

MUSHROOMING FESTIVALS

**1ST Conference of UK Puppet Festivals
10 – 11 March 2006
REPORT**



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MUSHROOMING FESTIVALS: 1ST Conference of UK Puppet Festivals, 10 –11 March 2006

The exciting development – or mushrooming – of Puppet Festivals over the last ten years in the UK has generated a desire for an increased exchange of information and expertise between the organisers and programmers of those events.

This report summarises the shared knowledge from the first gathering of experienced puppet festival organisers. It maps and profiles the existing festivals and demonstrates their significance for artform development within the sector. It looks at issues of networking, marketing, and audience development, and in so doing provides a useful resource for other potential festivals.

It is the combined result of work done by Jay Haigh, Sharon Kivity and Ray DaSilva in addition to submissions and reports by all other [participants](#) at the conference.

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INTRODUCTION

One snowy weekend in March 2006, representatives of nine UK puppet festivals, together with funders and others who in their various ways support puppetry development, braved the weather and gathered in a cosy Skipton hotel to participate in this first ever conference of UK puppetry festivals.

The idea for the event began with a casual conversation at the Skipton Festival in 2005 between Clive Chandler, the festival organisers, and their local Arts Council officer. Peter Charlton with a similar idea proposed a standing conference of festival organisers at a PuppeteersUK Council meeting held later during the Norwich Celebration. The event was then organised by Sally Rew (for PuppetLink) working with Liz Lempen, for Skipton Puppet Festival. It was facilitated by Sharon Kivity and funded by Arts Council England, Yorkshire.

Each of the festivals represented have distinct and particular artistic visions. Some are about local issues, some about supporting puppeteers, some focussing on audiences as spectator, others on audience as participant. Many festivals of course involve several elements. The festivals range in timescale from one day to several weeks. They also vary considerably in the degree and nature of their funding support. Some have paid staff, most use volunteers, all – even the larger ones – are run by small teams (mostly two core people) with many of these being freelance, part-time or volunteers. Most significantly, none have full-time dedicated staff.

The participants all had in common: a passion for puppetry and a desire to communicate that passion; financial insecurity; a wish to link into the wider puppetry community; a degree of power/responsibility for the development of the artform; a practical ability to introduce puppetry to the public and to each other; and the desire to bring the artform back to the puppeteers, not allowing the theorists to take over.

CURRENT FESTIVAL PROFILES AND STRUCTURES

Aberystwyth Puppet Festival

This festival has been an annual event since 2000. It is mostly held outdoors on the seafront and bandstand with a total of 120 performances. The event is hugely popular and the shows regularly attract audiences of a hundred or more, giving a total audience for all events of 5,000 – 10,000. The festival has always featured a strong element of Punch and Judy, and has worked from its inception with the Punch and Judy College of Professors. It takes place over three days every August and has always featured international performers. Recently while maintaining this focus it has become more of a general festival of street puppetry. The event is supported by the local Town Council with a programming budget of 10k- £15k. On several occasions it has received funding from Arts Wales through its 'Night Out' scheme, but this has always been less than £1k. Attempts by the Town Council to apply for more significant Arts Wales funding has so far failed. The event is organised by Clive Chandler acting as a freelance programmer. All the artists stay in the University Halls of Residence.

Bath Puppet Festival 'Snap the String'

This festival began in 1999 as an annual event but is now biennial, primarily because of the challenge of finding enough quality UK adult work. It is held at Easter for nine days with about 40 performances featuring mostly UK and international adult puppetry. It is centred on the Bath Theatre Royal and takes in three other theatres, outdoor spaces in the city centre, and created theatre spaces in non-theatre environments. The festival administration is part of Andrew Smaje's role as associate director at Theatre Royal, and a freelance production manager is engaged during the festival. All other staffing is in-house. The festival is not funded separately; the budget is currently around £10-15k from the core funds of the Theatre Royal – with a budgeted loss of around £8k.

Beverley Puppet Festival

This is a three day event promoting diverse puppetry and family friendly entertainment in a town of 25,000 people which currently has no proper theatre, full time venue, cinema or any regular weekly entertainment of its own. This festival was first held in 2005 and run by Indigo Moon Theatre Company, but henceforth by Beverley Arts Trust, an unincorporated association/voluntary group which was born out of a campaign to reopen Beverley Picture Playhouse. The 2005 festival with 11 performances spread over three venues with some outdoor activity and acted as a successful pilot. All the work was voluntary, including performers, with local Council donating £250 towards printing costs. In 2006 ACE Yorkshire granted £14.95k and the local Council £2.5k. This resulted in 11 paid companies with additional workshop artists taking part, providing 18 indoor performances, an educational programme in three schools (which showcased at the festival), and six repeating street acts. This year's festival proved there is a real hunger for such events, and BAT is yet to discuss whether this should be annual or biannual (possible interlinking with Skipton festival).

Buxton Puppet Festival

Organised by the British Puppet & Model Theatre Guild in partnership with Buxton Opera house, this festival has been presented annually since 2003. There is a considerable voluntary input, with fees paid when enough funding has been achieved. There are two co-directors plus support from the director of the opera house. Budget in 2005 was £39.7k including funding from ACE, local councils, several trusts (including two Japanese ones), earned income and support in kind for print and equipment hire. This festival complements the Buxton Literary and Fringe Festival and the Gilbert and Sullivan

Festival by catering for children and family audiences. There are 16 performances spread over six venues plus at least 30 street performances.

Covent Garden May Fayre and Puppet Festival

This annual event organised by Alternative Arts takes place on the 2nd Sunday of May in the garden of St Paul's Church, Covent Garden - the actors' church - near the spot where Samuel Pepys first saw Mr Punch in England in May 1662. Punch and Judy professors and puppeteers attend and perform throughout the day.

Dynamics 2005

This major International festival took place for the first time in 2005. It succeeded in its bid for £62k in funding from ACE, West Midlands. The total cash budget was in the region of £100k, plus a significant element of in kind support. A sponsorship deal with Telford Shopping Centre (which acted as one of the venues) was worth £5k and drew matched funding of £5k from Arts and Business. Birmingham City Council was another major funder, providing £20k through its Urban Fusion programme. Other funders included the Swiss Arts Council and the Czech Centre (both in relation to specific performers). The festival spanned the West Midlands region from Pershore in the South to Wem in the North. It involved some 50 artists, and reached an audience of 15,000 people in eight main venues plus various parks, public spaces and schools. There were 100 performances over three weeks, plus a full education and outreach programme. International performers came from seven different countries, and there were also 15 UK companies. The event deliberately set out to offer a wide range of programming to a diverse audience in a variety of settings. It was organised by a consortium including *mac*, PuppetLink and PuppeteersUK, Clive Chandler was the festival director, working closely with key staff at *mac*; a substantial amount of the programme was held at *mac* as the core venue. There are plans for the next event in May/June 2007 and an application will be submitted to the ACE. The dynamics 07 event will be organised by PuppetLink, which will act in partnership with a number of receiving venues. The gap of two years between the first and proposed second event, was to allow for proper evaluation and review of the pilot. The frequency of future events has not yet been decided. It is possible that it will continue to be biennial.

Norwich International Celebration of Puppet Theatre

Based at Norwich Puppet Theatre, one of the four dedicated puppet theatres in the UK, the festival programme is distinct from the theatre's all year round programming and provides a meeting point for the special and unusual. It is run by the theatre's artistic director, the general manager, with the help of a production manager and administrator. The nature of the venue lends itself to particular focal areas of puppetry within the festival encouraging people to attend a number of themed performances. There were 27 performances at the 2005 event which was spread over two venues. The budget was £38k which included ACE East, Norwich City Council, trusts, foreign embassies, earned income, and support in kind. It is hoped to make the event biennial with a 'micro-event' in the intervening years.

Objectivity Season

Established in 2001 this is the 2 – 3 week annual season with around ten performances presenting masks, object theatre and puppetry at *mac* Birmingham. It is aimed at adults and as there is a lack of work in the UK and a low budget for international work programming is a particular challenge. Budget: c. £7.2k (against £5,800 box office) from *mac* core budget whose main funders are ACE West Midlands and Birmingham City Council.

Puppet Animation Festival (PAF)

This festival covers almost all of Scotland with 29 of the 32 Local Authorities involved. It has been held annually since 1984 when it began at the Netherbow Arts Centre in Edinburgh. It now visits 130 venues both urban and rural, with over 250 performances and workshops by 25 companies. It is managed by a freelance director and administrator and most of the shows are intended for children. Funding used to be on a 'per performance' basis but now Scottish Arts Council gives £62k and the Local Authorities £82k. It essentially showcases Scottish puppeteers although others are brought in.

Rossendale Puppet Festival

Held annually over a weekend in June with successful links to the local community, this annual event has been running in its present form since 2001, previously for 10 years part of a larger festival. It is organised by the touring theatre company, Horse & Bamboo, and run at its building-base by the current staff plus volunteer stewards during the festival. There are six to eight performances plus some street work in the town centre. The budget is currently £3.67k including a total of £1k from Lancashire County Council and Rossendale Borough Council. The balance is from core funding and earned income. Work for younger children has proved most effective but the company wishes to expand audience and have their building as a resource for puppeteers/artists from further afield. The PuppeteersUK Annual General Meeting took place at this event in 2006.

Skipton Puppet Festival

First held in 2005, this biennial festival used Skipton Town Hall as the main venue, schools and minor halls for outreach, and Skipton streets. While showcasing a broad range of national and international work, it aims to involve the local community and also be a focal point for puppeteers. It is managed by an independent artists' steering group. In 2005 there were two freelance co-directors, a freelance production manager plus eight volunteers who formed part of the Steering Group assisted by ten other volunteers during the festival. The budget of £31,285 included funding from ACE Yorkshire, Craven District Council, Skipton Town Council, foreign embassies, Skipton Building Society as main sponsor and many other local companies as sponsors or partners, Arts & Business, and earned income.

Walsall Puppets-a-Plenty

This event has been held every year for the past ten years in Walsall in the West Midlands. It is presented by Walsall MBC working with Clive Chandler for PuppetLink. In recent years it has received direct funding from ACE, previously it was supported through ACE funded project administered by PuppetLink. It has taken a few changes in form, but essentially it is a two day event in August in the main high street of Walsall Town Centre. It features popular puppetry, all events being free. It includes participatory workshops and a strong element of international Puppetry. It has a programming budget of £10k, but there is also significant marketing and management funding as part of the council's Streets Alive festival of street arts.

Witham Puppet Festival

This annual outdoor one day festival has been running in its present form since 2000; previously for six years as the Braintree District Festival in conjunction with Braintree and Halstead. It now has about 30 performers presenting 40 – 50 static and walkabout performances at several sites in the town. It is managed by a part-time arts development officer and one assistant. The budget of £14.34k for the last festival included funding from ACE East, Braintree District Council, Witham Town Council, business sponsors and support in kind. There are plans to develop the festival into a longer event.

TIMELINE OF UK PUPPET FESTIVALS

The figure before each festival represents the number of times it has taken place

	2006	2007
JAN		
FEB		
MAR	22 nd Puppet Animation Festival, Scotland-wide,	23 rd Puppet Animation Festival, Scotland-wide
APR	22 nd PAF continued	23 rd PAF continued 7 th Bath Puppet Festival 'Snap the String' (biennial)
MAY	31 st Covent Garden May Fayre 2 nd Beverley Puppet Festival,	32 nd Covent Garden May Fayre 2 nd dynamics (W. Midlands)
JUN	6 th Rossendale Puppet Festival (Horse & Bamboo) 1 st Doncaster Puppet Festival, BPMTG	2 nd dynamics (W. Midlands) 7 th Rossendale Puppet Festival (Horse & Bamboo)
JUL	4 th Buxton Puppet Festival, BPMTG	5 th Buxton Puppet Festival
AUG	10 th Walsall Puppets-a-Plenty 5 th Leicester Puppet & Toy Theatre Festival, BPMTG 6 th Aberystwyth Puppet Festival	11 th Walsall Puppets-a-Plenty 6 th Leicester Puppet & Toy Theatre Festival, BPMTG 7 th Aberystwyth Puppet Festival
SEP	7 th Witham Puppet Festival	8 th Witham Puppet Festival 2 nd Skipton Puppet Festival (biennial)
OCT	4 th Objectivity, <i>mac</i> (season) Norwich "micro-event"	5 th Objectivity, <i>mac</i> (season) 2 nd Norwich Celebration of Puppet Theatre
NOV		
DEC		

PROGRAMMING ISSUES AND CONSIDERATIONS

Festivals select their programme by seeing work, relying on word of mouth, obtaining recommendations from people they trust, obtaining videos/DVDs, networking and going to showcases. Several use the PUK directory for contact information.

It was noted that videos/DVDs do not always capture the essence of a production and are therefore not very reliable from a programming point of view. Ideally recommendations (by two or more people) provide a better way of proceeding where first hand experience is not an option. Video/DVDs can however prove useful as a technical reference and an early view by technical staff can head off difficulties later on.

Networking

It was agreed that networking between the festivals is a very good idea, and that this first conference represented a useful starting point. This could lead to a more structured way of sharing information on known artists.

The mushrooming of the festivals in itself offers opportunities to network as well as to go and see work in the UK. Although challenging for the organiser in the middle of a festival, there are possibilities within the programme to have a networking session for programmers. Festival organisers could target other programmers, who may be able to obtain support (from their Local Authority Development Officers, for example) to attend festivals. Those present recognised the importance of general networking time for organiser and artists at festivals. It was agreed that it is important where possible to create opportunities to sit, and chat. This is made easier if there are good accommodation and catering facilities (as with this conference).

Several festivals were interested in sharing programming possibilities and some were prepared to consider moving the dates of their events to facilitate this. Clearly this would be dependent on considerations such as geographic location and the distinctive programming requirements of particular events. For festivals in the same region it was important to maintain the distance in the timing of their events, due to the overlap of audiences and the availability of funding. Skipton and Beverley Festivals which both take place in Yorkshire are strongly considering alternating on a biennial basis.

It was agreed that on-going communication would be coordinated by PuppeteersUK, the national networking organisation for puppeteers and that it would be good to have another conference of a similar nature in two years time.

Staging and technical issues

"It's not what they say they need, it's what they really need! A checklist can just be ticks which are put down with little thought."

- When viewing prospective shows in person it is necessary to ask questions so that information can be passed on. In particular, if possible, go backstage and talk to the technician who set it up.
- Ideally have a production manager freelancer (three month lead-in) to act as a conduit, overseeing technical issues, accommodation, food, company public liability etc and liaising with venue technicians. Good technicians are an invaluable buffer for good relations between performers and directors.
- Much small-scale work doesn't rely on the availability of formal venues as these companies are self-sufficient in terms of set, equipment etc and usually relatively simple technically. Bath and Skipton festivals created theatre spaces in non-theatre environments, temporary stage and seating.
- Consider the possibility of moving the audience onto the stage in some venues which are too large, to create the intimacy usually needed for puppetry performance.

- If artists/workshop leaders are going to be left in sole charge of young people or vulnerable adults then they will need a Criminal Records Bureau check. [ITC](#) (Independent Theatre Council) have information available for members.
- Take performances outside or into public spaces to increase visibility and access. Funding is sometimes an issue here as this usually means no box office income – but could be sponsored eg by shopping centres.
- Shopping centres usually have money for ‘entertainments’ which can be re-interpreted as funding for ‘artistic activity’. The dynamics festival demonstrated the potential for ‘Arts and Business’ funding where this can be achieved. It is the mall’s job to obtain compliance with the licensing Act 2003. It was noted that puppet stages on wheels could be considered ‘a movable vehicle’ and therefore exempt in outdoor locations.
- The pPod from [Horse and Bamboo](#) Theatre Company is a temporary venue available for hire to festivals.

Showcases

The following notes were made during and after the conference.

- [WYSIWYG](#) – (What You See Is What You Get) has puppetry and children’s theatre showcasing and networking in Sept/Oct for Scottish companies. Delegates at this two day residential event include performers, directors, venue and festival programmers, cultural co-ordinators, education officers, arts policy makers and funders. Previous delegates have found it an invaluable way to view the range of work available, book shows, meet colleagues, discuss work and generate new strategies for the future.
- [British Dance Edition](#), a biennial showcase organised by Association of National Dance Agencies (ANDA) might be a good model
- [x.trax](#), UK’s international showcase festival also has a directory of street performers including puppetry.
- If organising your own showcase, Friday, Saturday, and Sunday should be avoided as showcase days (although the visions festival successfully showcased on Friday, and many promoters then stayed on for weekend shows).

Artform Development

Festivals help to develop the artform by bringing artists together for inspiration, seeing each other's work, networking, skill sharing and fun; also by supporting new talent, running 'scratch nights' commissioning new works, running master-classes, and holding a specific 'puppeteers day or weekend. Seminars and workshops during festival time and 'meet the artist' sessions after performances help to generate more interest in the artform.

The [Puppet Animation Festival](#) organises a bursary via its 'Creative Development through Rehearsal Fund'.

It was noted that many performing arts companies, including the big established ones working outside puppetry are now incorporating the artform into their work, and some great festivals include elements of puppetry programming although not Puppetry Festival as such. Despite this expanding interest in the artform there are still only a small number of companies in this country presenting puppetry for adults because they do not find the market very big here. The few companies who are producing adult work earn their money abroad. This has led the Bath Puppet Festival to change from annual festival to a biennial event.

INTERNATIONAL WORK

Most of the festivals programme an element of international work and the participants were able to share helpful experiences and horror stories.

It was noted that multiculturalism or cultural diversity can mean different things to different people with a tendency to see black and Asian companies as diverse, but a failure to recognise the cultural diversity of performers from other cultures and ethnic backgrounds. It was also pointed out that although international sounds good it doesn't automatically equate to better quality. It has sometimes been used to describe events, with a smaller world view, that might be better described as 'European'.

Programming international work is logistically more difficult, not least technically and so surprises should be expected. We have to work within UK regulations and therefore help non-UK performers to understand this context eg health and safety etc.

The [Visiting Arts Unit](#) has considerable advice for bookers bringing in overseas performers and gives online guidance on: work permits, visas, entry clearance, leave to enter the UK, tax, insurance, medical services, carnets for equipment, sets, props, and an employer's checklist. A hard copy of 'Red Tape' is available (for free) from

Visiting Arts, Bloomsbury House

74 - 77 Great Russell Street

London WC1B 3DA.

Telephone: + 44 (0)20 7291 1601, Fax: + 44 (0)20 7291 1616.

Visiting Arts can also help bring in international performers. However, artists generally have to tour in order to access funding and Visiting Arts has particular priorities for which countries they promote. Their website has a connectivity facility to post opportunities for visitors' tours.

Non-EU companies now need visas for every single member, rather than a company visa.

Travel and Transporting Sets

- Reasonable travel/transportation expenses are usually the festival's responsibility. This needs to be negotiated well in advance to ensure the best ticket deals are taken up by performers, especially if they are booking tickets themselves.

- If you can carry it, do. Build in the UK if at all possible. In many cases this will be cheaper than freighting in certain pieces of set or staging. Excess baggage is very expensive and freight is out of action for up to a month. European companies can drive so it's easier, and probably cheaper than excess baggage. Vans with lettering, however, are seen as commercial and so more expensive on ferries. Time is needed to negotiate with carriers
- Sending equipment by freight is cheapest but can be problematic – it can get lost, damaged, delayed...or even a combination of all three!
- If you have to freight it, ask other UK companies who they recommend.
- A carnet is required for freight. If not obtained then the goods could be considered an import and charged duty at its import value. A case can sometimes be argued for kit being “tools of the trade”.

Financial Considerations

The budget for *per diems* (daily subsistence) can be included in funding bids. ITC has guidelines on what these should be.

Withholding Tax is a potential liability. HM Revenue & Customs can claim money from fees earned in the UK based on the concept that performers can claim it back when they get home. They rarely do this in practice because administratively, it is so cumbersome. It is necessary to make sure that performers know at the contract stage (or even earlier) that they need to fill in the Foreign Entertainers' Unit (FEU) form and send it back in good time. A deadline needs to be set for them to fill it in, sign, and fax back. Budget for up to 23% of the total fee (including travel and other related expenses) over the threshold, as you are likely to get charged this by HMRC.

AUDIENCE DEVELOPMENT AND MARKETING

For the purpose of this report 'marketing' is the planning and mechanics of getting bums on seats and 'audience development' is increasing the range and numbers and developing the awareness and appreciation of the artform.

Puppet Festivals have great potential for effective audience development by focussing on the artform for a specific period of time. They can profile it more effectively than one-off touring by providing a diverse range and showcasing exceptional work. People will travel further to see special work, especially practitioners so potentially festivals have a much wider geographical reach than one-off touring.

Overall marketing in a regional context doesn't hit target audiences and so local marketing through partners is crucial. The best partners are those who bring an audience and funding with them but considerable time is needed to establish these relationships.

Most festivals programme broadly for all ages, a few concentrate on a particular age group (Objectivity – adults, PAF – school-ages, and Rossendale – young children) or by focussing on a particular aspect of the artform, (Witham – Outdoor work, Norwich – contrast to regular programme).

[Arts Marketing Association](http://www.artscouncil.org.uk) (AMA) is a point of contact and information about marketing and there is a publication on marketing available online at www.artscouncil.org.uk

A survey of the marketing and audience development of the festivals showed the following.

Print

Print remains the main marketing tool with fliers and/or brochures. In some cases leaflets are distributed to every school child in the area (Beverley, Skipton and PAF) and in the case of Skipton, distributed to all local households via a free newspaper. The flier or brochure is sometimes supplemented by local, regional, and the venue's own print.

Bath spends 10% of its overall budget on print, and 90% of bookings result from the puppetry brochure (28,000 print run). Visual marketing starts the process of challenging peoples' perception of what a puppet is. Good images, interesting design, special fonts, unusual 3D formats instead of traditional flat print all help to reflect the artform and brand the event.

- Good images are critical.
- Visual marketing starts to challenge peoples' perception of what a puppet is eg Bath brochure.
- Share copy: eg you tend to have to write copy for international companies, as merely translating their own copy doesn't always work – so let other festivals use what you wrote.
- Some venues seem to be asking for more flyers than before, whilst others rely less on print and more on websites.

Media

All festivals issue press releases, some use listing services, and the printed newsletters of BrUNIMA, BPMTG. The local council at Skipton produce a "What's on" leaflet which is distributed to local Tourist Information Centres. Bath does a press launch a week prior to the festival and gives the press the hook and photo opportunities with something included in the festival, usually a local puppeteer. Skipton had the idea of a competition in the local newspaper by hiding a puppet symbol in the news text.

Bath has a Press Gang (8–16 yr olds mentored by a professional journalist who is paid a fee by the festival). They create a daily newsletter during the festival which is

handed out to audiences prior to performances. This includes reviews, photos, interviews etc, and the children's enthusiasm really adds to buzz of the festival. [Children's Express](#) enables young people aged 8 to 19 to research and write stories on issues that are important to them for publication in national and local newspapers, magazines, television and radio. Beverley organised free ticket prizes via Radio Humberside and Witham also found local radio very helpful; success with radio at other festivals as with television was mixed.

- Find a 'hook' to get their interest.
- Local press are interested in engaging with young people, eg, Skipton's competition.
- Local TV and radio influence is enormous if you can get it – often more worth targeting than national media – link with a local celebrity or a child friendly angle sometimes appeal.
- Use photo opportunities whenever you can
- Generally, national press interested (if at all) in previews and listings, not reviews, so think laterally for good stories which might not necessarily be about the artform.
- If a particular company is touring UK-wide in addition to its festival appearance, sometimes press will do review – liaise with the company itself on how best to achieve this.
- If national coverage really important to you, cultivate journalists with a known puppetry interest e.g. Lyn Gardiner from *The Guardian*; Ian Shuttleworth from *The Financial Times*.

Internet

Some festivals are beginning to rely less on print and more on websites. Some have their own website, and also use websites of partner venues. There are a number of national and regional marketing websites: [Network](#) the professional association dedicated to collaborative audience development and marketing has links to many other organisations, see [links](#). See also the News Features, and What's On sections of the [PuppeteersUK](#) website also the 'What's On section of the [British Puppet & Model Theatre Guild](#) sites.

- Use online family friendly sites to promote work for that audience – they are usually free and relatively easy to email information to but usually need 2-4 months in advance. eg [Families Online](#) for specific areas and [Parents News Online](#) for London and South East.
- The [PuppeteersUK](#) weekly newsletter is sent to all the people with a directory entry on the PUK website, it includes links to What's On listings with venue location maps. This site is particularly good for targeting practitioners as well as public.
- For listings and possibly reviews see [Animations Online](#), [Total Theatre](#), and [The Stage](#).
- Arts management publications: [Arts Hub](#) (online for listings), [Arts Professional](#) (if strong image), [Arts Industry](#) (if strong image; also listings), Arts Council regional newsletters.

Outreach

Outreach from the festival is an essential audience development tool. A festival becomes visible via work in the streets and involving the community: Rossendale set up an outdoor event during school-run time. Most festivals organise performances and workshops in local schools so the children then become ambassadors. One model is to work in a number of schools who then come together to make a performance and then

bringing participants into the festival context. Norwich takes foreign language performances into schools to link in with curriculum. Skipton used a local school to run the festival café, which ensured their involvement and made a pleasant, friendly environment for festival goers thus generating huge community buy in. In rural communities word of mouth is particularly valuable.

- A festival's Unique Selling Point (USP) is partly related to its location, limitations and advantages of 'place' have to be explored and exploited
- Use outreach as an audience development tool, with children as ambassadors, work with schools *Children's Express*, Press Gang etc.
- On a practical level, eating, drinking, is very important to the success of a festival and having a core venue can be useful for this; food, a convivial atmosphere, and clean toilets are proven to help sell tickets.
- Community transport could help to move people around, for larger festivals – could also advertise festival on the sides of their minibus 'Access' could also be incorporated into funding bids to help pay for this.

Other Comments and Suggestions

- Be realistic about what you can achieve within your own resources.
- Record feelings about the work in order to enthuse others about it too, eg press cuttings, quotes from audience via feedback forms etc are good for archive; use quotes in next year's festival brochure and for future funders.
- If feedback forms are feasible, use these also to capture contact details to build up database and other data, eg how far they have travelled – this information also supports statistics gathering for fundraising.
- Offer potential customers a trigger, eg event title and contact details on posters, banners, sides of vehicles etc with the full information elsewhere in flyers and listings.
- Provide a taster performance for employers/employees to encourage ticket sales – a large local employer might pay for this as goodwill gesture to their workforce.
- If having a festival launch, don't just invite the great and good – eg *visions* invited some local hairdressers as they are the best gossips (word of mouth re festival) or invite such ambassadors to the taster.
- Internal emails through intranet of significant local employer; Arts Officers might help with this, eg to email all Council employees.
- Persuade local employer / council to use festival logo / website address as part of their franking system for post.
- Don't forget that Tourist Board need a long lead-in time for listings.
- Local Council marketing and press departments might advise on local family friendly listings services and/or help with distribution eg to libraries, schools.
- Co-promotion with other organisations can be helpful, where there are similar interests/themes, eg *mac* co-promoted an event with Café Scientifique due to the science theme of the performance.
- Contact your local arts marketing umbrella organisation for marketing and press advice (usually small fee).
- [Network](#) the professional association dedicated to collaborative audience development and marketing has links to many other organisation, see [links](#).

FUNDING

Buxton festival provided brief funding case study – see [appendix](#)

This conference report could be used to support ACE bids to demonstrate national awareness of what is happening. There is currently an Arts Council national review of festivals. West Midlands' review will be published at any moment and East Midlands has published a festivals report recently.

Issue: long term funding over 3 years, although theoretically possible through 'Grants for the arts' is very hard to come by, especially when there is no ongoing infrastructure and when relatively large amounts are required.

FUNDING SUGGESTIONS

- Collect statistics to show the economic outputs and thus help funding arguments. This definitely helps with Council funding.
- "Festivals are good" A constant stressing of this is required as funders are looking for economic outputs.
- Whilst making the case to ACE / SAC / ACW etc, it is important to look at other sources too.

Local Support – Financial and In Kind

- Given limited resources and time, remember that applications for tiny amounts of money e.g. £50 may not be worth the effort.
- Buxton: Opera House books puppet acts and pays for them; it also gives marketing support.
- The key is to produce a package that businesses want to buy into.
- Skipton: shops hired puppets to shops for £25 each, and ran a free hunt the puppet quiz, with prizes provided by a shop. The shops got their names in the programme as sponsors for this, and the added advantage of many more window watchers than normal. This was a great promotional tool as well as providing some income.
- Hotel rooms, reduced or free.
- Restaurant as festival club – reduced meals for artists (festival badge) and public (festival ticket stub).
- Restaurant might also support festival launch (as more people will be using their restaurant during the festival).
- Franking machines: persuade local employer / council to frank festival logo /website on their mail during three month lead in to festival.
- Venue support in kind eg waiving hire fee, bar as festival club, rehearsal, workshop space, central box office etc.
- Local Council officer support time (arts officer; marketing dept etc).
- Local press as 'in kind' sponsor.
- Arts & Business can be asked to match business investment through their [New Partners](#) Scheme. In the case of dynamics 05 their investment matched the £5000 invested by the sponsor (Telford Shopping Centre). Skipton had funds from A&B for giant banners that also contained the sponsors logo.

Regional, Local, Other Funding

- Even if LAs only provide small pots of direct funding for your festival, keep the dialogue with them open as there may be access to money through other partnerships, eg with larger organisations that the LA is linked to.

- Consider [Creative Partnerships](#) to maximise the festival and engage young audiences, and also add value to the school curriculum. Creative Partnerships may be a source for those engaged with education and schools work. It is geographically specific, focusing on areas of deprivation. There is the potential to work with Creative Partnerships to commission new work. Although it is education-led Trusts and Foundations are often willing to consider education-based projects or access issues. This could link in with audience development plans.
- The Department for Culture, Media and Sport has a downloadable and very comprehensive Guide to Arts Funding in England. [DCMS](#)
- [Directory of Social Change](#) has details of some 3500 funders but membership is required for access.

International Work

- Funding is sometimes available from governments of other countries via their embassy or cultural arm. There are usually small amounts for travel; often relatively easy to access, but applications need to be made well in advance. Ask [Visiting Arts](#) or the country's embassy for the appropriate person /organisation to contact.
- Visiting Arts also sometimes provides small pots of money towards travel (NB: they have priority areas for which countries they support).
- The [Calouste Gulbenkian Foundation](#) has supported Norwich with Portuguese work. A strong connection over the years has helped with building a good partnership with this funder. A new relationship was started with Institut Ramon Llull for support of a day of Catalan puppetry.
- European Union funding has mostly to be linked to something else (eg economic impact, professional development etc). There is a lot of red tape and is not a recommended source for small organisations. But keep in contact with LA as they sometimes access this funding and cultural elements to their bid can be important.
- [EUCLID](#) provides European and international information, research and consultancy services to the cultural sector. It runs regular seminars on accessing EU funding.

Reducing Costs / Accessing Funds for Seeing or Developing Work

- Share programming between festivals when dates tie in and artistic vision is not compromised.
- Non-puppetry festivals and promoters may also offer opportunities to share puppet resources and artists eg [Young at Art](#) , Belfast and [Imaginate](#) (Edinburgh), both in late May often share artists.
- Dublin's Lambert Festival (September) was good link for Skipton and could be for others; consider other Irish festivals too
- Consider comps for festival organisers. All present at the conference agreed they would be happy to be approached on a case by case to set aside tickets for other puppetry promoters. This will depend on the number of seats available etc.
- [UNIMA](#) has limited funds available to support access to festivals.
- Individuals can apply to ACE for continuing professional development (CPD). ACE is not getting sufficient bids for developmental money for those in mid-career – remember funding isn't just for emerging artists.

CONCLUSIONS AND RECOMMENDATIONS

- All festivals are interested in maintaining dialogue regarding programming and other issues. Dynamics and Rossendale may be able to move timing of festivals to share work and Beverley and Skipton are strongly considering alternating, as this helps with geographical funding.
- The conference agreed that on-going communication would be coordinated by PuppeteersUK, the national networking organisation for puppeteers. The website www.PuppeteersUK.com is a cooperative venture of the puppetry community, containing a directory of puppeteers with sections on events, online videos, reviews and other resources. Following this conference PUK will create a dedicated festivals section on the website and also provide a point of contact for sharing of information between organisers via email.
- PuppeteersUK via its website plans to establish a directory of UK puppet friendly venues.
- Festivals will consider co-commissioning of new work.
- UNIMA (Union Internationale de la Marionnette) has centres in many countries and holds a large combined Congress and Festival every four years. The next event is due to take place at Perth in 2008 and a decision on the venue for 2012 will be taken at that time. There is the expertise within the conference participants to submit a bid for Britain to host the 2012 Congress/Festival but it is necessary that the British Centre of UNIMA leads the bid although currently lacks the resources to do so. A solution suggested by the Chair of BrUNIMA would be for interested parties who are not already members of the organisation to join up. Birmingham was proposed as the host city and to have the event coincide with the Dynamics festival. Sustainability and continuity may be an issue for Dynamics (2012 is a few years off yet). Also, structures and strategic planning are required for a bid of this scale. £5k is likely to be needed just to get the bid together. The conference set up a group to consider the possibility further.
- The Conference of Puppet Festivals will reconvene in two year's time.

Appendix i – CONFERENCE PARTICIPANTS

Present:

Aberystwyth: Clive Chandler
Bath: Andrew Smaje
Beverley: Pete and Cath Rolinson
Buxton: Peter Charlton, Brian Hibbitt
Dynamics: W Midlands: Clive Chandler, Glyn Edwards
Norwich: Luis Boy, Ian Woods
Objectivity: *mac* Birmingham: Louisa Davies
Puppet Animation Festival: Scotland: Leigh McCalister
Rossendale: Alison Duddle, Jo Williams
Skipton: Liz Lempen, Catherine Johnson, Lizzie Allen, Diana Bayliss
Walsall Puppets-a-Plenty: Clive Chandler

Apologies for absence:

Aberystwyth: Jim Griffiths
Beverley: Anna Ingleby
Covent Garden May Fayre: Maggie Pinhorn, Liz Weston
Puppet Animation Festival: Simon Hart
Walsall Puppets A Plenty: Julie Simmonds, Antonia Pompa
Witham Puppet Festival: Alison Dando

Non-festival participants present at conference

Nell Bailey: from ACE West Midlands and has held the responsibility for puppetry for 1 year. Is currently undertaking a fact finding mission with Jayne from ACE East Midlands, exploring puppetry and how it links with street theatre.

Ray DaSilva: hon secretary of PuppeteersUK, edits newsletter and website. Recently retired after 40 years working in professional puppetry. Founder and ex-director of Norwich Puppet Theatre. Now runs a specialist puppet book-sales service online, and curates part of National Puppetry Archive.

Jay Haigh: local to Skipton and fascinated by puppetry. Arts administrator with background as a maker. Responsible for recording proceedings of the conference.

Sharon Kivity: conference facilitator and report editor. Arts manager and consultant. Currently works with Peter Ketturkat (object theatre) and Batchata (street theatre), and has worked with theatre-rites and Stephen Mottram. Founded visions in 1993 (at that time the UK's only puppetry festival of national and international significance: Brighton, satellites and touring) and directed it until 2000.

Jayne Quantrill: from ACE East Midlands Assistant Officer for Theatre & Music with responsibility for Street Art, Circus skills & Puppets.

Sally Rew: conference organiser. Has a strong personal interest, has worked with Dynamics since its inception, and is interested in local and national initiatives.

Appendix ii – CASE STUDY Skipton Puppet Festival

This four day festival was held in Craven District – an area of “low arts opportunity”. It took in a variety of performance spaces including schools and streets, with Skipton Town Hall as the main venue, where raked seating was hired in. 2,500 people saw shows at the Town Hall, 900 schoolchildren saw shows and many more watched street performances.

The festival showcased a wide variety of performances for both children and adults; five extra performances had to be staged due to audience demand. The event achieved 90% full houses, with international work being the most popular.

The town buzzed with the energy of the event and it had a very positive economic impact, eg the shopping centre noted record sales and visitors came from as far afield as the South Coast and Scotland.

Funders: ACE Yorkshire, Craven District Council, Skipton Town Council, Arts & Business, Skipton Building Society, and many other small business sponsors eg offering support in kind such as reduced hotel prices.

It will now become a biennial event.

Skipton has a certain identity which gave strength to the festival:

- The situation of Skipton – a small town with a population of 12,000 thirsty for the work.
- It is possible to make an impact here due to its size.
- It's a nice place to visit, which helps draw the audience.
- It's possible to market the event through tourism, through the artform and through the locals.
- Programmed small and solo performances (partly unintentionally, partly practical. The venue was not equipped for companies that were not mainly self sufficient in terms of lighting. Also the number of performances did not allow over long setting up times needed by larger outfits.), thereby creating a scale which was accessible.
- It attracted many visiting puppeteers.
- A home-made festival led by a steering group of puppeteers. “We put into it what we wanted a festival to be like as performers.”(metaphor of a home made cake being the most tasty).

The programmers' 18 years experience of performing at puppet festivals led to some key ingredients for Skipton.

- Puppeteers being able to stay for the whole event.
- Networking opportunities and a warm welcome.
- Enjoyment for the puppeteers.

The festival worked due to the energy of the festival organisers. The personal contact with, for example, all the shopkeepers meant there was a huge sense of involvement and good relationships developed.

A DVD, funded by A&B New Partners scheme was created both as an assessment and promotional tool to support future fundraising.

A review of this festival can be seen [here](#)

Appendix iii – CASE STUDY Buxton Puppet Festival

The broad aim of the British Puppet & Model Theatre Guild is to run events that promote puppetry in a variety of locations across the UK.

The Guild is not based in Buxton, but there is one active Guild member there and 2006 would be the fourth and final year that the event will be staged in that location.

ACE is an important funder covering about 50% of the cost. Funding comes through ACE East Midlands but has had to be applied for year on year. The other consistent major support has come from the Buxton Opera House.

In its first year, ACE East Midlands funded the festival by £4.96k. In the second and third years bids for £15k were turned down and so two separate revised bids for £5k each were written and put in via ACE East Midlands and ACE South East and were successful. The situation for 2006 is that the Guild has applied to ACE East Midlands for £15k of the £28k needed, of which part was to be for a review of the future of the festival and its future funding and organisation. The funding ultimately secured from the Arts Council for this year's festival was 10K. Unfortunately the additional 5K requested to appoint a consultant to complete a review of the whole festival was unsuccessful. This was due to the submission not being robust enough to meet the Arts Council's criteria.

From the very outset of discussions with ACE three-year funding for the festival appears not to have been encouraged by ACE. This is due in part to the difficulty in receiving long term funding for the staging of the festival alone. This has undoubtedly caused problems for long term planning. It is a competitive process every year so nothing can ever be guaranteed or planned for in the longer term. However the organisers have been in discussion with the Arts Council around a development grant looking at the needs of the festival with a view to ensuring its sustainability.

We have formed a successful partnership with the Bingham Trust a local charity who prefer to fund specific elements and therefore fund the children's' workshops.

Local, County and District funders have been erratic and minimal.

In all of the Buxton Festivals there has been a consistent focus on Japanese puppetry, and support has been forthcoming from a number of Japanese charities. The most reliable being Japan 21 who have supported every festival so far. These 'special focus' events have made it possible to invite Nori Sawa on a regular basis, and he has now become very popular and has built up a local following. A young Japanese puppet troupe Yamabiko Za came to Buxton last year and now exchanges are in the offing with Buxton young people who hope to go to Japan some time in the near future.

Apendix iv – LINKS

Note: policies change, websites change, and may disappear. Checked June 2006

Links to Puppet Festivals or Organisers

Aberystwyth Town Council: <http://www.aberystwyth.gov.uk/>

Alternative Arts: <http://www.alternativearts.co.uk/>

Bath Theatre Royal: <http://www.theatreroyal.org.uk/>

Beverley Puppet Festival: Beverley Arts Trust c/o annaingleby@hotmail.com

British Puppet & Model Theatre Guild <http://www.puppetguild.org.uk/>

Horse and Bamboo Theatre Company <http://www.horseandbamboo.org>

mac: <http://www.macarts.co.uk/?page=home>

Norwich Puppet Theatre: <http://www.puppettheatre.co.uk/>

Puppet Animation Festival: <http://www.puppetanimation.org/>

Skipton Puppet Festival <http://www.skiptonpuppetfestival.co.uk/>

Witham Puppet Festival: <http://www.withampuppetfest.co.uk/>

Links mentioned in the report

Animations Online <http://www.puppetcentre.com/ao.html>

Arts & Business New Partners scheme

<http://www.aandb.org.uk/render.aspx?siteID=1&navIDs=1,184,333,334>

Arts Council England <http://www.artscouncil.org.uk>

Arts Hub <http://www.artshub.co.uk/ah1/default.asp>

Arts Marketing Association <http://www.a-m-a.co.uk/new/index.asp>

Arts Professional <http://www.artsprofessional.co.uk/>

Arts Industry <http://www.artsindustry.co.uk/index.php>

British Arts Festival Association <http://www.artsfestivals.co.uk/>

British Centre of Union Internationale de la Marionnette <http://www.unima.org.uk/>

British Dance Edition <http://www.bde2006.co.uk/>

Calouste Gulbenkian Foundation <http://www.gulbenkian.org.uk/>

Children's Express <http://www.childrens-express.org/>

Creative Partnerships <http://www.creative-partnerships.com/>

DCMS http://www.culture.gov.uk/arts/funding_for_arts/default.htm

Directory of Social Change <http://www.trustfunding.org.uk>

Euclid <http://www.euclid.info/uk>

FamiliesOnline <http://www.familiesonline.co.uk/local>

Imagine Edinburch Children.s Festival <http://www.imagine.org.uk/>

ITC <http://www.itc-arts.org>

Network <http://www.audiencedevelopment.org> has links to the following:

[Audiences Central](#)

[Audiences Yorkshire](#)

[AAM - Arts About Manchester](#)

[ADSE - Audience Development South East](#)

[AL - Audiences London](#)

[amh - formally known as Arts Marketing Hampshire](#)

[ANE - Audiences North East](#)

[Audiences NI - Audiences Northern Ireland](#)

[AW - Audiences Wales \(formerly Cardiff Arts Marketing Ltd\)](#)

[GGA - Glasgow Grows Audiences](#)

[MA - Momentum Arts](#)

[SAM - Sussex Arts Marketing](#)

[SMART - Smart Audiences](#)

[SWAM - South West Arts Marketing](#)

[TAB - The Audience Business](#)

[TEAM - The Entertainment and Arts Marketers \(Merseyside\) Ltd](#)

Parents News Online <http://www.parents-news.co.uk/>

PuppeteersUK <http://www.PuppeteersUK.com>

Skipton Festival Review http://www.puppeteersuk.com/news_reviews.asp

Total Theatre <http://www.totaltheatre.org.uk/>

The Stage <http://www.thestage.co.uk/> <http://>

Visiting Arts Unit <http://www.visitingarts.org.uk/redtape.html>

WYSIWYG <http://www.imagine.org.uk/corporate/showcase.php>

x.trax http://www.xtrax.org.uk/xtrax/street_artists_search.asp

Young at Art Belfast Children's Festival <http://www.belfastchildrensfestival.com/>

Other Links not mentioned in the report

Travel Links

<http://www.sidestep.com> this is a search engine that searches all the travel sites including people like Expedia - it takes a while, but generally comes up with the best deals.

<http://www.whichbudget.com> (links to many international airports used by the cheaper airlines)

<http://www.airline-network.co.uk>

<http://www.expedia.co.uk/default.aspx>

Ferry

<http://www.cross-channel-ferry-tickets.co.uk>

<http://www.aferry.co.uk>

<http://www.norfolkline.com>

Funding Advice and Information Resource

Arts Council England - Other Funding

A word document headed Information – Other Funding giving a list of useful organisations, Fundraising resources and Contacts can be downloaded from: http://www.artscouncil.org.uk/publications/information_detail.php?rid=0&sid=&browse=recent&id=22

Additional links kindly supplied by Jayne Quantrill of ACE East Midlands:

Arts and Humanities Research Board

Humanities and creative arts funding including research in composition and performance <http://www.ahrb.ac.uk>

Association of Fundraising Consultants

Training and research. <http://www.afc.org.uk>

Association of Independent Music (AIM)

AIM represent, promote and protect the interests of all the 2,000 independent music companies in the UK. <http://www.musicindie.com>

Awards for All.

<http://www.awardsforall.org.uk>

Baring Foundation Arts Programme

The Arts programme contributes to the cost of small-scale arts projects taking place in an educational or community context.

<http://www.baringfoundation.org.uk>

BBC Music

Resource of information on radio, television and online music.

<http://www.bbc.co.uk/music/>

Big Lottery Fund

Good causes include education and community outreach work.

www.biglotteryfund.org.uk

Bridge House Estates Trust

London based projects aimed at children and young people.

www.bridgehousegrants.org.uk

The British Academy

Research Grants, cultural exchanges and conferences. www.britac.ac.uk

British Academy of Composers and Songwriters (BACS)

Holds information on potential markets for new compositions.

www.britishacademy.com

The British Council

Promotion of British Culture and language overseas. www.britishcouncil.org.uk

British Music Rights (BMR)

BMR works to promote the interests of the UK's composers, songwriters and music publishers and aims to ensure that Britain continues to have a world leading music business. www.bmr.org

BT Connections

Connecting community groups, charities, voluntary organisations

www.btcommunityconnections.com

- The Capital Fund from London Development Agency
The new venture capital fund that has raised £50 million from investors to back fast-growing, small and medium sized enterprises in Greater London.
<http://www.thecapitalfund.co.uk>
- Charities Aid Foundation
Improving the finances and governance of small to medium sized organisations.
www.cafonline.org
- Charity Bank
Bank which provides access to finance for charitable purposes when it is most needed and on affordable terms. www.charitybank.org
- Comic Relief
Community projects working within the creative sector, priority given to projects targeting young people. www.comicrelief.com
- Commonwealth Foundation
The Foundation's responsive grants enable artists from the Commonwealth to participate in short training courses, workshops, seminars, conferences and study visits in other Commonwealth countries.
www.commonwealthfoundation.com
- Community Fund
www.community-fund.org.uk
- Countess of Munster Musical Trust
Study, maintenance and equipment awards for outstanding students of music and voice. www.munstertrust.org.uk
- Creative Industries Development Agency (CIDA)
CIDA offers the Creative Investment Fund. The fund is targeted at growing Creative Industries businesses in Tower Hamlets with grants up to £3,000 for capital/equipment costs. The grants are not offered in isolation but are presented as part of a bespoke business support package offered by CIDA.
www.cida.co.uk
- Department of Trade & Industry
The main providers of finance for businesses are banks and financial institutions, but Government does occasionally provide some specific assistance. For an overview of finance available from a host of different sources for a wide range of different projects, you should go to the Department of Trade and Industry site at www.dti.gov.uk
- ECCA (Enterprise Centre for the Creative Arts),
www.ecca-london.org
- EMI Music Sound Foundation
The music sound foundation will make grants to individuals, bodies and institutions. It will consider supporting projects, which encourage the education of the public. In particular young people, in all aspects of music, both in the UK and overseas. <http://www.musicfoundationsound.com/>
- Esmée Fairbairn Foundation
Education, arts, heritage and touring. www.esmefairbairn.org.uk
- Fame Academy Bursaries
Instrument and equipment awards for young people 11 –15.
www.bbc.co.uk/fameacademy/bursary

Generator

An organisation dedicated to supporting the popular music community in the North East of England. www.generator.org.uk

Heritage Lottery Fund

www.hlf.org.uk

Interchange Training

Training in fundraising, management and marketing.

www.interchange.org.uk

Jazz Services.

Jazz promoters handbook. <http://www.jazzservices.org.uk/>

The Jerwood Charitable Foundation

The Foundation recognises and supports young people, mainly between twenty and thirty five, whose career can be uplifted at a critical time to the benefit of the individuals and the institutions they represent. Examples are the financial support given to young actors, dancers, choreographers, playwrights, film makers, singers, musicians and others in the performing and visual arts sector.

www.jerwood.org

John Lewis Partnership

Varied funding programme chiefly for national and local charitable organisations. www.johnlewis.co.uk

Laura Ashley Foundation

Community arts projects. Education. www.laf.uk.net

The Learning and Skills Council

Career Development Loans help people from a wide range of backgrounds pay for vocational learning or education courses. www.lsc.gov.uk

Leverhulme Trust

Fellowships and individual grants, Research & education grants, Artists in residence. www.leverhulme.org.uk

Live Music Now

www.livemusicnow.org

Lloyds TSB Foundation

Organisations working on community focused projects. Education and training. <http://www.lloydstsbfoundations.org.uk/>

Local Heritage Initiative Grant Scheme

Developing awareness of and protecting traditional skills, traditions and culture. www.lhi.org.uk

Local Investment Fund

The LIF makes loans to social and community enterprises that have been unable to secure funds from traditional sources. www.lif.org.uk

London Business Link

www.bl4london.com

London Rebuilding Society

The LRS is a specialist provider of flexible and innovative finance for London's social economy to assist with developing organisations, local economies, create sustainable employment, enhance social inclusion, promote community participation and improve the environment. It is a London-regional organisation.

www.londonrebuilding.com

Lottery Funding

www.lotterygoodcauses.org.uk

Making Music

Making music represent and support over 2,000 amateur music groups throughout the UK, including choirs, orchestras and music promoters.

www.makingmusic.org

META Information Source

META is a music information resource offering contact details and documents to people working in all genres of music. It is also a forum for music workers to have a voice that is heard by policymakers.

www.metamusic.org.uk/

Millennium Commission

www.millennium.gov.uk

Musical Routes

Website giving advice on music education. www.musicalroutes.co.uk

Musicas Fund

Grants to outstanding instrumentalists (Under 18 years) www.musicas.org

Music Business Angels

Music Business Angels aims to foster relationships between established companies from across the music industry spectrum seeking funding and high net worth investors or angels keen to invest in these companies.

<http://www.musicbusinessangels.com/>

Music Managers Forum

www.ukmmf.net

Musicians Benevolent Fund

MBF provide help to those in related occupations when illness, accident or old age bring stress or financial burdens.

www.mbf.org.uk

Music Publishers Association

www.mpaonline.org.uk

Musicians Benevolent Fund

MBF provide help to those in related occupations when illness, accident or old age bring stress or financial burdens.

www.mbf.org.uk

Musicians' Union

For alternative/potential sources of funding. www.musiciansunion.org.uk

National Business Link Contact Centre

www.businesslink.org

National Endowment for Science, Technology and the Arts (NESTA)

NESTA is the National Endowment for Science, Technology and the Arts. It helps fill funding gaps by investing in outstanding ideas and the people who have them, often much earlier than other funders.

www.nesta.org.uk

National Foundation for Youth Music

Youth Music provides music-making opportunities for children and young people up to the age of 18 who mainly live in areas of social and economic need, targeting those who would otherwise not have the opportunity.

www.youthmusic.org.uk

National Grid Company

Organisations with education / community focussed projects.

www.nationalgrid.com

New Opportunities Fund

www.nof.org.uk

Outer London Cultural Development Fund 2006/07

The Outer London Cultural Development Fund provides one-off grants towards cultural projects in outer London boroughs. www.alg.gov.uk/index.asp?cat=937

Paul Hamlyn Foundation

London based arts, youth and education projects. www.phf.org.uk

Performing Right Society Foundation

The PRS foundation offers support for the development and performance of new music, of any genre, via a range of funding schemes. www.prsf.co.uk

The Princes Trust

The Prince's Trust encourages people aged 18 to 30 years old to go into business by offering funding in the form of a low interest loan of up to £5,000 at an interest rate of 3 percent of the loan. Grants of up to £1,500 for individuals and £3,000 for groups are also available. www.princes-trust.org.uk

Radio 1

Popular music information and links. <http://www.bbc.co.uk/radio1/>

Shell LIVEwire

Information, advice and support for entrepreneurs aged under thirty. www.shell-livewire.org

Society for the Promotion of New Music

The aim of the society is to promote new music both in the performance and composition of contemporary music. It provides various music prizes.

www.spm.org.uk

Sound Junction

A collaboration between DCMS and Associated Board of Music providing access to information on the creation and performance of music across genres.

<http://www.soundjunction.org/default.aspx>

Street UK

Street UK is a micro finance organisation providing structured business loans to micro entrepreneurs who are otherwise excluded from access to credit to enable them to develop their business. www.street-uk.com

Taking a Stand

Arts projects tackling antisocial behaviour. www.takingastand.org

UNESCO – Ashberg Bursaries for Artists

To promote the professional growth of artists, training and residencies.

www.unesco.org/culture/ifpc

The White Book

www.whitebook.co.uk

[TOP](#)

Thanks are due to the conference organisers and all the participants who have shared information and contributed so generously to this report.

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