard*. It is interesting to note that the so-called 'alternative' weekly magazines were not interested in covering the exhibition.

Post-History:

Since Peter Noble's exhibition at least two other visual artists are known to have contacted Joe Putnam, the Sales Manager at London Transport, who is now very interested in more exhibitions being presented at other underground stations in London.

Peter Noble
111 Godfrey House
St Luke's Estate
Old Street
London EC1
Telephone (01) 253 2022

Recipient: Mrs Worthington's Daughters Theatre Company

Background: A non-radical feminist theatre group founded in 1978. Receives Arts Council Project funding.

Aim: To raise money from 'live' advertising

Grant: £500

Date: January to June 1982

Description:

The company decided to produce a soap opera in four episodes called *Wynes Cross*. This required a much larger cast than usual and in order to meet the additional finance required they decided to sell 'live' advertising incorporated into the show as a commercial break. An experienced saleswoman trained members of the Company in telephone sales techniques and a press release was mailed by a friendly PR Company in the hope of reaching advertisers. The sales work, conducted by all the actors in the Company, began with a 'cold' sell over the phone. Interested parties were sent an information pack about the Company, the show and advertising rates, with suggestions, sometimes scripted by the writers, on how a product could be incorporated into the show. Follow-up calls were made until a decision was reached. Those interested then met with the Company and in the case of "Courage", BBC's Newsnight filmed the reactions of the advertiser to a first viewing of a rehearsal of the 'live' advertising of "Courage".

By May when the show opened, paid advertising had been secured from: Smirnoff Vodka, Mum Quick-Dry Deodorant, Country Life Butter, Clairol Living Care, Courage Best Bitter and *She* Magazine. In addition programme space was bought by: St Ives Butter, Ashton & Moore Ltd, The Leveller, Mum Quick-Dry, Smirnoff Vodka, Country Life Butter and Courage. The total income from this advertising was £1,350 plus VAT. The Company also earned £400 from television coverage.

The Company was disappointed that more money had not been raised in this way but there is no doubt that the idea of 'live' advertising created a great deal of interest in the show and as a result press coverage was excellent, including a long article in *Computer Talk* as well as coverage in *The Guardian* and the *Standard*. The show played to excellent houses and was extended to play at The Drill Hall and the King's Head.

Post-History:

'Live' advertising is not suitable for all theatre shows but if the Company were to undertake the exercise again they feel they would be much better equipped to sell more advertising and they would certainly raise their advertising rates. They will not forget that

it took eight weeks of hard work by unpaid actors to raise some
£1500. The £500 grant from AIM was to cover their telephone bill.

Anne Engel or Maggie Wilkinson
Mrs Worthington's Daughters
51 Thornhill Road
London N1
Telephone: (01) 226 4243/609 3800

Recipient: Tim Souster

Background: An experienced composer, graduate in music from New College Oxford. For two years he was a teaching assistant with Karlheinz Stockhausen; also Leverhulme Research Fellow, Keele University; and UK/US Bi-centennial Arts Fellow, Stanford University Co-founded OdB. Five works have been commissioned with Arts Council funds.

Aim: To increase the earnings of a self-employed composer through sales of scores and subsequent performance royalties.

Grant: £4,254

Date: April 1982 and onwards

Description:

Souster began to publish his music scores through OdB Editions as he was dissatisfied with the quality of work produced by commercial publishers, and objected to paying up to 50% performance royalties charged by other publishers. As he specialises in work that has a substantial electronic element, most publishers were "terrified by this incursion of technology into art", so few were interested in promoting his work. Like Stockhausen, Souster researched the best publicity outlets, and published nine of his scores before coming to AIM for help to publish a further nine. The main costs were administration, printing, advertising and promotion as he had already invested considerable time and money in setting up a studio.

It is widely recognised that music publishing cannot be financed any longer by the sale of sheet music alone. Other sources of revenue are far more important such as part-hire (hiring rather than selling sets of parts for works) and royalties.

Some conclusions:

- over a number of years a work can be made to pay for its own publication, but it is a long process. Self-publishing composers need patience, business sense and another source of income to subsidise their publishing for the first five years at least;
- considerable tenacity is required to chase up incorrect or incomplete payments, which are now the rule, not the exception;
- the main advantage for the composer in self-publishing is that an individual composer has far more flexibility and motivation than a commercial publishing house. But time, energy and determination is essential.

Post-History:

Souster plans to continue publishing his scores and hopes in time to publish the work of other composers, many of whom have already

expressed an interest. The Association of Professional Composers is now discussing the founding of its own publishing company. Souster's initiative could provide useful guidelines.

Tim Souster
37 Windsor Road
Cambridge CB4 3JJ
Telephone: (0223) 60486

Recipient: The Wells Centre Ltd, Norfolk

Background: The Wells Centre opened in April 1981 as an arts centre presenting a wide range of professional arts and arts related activities

Aim: To establish a Mobile Box Office (MBO) in order to increase the effectiveness of publicity and increase audiences

Grant: £3,800

Date: June to November 1982

Description:

The Wells Centre's catchment area comprises numerous scattered villages as well as several market towns. As all traditional methods of publicising their range of activities had been tried, and the problem of attracting a greater cross-section of people from summer tourists to local farmers had not been solved, the idea of a MBO was suggested. After appointing a Box Office Manager (who also helped in the Centre's base box office, so was familiar with its activities) a Toyota Hi-Ace van was hired at a very reduced rate from a local garage. A weekly route was drawn up to include markets, outlying villages, beaches, tourist spots and special events like fairs and fetes. Publicity material was designed and the media approached.

In addition to selling tickets, the MBO provided an excellent publicity vehicle and information service. Many people, both tourists and local residents, had neither known of The Wells existence nor realised the extent of its activities. It also removed barriers and eliminated fears of some local people that an arts centre would not cater for their interests. 1,500 extra publicity brochures were distributed each month through the box office. Two questionnaires were designed, one to be filled in at the MBO and the other given to audiences visiting the Wells Centre. Unfortunately no conclusions were reached because too few people completed questionnaires. Similarly it has not been possible to quantify the precise benefits that have accrued to The Centre from the six-month experiment. However, according to the Centre's Administrator, an extraordinary change in the behaviour of audiences took place with between 60% and 100% advance sales for every performance, including films, where previously only 10% of tickets were sold in advance. Although these tickets were not sold at the MBO it appears that people saw the van in the street or market place and later telephoned their bookings to the main box office. From July to September many of the performances were sold out and attendance figures were higher than in the previous year, for all activities. As one of AIM's assessors says: "I suspect that it succeeds as a marketing tool rather than in its function as a Box Office. It has helped the Centre to present itself as a resource for a wide rural area and not simply as a facility for Wells".

Post-History:

The Centre ran the MBO for four months during the summer of 1983 on a three-day-a-week part-time basis. Owing to lack of finance it was not possible to run it full-time. Eastern Counties newspapers lent the Centre a van for this period. Results reflected the irregular and infrequent appearances of the van; and were assessed as "modest".

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Recipient: Wildcat Stage Productions Ltd

Background: Professional company of actors and musicians based in Glasgow founded in 1978 to tour new musical theatre works to less well-served communities in Scotland. Revenue grant of £95,000 from Scottish Arts Council 1981/2.

Aim: To promote the work of the music theatre through a record album and to generate an additional source of income by sales and audiences

Grant: £4,000

Date: July ~ October 1981 and onwards

Description:

Wildcat is a music theatre group whose work involves the writing and performance of original scripts, music and songs in a theatrical context. Failing to attract alternative sources of financial assistance from the business community, trade unions and local authorities, Wildcat decided to produce and sell an LP of their work as a source of income and as a means to increase their audiences. The group already had a following for their unique style and their popular songs had been heard often on radio. An album seemed a viable proposition - once the initial capital was found. The AIM Committee agreed to offer a grant to cover the production costs on the understanding that Wildcat would pay back one pound (£1) for every album sold, after the initial 3,000 had been sold. It was envisaged that the total sales from the albums would cover a second edition of the record and provide enough capital to produce a new album.

The album *Unofficial Action* consists of songs selected from the group's first six productions and it was produced at CA VA Studios in Glasgow. The cutting of the master, the pressing of the records, the cover and printing of inserts and labels cost £4,000 (including artists' fees) for 3,000 albums which sell at £3.99 each. To date approximately 2,000 albums have been sold.

The main problem has been distribution. All the major distributing companies were approached but the album did not fall into a known classification such as classical, reggae or pop. In addition, Wildcat was not 'available' on demand for contracting due to touring commitments for the Arts Council, so they were not an attractive financial proposition for companies like EMI. One publishing company dealing with 'theatre music' was interested but wanted 'exclusive control' which Wildcat was unable and unwilling to give. The alternative distributing companies also proved difficult as Wildcat does not operate in a geographical area well covered by an alternative network. This left the group to distribute the album themselves and consequently due to lack of manpower, promotional expertise and finances the album has been mainly sold after performances of their shows and is available only through their office and some local music shops in and around Glasgow.

Unofficial Action is a professionally produced album of a high standard and it has received excellent reviews from music critics. As a promotional tool it has been extremely useful. The LP gets regular exposure on BBC, local and ILR stations and has been used during interviews with the group on local radio stations to promote their performances. It has also been mainly responsible for getting bookings for their shows in Ireland, Scandinavia and London which would not otherwise have happened.

Post-History:

It would not be profitable to repeat this exercise without first obtaining a distribution agreement with either a major record company or through alternative networks. Wildcat is now investigating very cheap in-house produced cassettes of shows and recently received a small grant from the Scottish Arts Council towards the equipment for this exercise. Wildcat has received a number of invitations for television work which could help to promote their album and cassette sales.

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