



empowering marginalised artists and writers
Community Base, 113 Queens Road
Brighton BN1 3XG
www.creativefuture.org.uk

ANNUAL REPORT

2015-2016



Untitled
John Jennings

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*The truth is out
Dolly Sen*

WHO WE ARE

- **A charity supporting marginalised/ disabled artists and writers** - those who lack opportunities as a result of: mental health issues, physical or learning disabilities, homeless people, substance misusers, offenders & ex-offenders, refugees, long term unemployed, the elderly, travelers, carers, care leavers, survivors of abuse, and people from LGB&T and BME communities.
- **Unique in the South East for the breadth of people we support and the range of services we offer** - from initial creative engagement to professional development opportunities.
- **Since inception in 2007 we have engaged 3,838+ people** and during that time approximately **25%** have gone onto further education, volunteering, mentoring or employment.
- **A successful model** where we get those we work with to view themselves not as people with problems, but as **people with potential**.

WHAT WE DO

We do this through three services:

1. Workshop programme

From entry level art and creative writing drops-in, including on-site such as at mental health day centres, to tailored professional development courses on topics like how to put on an exhibition. All run by highly qualified & experienced tutors.

2. Mentoring programme

One to one structured professional support for six months to jumpstart artists' careers and creative development.

3. Exhibitions, Events & Publications programme

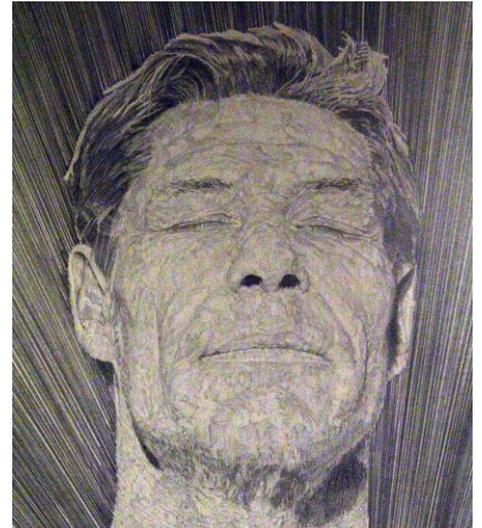
Providing real life opportunities for our service users to showcase their work. This includes two national flagship events:

- a) **Tight Modern** (www.tightmodern.org.uk) - a miniature replica of the Tate Modern featuring the work of 50 marginalised/disabled artists. 42,000 people saw the 2014-15 tour.
- b) **Creative Future Literary Awards** (www.cfliteraryawards.org.uk) - the only national competition for marginalised/disabled writers. The 2015 awards featured prizes worth £10,700+

2015-2016 ACTIVITIES

Summary

2015-16 was a time of change and development. At the end of March 2015, co-founder and co-Director, Simon Powell left to work on other projects. The organization had flourished with his vision and hard work but with him gone and a new staffing structure led by co-founder and Director, Dominique De-Light, time was needed to embed and consolidate new structures. Less funds for the workshop programme meant creative thinking was needed to ensure our offer to service users did not decline. The national events programme went from strength to strength, with a successful Creative Future Literary Awards (CFLA) event in the autumn of 2015 and funding secured for both the CFLA and the Tight Modern secured for 2016. The year was dominated by the Fair Access to Arts research which examined the barriers to arts participation that marginalised artists faced. The resulting partnerships and recommendations have led to a new 5 year organizational strategy and joint working partnerships.



Josephine 2
Joe Hart

In 2015-16:

- **672 people engaged with our services** - making a total of 3838 since 2007.
- **38 courses and workshops** (317 teaching hours) - delivered to **313 individual participants**.
- Mentored **12 people**
- Produced **3 publications**
- **16%** of those engaged were **exhibited or published** (106 people) with their work seen by live audiences of 4500+
- **£2665+ Earned by service users** as a result of art sales/prizes - representing 40% of those exhibited or published.
- **25 volunteers contributed 285 hours**. This represents a donation of over £1900 if volunteers had been paid the minimum wage.
- **Over 4500 people** saw the 7 events we held the year - featuring 99 artists and writers.
- **Over 500 participants and 120 organisations** contributed to our research '*Fair Access to the Arts - investigating the barriers to accessing mainstream arts opportunities for disabled and/or marginalised artists and writers*'. The report has been sent to over 300 organisations & individuals nationwide and at the time of writing over 200 people have accessed the report on-line.
- Creative Future was **Highly Commended** for 'Outstanding Impact' in the 2015 Lloyds Bank Foundation Awards.
- Creative Future has repositioned itself from service delivery to delivering services and as a strategic broker between marginalised artists and mainstream arts organisations
- Arts Council described Creative Future as "*an exemplar case of diversity in action*" in 2015.

PROGRAMMES

Our activities are a result of our three main services:

1. Exhibitions, Publications & Events Programme

Creative Future's Events Programme continues to grow in impact and reach. In 2015 we delivered a highly successful Creative Future Literary Awards event with a supporting programme of national workshops. Alongside the growth of this flagship event, we delivered a variety of small scale events strengthening grassroots partnerships.

In total over **4500 people** saw the work of Creative Future artists in live events. Many thousand more saw marginalised artists and writers work via the Creative Future website, social media accounts and private galleries.

Creative Future Literary Awards - March -September 2015

www.cfliteraryawards.org.uk



Literary Award winners at the showcase event

- **National programme of workshops** delivered in 2015 in Brighton, London, Newcastle, Preston, Plymouth & Birmingham
- **Endorsement from high profile writers** such as: Stephen Fry, Lemn Sissay, Patrick Gale, Maggie Gee, Dean Atta, John O'Donoghue, Sarah Rayner and Mikey Walsh.
- **135 people** participated in the competition - **40% had never entered a writing competition before**. Number of submissions doubled and number of entrants increased by 130%
- **12 prizes worth £10,000 plus** awarded at the Awards event at the 2015 Awards Event at the Free Word Centre, hosted by Lemn Sissay, guest writer, Maggie Gee
- **CFLA 2015 Award winners went on to:** win the Editors Choice for the Magma Poetry Prize & shortlisted for the Bridport Flash Fiction prize (Catherine Edmunds - Platinum Poetry Winner), selected for Megaphone Write (Tina Freeth - Highly Commended) and a poetry collection to be published by Waterloo Press (Des Mannay - Gold Poetry)
- **Funding secured from the Arts Council** in June 2014 included a 0.5 FTE Project Management post for the 2015 Awards.
- **Further funds were secured from the Arts Council for the 2016 Awards**, to include an



Award winner Suna Akiyah with Literary Awards host, Lemn Sissay, CF Director, Dominique De-Light & guest writer, Maggie Gee

expansion of the workshop programme & engaging a marginalised Writer in Residence to work in a social care setting.

A full evaluation of the 2015 Literary Awards is available from the office on request.

Funds have also been secured for the Tight Modern to run in 2016. For the first time there will be a dedicated project manager (0.5FTE) and an accompanying national programme of supporting workshops. This follows the Creative Future Literary Awards model that has been highly successful.

Other Events

- 6 small scale exhibitions/events: in a commercial gallery, Brighton & Hove Museum & Art Gallery, communal office spaces and a bookshop
- 99 artists & writers exhibited/showcased



North Road exhibition
Sanctuary Housing Association, Brighton



'Eight'
exhibition
Gallery 40,
Brighton



Night Haunting & Terrifying Fruit
Poetry pamphlet launch
Amnesty Bookshop, Brighton

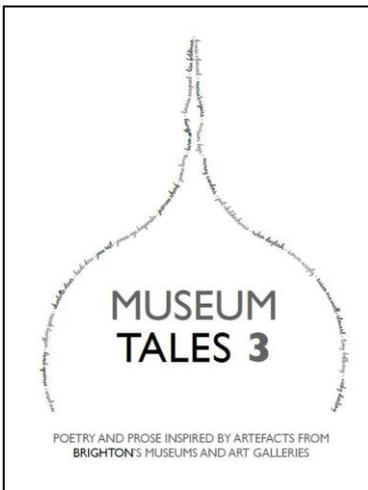
Individual successes

With the support of Creative Future, artists have been exhibited at the following commercial galleries: Creative Debuts (London), Studio 40 (Brighton), in Community Base and Sanctuary Housing offices (Brighton). We provide a brokering service for artists entering the commercial world, vitally important when people are vulnerable and need regular support and guidance. We are currently negotiating with Art Republic, one of the first on-line art retailers, to sell our artists' work.

"Creative Future has been the 'backbone' to where I have come to now. I feel that I'm now able to move out into the world on my own. I have also volunteered with Creative Future and that has also been very helpful. I was really scared and it doesn't matter that I've shown my work, got into galleries, it is still about the confidence factor. But it was liberating and I felt part of the team. It just enabled me to do more. That helped me to feel more valuable really, feeling that I could do something and give something back to others. That all feeds into everything, your whole being, your health, your art and I've just moved on massively since all of this has happened to me. It has been wonderful really!" -DK

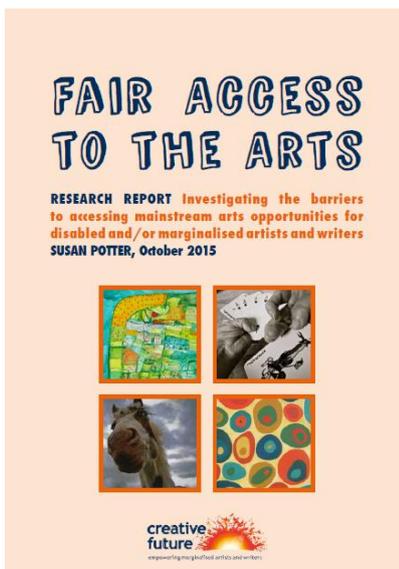
Publications

During 2015-2016 we published 3 publications.



A compilation of work produced on the Museum Tales course held at Brighton Museum & sold in the Brighton Museum shop.

The Creative Future Literary Awards 2015 winner anthology, featuring poetry and fiction from 12 writers chosen from 169 entries



and our acclaimed research report on the barriers marginalised artists and writers face. See full report at

<http://bit.ly/1ldCiyA>

Plus....24 artists and writers have had their work published in **The Big Issue** as a result of Creative Future submitting their work to the publication. This has earned published artists and writers approximately £1240+ and ensured their work is seen by its 175,000 weekly readership.

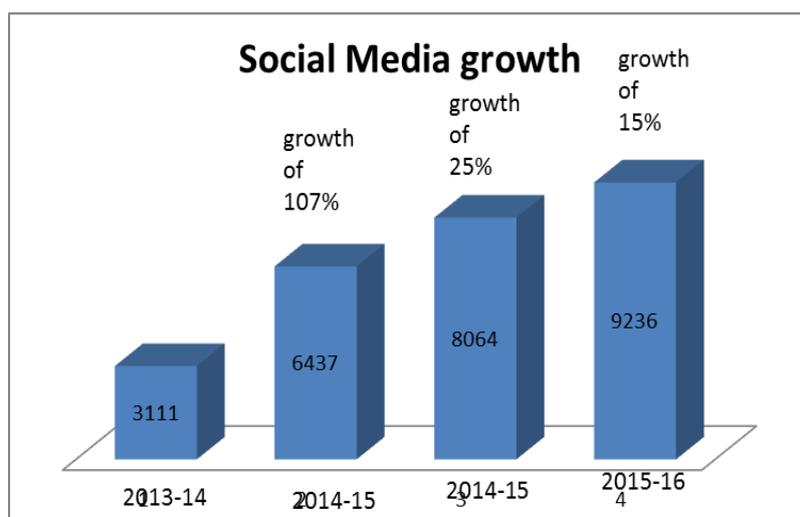
The research report was also summarized into an easily accessible PREZI - <http://bit.ly/1ldCiyA>



On-Line Promotion

Our website (www.creativefuture.org.uk) now features over 2000 pieces of work by over 200 artists & writers. Individuals can create profiles on the site, allowing them to promote their work (once approved after meeting quality guidelines), linking to their own social media accounts and enabling them to sell their work.

Creative Future has 10 social media accounts (including Facebook & Twitter accounts for all our events plus CF Facebook, Twitter, LinkedIn & Pinterest). As a result of implementing a comprehensive social media strategy in early 2014, social media activity has increased rapidly, resulting in more people accessing and knowing about our services.



Creative Future has four websites promoting artists' and writers' work. Visits and return numbers growing all the time. Our monthly e-newsletter now has 2,400 subscribers.

1. **Creative Future** www.creativefuture.org.uk -Over 36,000 visitors in 2015-16 - a **66% increase on 2014-15 figures** - 77% new visitors, 23% return visitors.
2. **Impact Art Fair** www.impact-art-fair.org.uk - 150 images
3. **Tight Modern** www.tightmodern.org.uk - 270 images
4. **Creative Future Literary Awards** www.cfliteraryawards.org.uk, up to 5000 unique visits per month

The Creative Future newsletter is sent out monthly to 2400+ people packed with latest news and opportunities.

We also send out a monthly Creative Future Literary Awards newsletter to 1600+ people and will be soon sending out regular Tight Modern newsletters.

2. Workshop Programme

Between April 2015-March 2016 we delivered:

- 38 courses totaling 317 hours
- to 313 individual participants
- delivered at 20 venues across 9 locations including: Birmingham, Brighton, Crawley, Horsham, London, Newcastle, Plymouth, Preston & Worthing.
- Courses ranged from entry level art and writing workshops to 'How to Organise an Exhibition', 'How to Use Social Media to promote yourself', 'How to Build Your Own website' & 'Reading Your Work in Public'

New partnerships were formed as Sussex Recovery College and Brighton & Hove Recovery College commissioned workshops, and Creative Future Literary Awards supporting workshops were delivered in Plymouth, Preston, Newcastle and London alongside regional writer development agencies.

Since the end of funding from BLF Reaching Communities in March 2015 our workshop programme has contracted with fewer entry level art and writing drop in workshops across Sussex. Funding from the Arts Council and the People's Health Trust enabled us to continue to deliver professional development workshops in the Brighton area with drop in workshops in Horsham, Worthing and Crawley made possible with local authority funds.

We are actively seeking new course/workshop commissions and alternative grants but despite consistent and strenuous efforts we have yet to secure stable continuing funds for our workshop programme and as a consequence this aspect of our services will be reduced in 2016-17. It appears that for arts based funders our work is seen as too community based (despite its proven quality) whilst for social care funders, arts is seen as low priority (despite increasing evidence of health and well-being via creative work).

On a more positive note, as our national showcases grow we are providing more supporting workshops for these events which are taking our workshops all over the country. We have also secured money from the BUPA UK Foundation to run creative courses at Sussex Recovery Colleges in 2016-17 and secured commissions to run workshops & courses at the Brighton and Hove Recovery College in 2016-17. The Recovery Colleges offer mental health recovery-focused courses to those living with mental health issues.

"Creative Future is my place really. They have a remarkable ability really to set you free! I do find Creative Future amazing because they work on a highly professional level which I appreciate very much. But within that framework, they have this unique understanding of what needs to be achieved. They give time, they are unhurried, they can listen, they respect me, they inspire, they encourage! That's where I go for my writing, the only place I come to really for my creative needs. Any of their courses that I can partake in, I will make every effort to go to. These are the people that help me."

Mary, writing group participant

"Six weeks of this class was better than a year of therapy!"

Paul, writing course participant

"On a Friday morning I'm actually out now teaching art and craft. I was already creative anyway but the things that I've learned here have helped me to not just be a carer but actually start to do some work, to go out and teach others! It's now giving them that lease of life that I've been given here."

Shelley, art workshop participant

Workshop feedback

85% of our service users reported increased *skills, wellbeing & confidence*

*Day care for people with mental health problems costs £4,500 per person p.a. (PSSRU).
Mental health problems costs the UK £77 billion p.a. (OPDM)*

75% felt attending workshops *reduced their isolation*

1 in 6 Brighton & Hove residents has a life limiting long term health problem or disability

72% reported our services were very or significantly *helpful in their mental health recovery*—vs. **34%** for medication

Antidepressant prescriptions rose 95% from 1998-2008, costing £300 million p.a. (Mental Health Foundation)

68% felt engaging in Creative Future activities *helped manage their mental health issue*

Creative expression has been widely shown to improve mental health recovery (Qualitative Research in Arts & Mental Health, ed. Stickley, 2012).

56% said they now *believe in themselves*

The local suicide rate is second only to road deaths/injuries of worst health indicators across England (2015 East Sussex Health Profile)

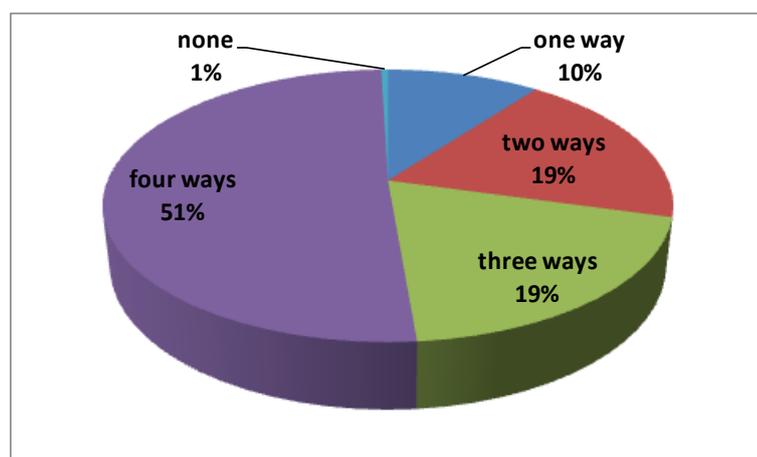
34% went on to exhibit *or publish* their work

Research on NHS 'arts on prescription' programmes shows the most successful offer progression routes and are led by practising artists (Arts on prescription, Bungay, 2010)

Activity impact on mental health & well-being

Our services enable participants to engage in four of the NHS' recommended 'Five Ways to Wellbeing' i.e.: 1. **Connect** - engaging with others, 2. **Take Notice** - reflecting on experiences, 3. **Keep Learning** - learning a skill & 4. **Give** - being a volunteer. These 'ways' or strategies help develop emotional resilience that enables participants to better manage their mental health problems.

Workshop participants were asked to tick how many ways of the NHS' 'ways to wellbeing' the Creative Future activity helped with, their response was:



99% declared that Creative Future activity helped them with 'ways to wellbeing' improving their mental health resilience and their ability to better manage their mental health problems. This is far better than we predicted.

Poor mental health is consistently associated with unemployment, lower education and low income (Social Prescribing for Mental Health, Friedli et al.2009)

Mentoring Programme

Seven artists and five writers were mentored during 2015-16 (making a total of 114 mentored since 2007). These places were paid via the Arts Council and the Peoples Health Trust (ring-fenced for people living in the North Laines area of Brighton). Personal successes for mentees included:

- being exhibited in commercial galleries and public exhibitions such as at Brighton and Hove Wellbeing Centre & Sanctuary Housing North Road Offices
- selling artwork
- volunteering
- earning income from being a peer trainer for Sussex Recovery College
- being published on the Creative Future website

A further 4 mentoring places were secured for our service users via other organisations (The Literary Consultancy and New Writing South) as a result of partnerships developed via the Creative Future Literary Awards.

“They’ve been immensely positive and they’re very patient people. I’m starting a BA course next month! That was my plan when I was eighteen but I basically went off the rails. It’s taken thirty-five years of pretty troubled life to come all this way round and now I’m doing what I wanted to do then. It feels so good and if it weren’t for people like them, I wouldn’t even be here today, I’d be buried.”

-mentoring programme participant



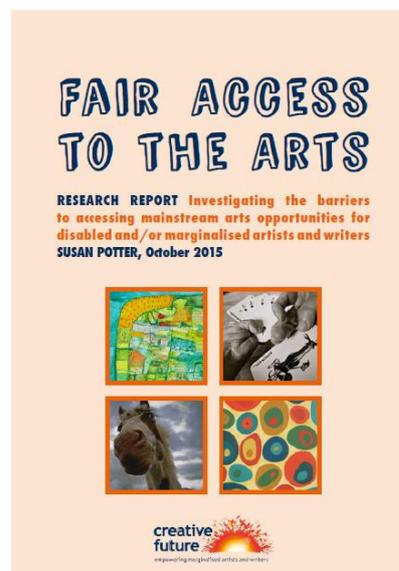
Untitled
Robyn Forman

Fair Access to Arts Research

Investigating the barriers to accessing mainstream arts opportunities for disabled and/or marginalised artists and writers by Susan Potter gathers evidence from 500 artists, via 120 arts organisations, focus groups, case studies and stakeholder interviews. Partner organisations that contributed to the study included: Fabrica, Photoworks, The Towner Gallery, Pallant House Gallery, Project Art Works and New Writing South.

Findings include:

- Though 50% of respondents had been exhibited or published and 37% had volunteered for an arts organisation in the last 6 months, only 4% had secured employment with an arts organisation.
- Stated barriers to participation included *'coming from a working class background'* & *'other people's attitudes & unwillingness to commit to disability inclusion'*
- 29% of respondents said 'admission costs are always an issue'
- 20% of respondents quoted 'lack of confidence' as a barrier
- Respondents wanted increased access to information, improved physical access, financial support, an acceptance of diversity and support with selling, exhibiting & publishing work.



Report recommendations include:

- Arts organisations to review programmes, offer longer term programmes with increased engagement and professional development opportunities.
- The arts sector to expose audiences to greater diversity, pilot an 'art pass' for marginalised groups and co-ordinate information and share good practice.
- The Arts Council to consult with DWP to review Work Capability Assessment, improve guidelines for DWP staff, review funding for organisations working with marginalised artists and provide funding and development support for marginalised artists.

The research recommendations were presented to;

- Arts Council Diversity staff - Ellie Stout & Amy Vaughan
- 'Things to do before we die' Arts Council conference, British Museum, Dec 2015
- Brighton & Hove Arts Commission December 2015
- Disseminated to 300+ organisations. Downloaded over 200 times from the Creative Future website (<http://bit.ly/1ldCiyA>)

As a result of this research, Creative Future not only has clear evidence of the barriers marginalised artists and writers face but also clear recommendations to follow, from those that can be implemented at an organisational level and sector level to strategic, funders and governmental level.

Creative Future is moving forward with these recommendations, discussing with the research partners and others how future joint working can reduce barriers and increase opportunities for marginalised artists & writers.

Social Return on Investment, 2015-16

- We engaged 672 socially excluded artists and writers on an income of £174,449. Of this income £38,134 is restricted for work in 2016-17; therefore the 2015-16 budget was £136,315.
- **10% of those we have worked with this year (66 people) went onto positive destinations** (further courses, mentoring or volunteering) purely as a result of engaging with Creative Future.
- Of those that attend our workshops, **16% moved onto positive destinations.**

The average cost per 18-24 year old not in education, employment or training per year is £4528¹. By moving 66 individuals into positive destinations, **Creative Future has saved the public purse £298,848.**

The cost of moving people out of long-term unemployment, and into education or training via Creative Future is £2065 per person per year.

This is over 2 times more cost effective per person.

For every £1 invested into Creative Future this year, the social return on the investment was worth £2.19



Boxer 2
Enrique Garde-Martin

¹ Cabinet Office. (2014). *Unit Cost Database*. Available: http://data.gov.uk/sib_knowledge_box/toolkit?utm_source=NCVO_PSDNbulletin_Feb2014&utm_medium=email&utm_campaign=NCVO_PSDNbulletin_Feb2014. Last accessed 16th April 2014

ABOUT US

Organisation & Governance

The organization employed 5 part time staff (3 FTE) & contracted 20 freelancers as event managers, tutors, mentors, graphic designers etc. during 2015-16:

Staff

Dominique De-Light - Director (3 days/week)

Matt Freidson - Operations & Programme Manager (3 days/week)

Fergus Evans - Creative Future Literary Awards (CFLA) Project Manager (3 days/week)

Niamh Hicks - Administrator & Volunteer Co-ordinator (4 days/week)

Eva Spaolonzi - Office Assistant (2 days/week) / Administrator cover (Feb-Mar)

Freelancers included:

Communications Assistant (8 hours per week, Feb-Mar)

Finance Officer (4 hours per week)

CFLA Event Manager

18 Tutors & Mentors



Rock of Ages
Maria Kuipers

An Advisory Panel of five service users input and feedback on Creative Future's activities and a member sits on the Creative Future's board. We currently have 25 active volunteers, many of whom are also service users.

The board saw the following changes: Victoria Bantock (Trustee) and James Marshall (Advisor) stepped down and were replaced by Chris Hibberd and Jenni Lewin-Turner, both Advisors. Patrick Morrison became a trustee. The board meets every three months and consists of:

- **Colin Campbell:** (Trustee) Architect and previously Operations Director for the 3rd largest architectural business in the UK, experienced in project management, fundraising & private sector contracts.
- **Esther Freeman:** (Trustee) Art and Craft Manager at Blind Veterans UK (formerly St Dunstan's). Previously an arts facilitator who has worked with the Royal Bethlem Hospital, Pupil Referral Units, Children Psychiatric wards and Whitworth Art Gallery.
- **Patrick Morrison:** (Trustee) is a brand consultant and independent creative director focusing on corporate communications. For more about his work, see www.patrickmorrison.co.uk.
- **Linda Salway:** (Advisor) Head of Creative Arts Development at Eastbourne College, experienced arts manager, fundraiser, project manager and sponsorship raiser.
- **Jenni Lewin-Turner:** (Advisor) Arts Consultant and founding director of Urban Flo Productions (www.urbanflo.com).
- **Chris Hibberd:** (Advisor) An accountant and manager with 15 years' experience in the Public and Third Sector. He is a Financial Analyst for Sense, a national deaf blind charity. Chris also writes about the arts.

Our current patrons are **Lemn Sissay**, award winning poet and playwright and recently appointed as Chancellor of Manchester University, **Alison Lapper**, artist and **Marc Steene**, Director, Pallant House Gallery

Objectives, Vision, Mission & Aims

Objectives as listed in our governing documents are:

“To promote social inclusion for the public benefit by working with people who are socially excluded on the grounds of their

- Mental ill health, physical ill health, learning disability, substance abuse or dependency including alcohol and drugs, homelessness, long term unemployment & history of criminal offending - relieving the needs of those who are socially excluded and assisting them to integrate into society in particular but not exclusively by providing mentoring and training to develop their artistic talents.”

Our vision & mission, with aims redefined during 2015 as a result of our new organizational strategy, are:

Vision

To create an environment in which talented socially excluded artists/writers have equal access and opportunities in the professional arts sector.

Mission

Creative Future exists to nurture marginalised artists/ writers and their creative development, leading them to high quality professional creative practice. We provide skills training and support, exhibiting, publishing and promotion opportunities to individuals by offering access to the arts and encouraging creative development.

Aims:

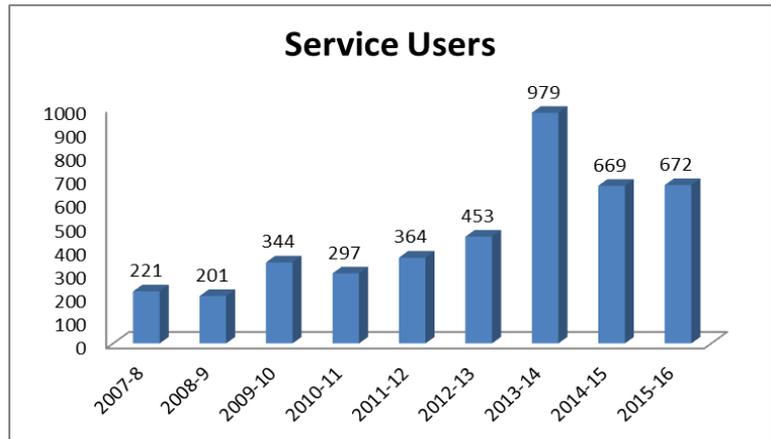
1. Creative Future inspires aspiration and artistic excellence amongst marginalised artists and writers - same as 2011
2. Creative Future bridges the gap between community arts and the professional arts sector nationwide - modified since 2011.
3. Creative Future works towards reintegrating marginalised artists/writers through their creative work via a variety of pathways - modified since 2011
4. Creative Future maximises audiences for marginalised artists’/writers’ work, challenging public perceptions - same as 2011
5. Creative Future provides professional opportunities to talented individuals via training, mentoring, showcasing, volunteering and paid work - modified since 2011
6. Creative Future encourages talented individuals to use their creative talents to increase their confidence to enable them to re-engage in economic activity - same as 2011
7. Creative Future aims to break down barriers for marginalised artists and writers by providing training, consultancy and brokering services - new since 2011.
8. Creative Future is an advocate for marginalised artists and writers and as such it contributes and supports research that provides a strong evidence base for strategy and policy making - new since 2011



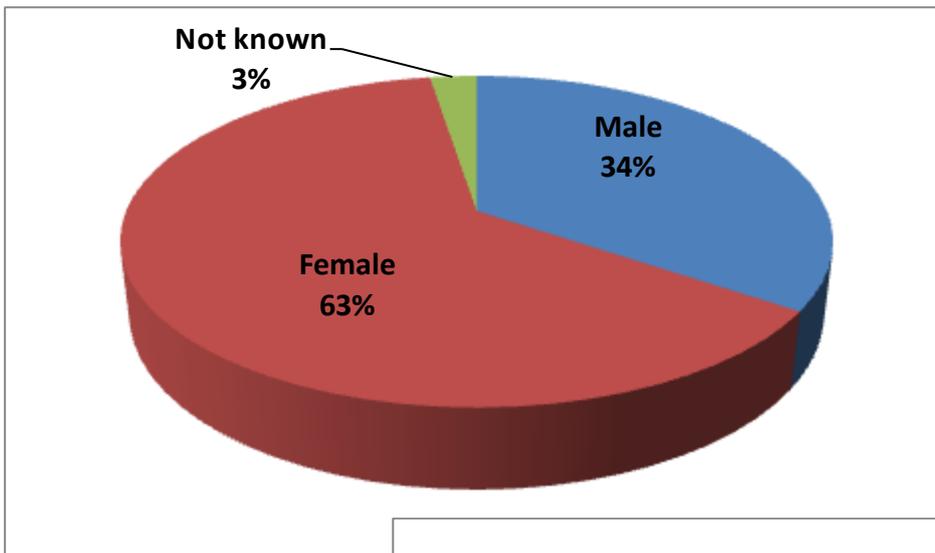
Our Service Users

Since 2007 we have worked with **3838+ marginalised adults**. During 2015-2016 we engaged **672**.

There has been an upward trend in service user engagement, with spikes in 2013 when we held both the Impact Art Fair and the Creative Future Literary Awards. As more people engage in the visual arts showcases (the Tight Modern and the Impact Art Fair) the numbers engaged in these years tend to be higher. **From 2016, the Tight Modern and the Literary Awards will be held annually so we expect numbers to be @ 600+ people engaged per year.** As the events become better known we expect these participant numbers to increase.

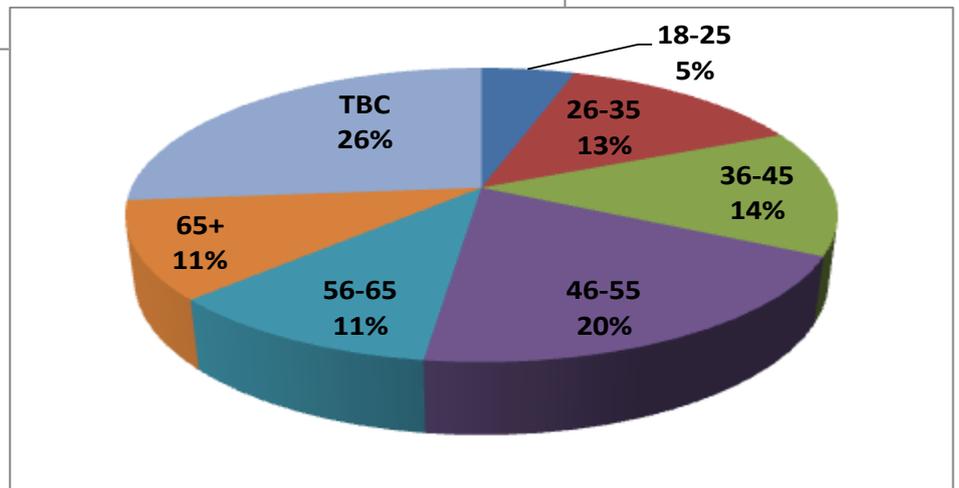


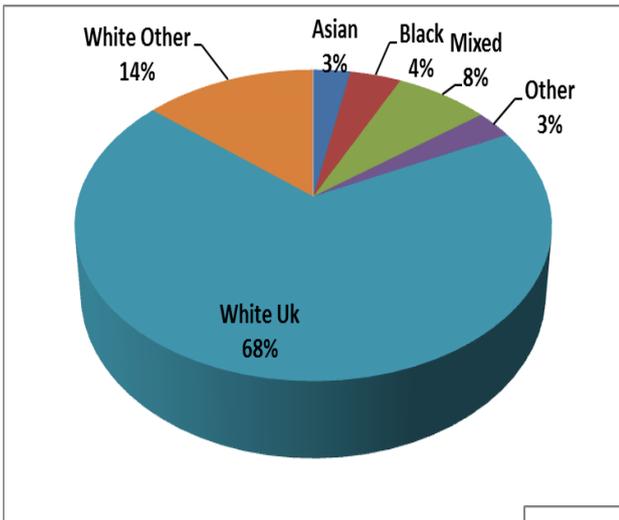
We try to capture as much data as possible; however if engagement is via entry submission forms or when advice is given over the phone, it is inappropriate to ask for too much personal information. When we do ask, some prefer not to disclose information. This is represented as 'not known' or 'TBC' on the following charts.



We are increasingly working with **more women**; this could be because in austere times women tend to be more affected economically than men. Women experience more mental ill health than men and are more likely to be carers and/or long term unemployed.

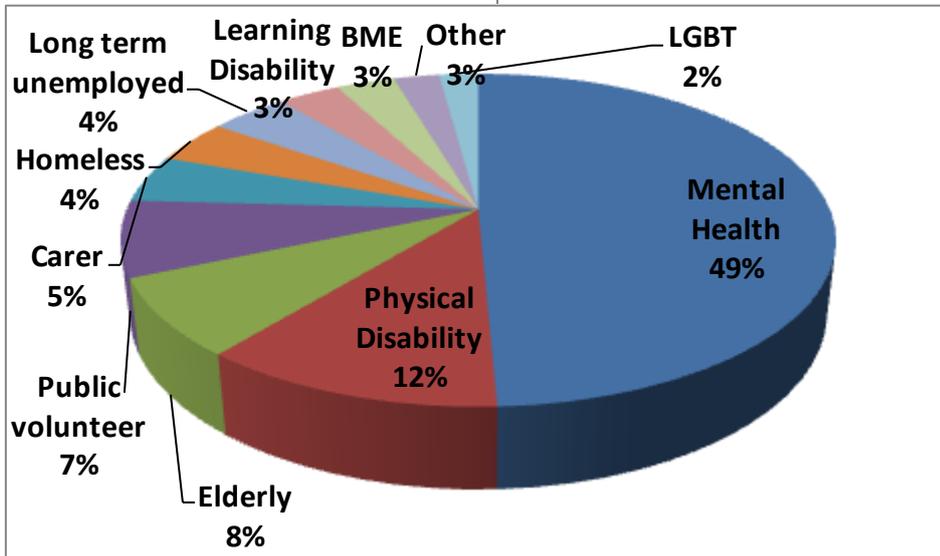
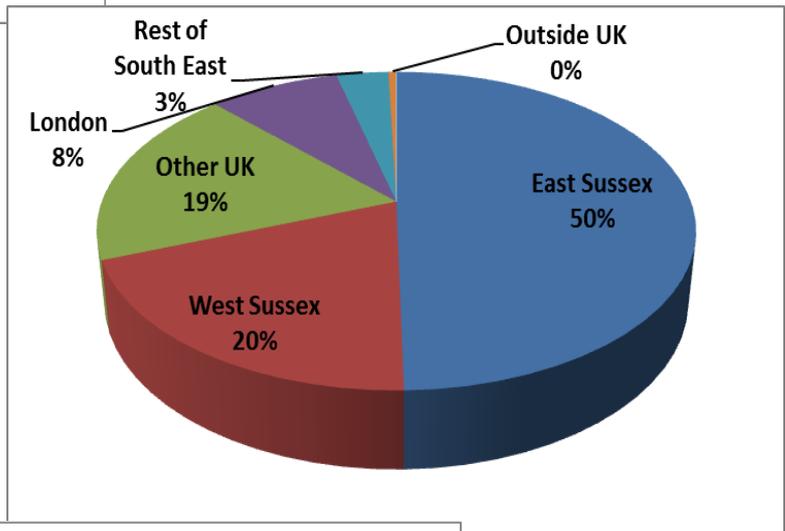
Age wise we continue to work with similar percentages across age groups with the majority aged between 26-65.





Of the 40% of service users who reported their ethnicities, the majority identify as White British. However there is an **increased representation of other ethnicities on previous years**, most notably amongst those identifying as ‘mixed ethnicity’. Participant ethnicity is far more diverse amongst participants of our national workshop programme linked to our national showcases. As a result we are looking into this more closely to try and replicate this diversity across our services.

Of the 88% of service users that reported their location the vast majority (70%) came from Sussex. However, with the growth of our national showcase events this has led to an **increasing number of service users from outside the South East (19%)** - a growth of 10% on 2014-15 figures.



Of the 85% of service users reporting their issue of marginalisation, most identified as having **mental health issues**. 32% declared they had more than two issues of marginalisation, whilst 7% declared they had three or more - though

anecdotally we know the proportion is far higher than this. **The vast majority (@ 80%) of our service users are in receipt of benefits.**

We have more than doubled the number of LGBT and BME identifying service users in the last year. Other client groups that have increased are carers, long term unemployed, those who are homeless and the elderly.

The ‘Public’ category are members of the public who volunteer, attend some workshops & who we have given advice to.

Case study

Ruth suffers from depression and severe anxiety. In the past she has been hospitalized for substance misuse related psychosis. Ruth was referred to the Creative Future mentoring programme by her CPN. Since being on the programme her work has been published on the website, exhibited and she has developed her own blog. At the beginning of the programme Ruth couldn't speak on the telephone and needed to be accompanied when outside. As a result of the programme, Ruth rebuilt her portfolio, regained her confidence and secured a part time job. She is now studying for an art degree at Northbrook College.

What people say about us

"Because of the scheme, I have been able to take a huge step forward in what has meaning in my life that was completely absent before. [Creative Future] has given me an ongoing purpose that I can follow despite my health difficulties."

RL - Mentoring programme participant

"Creative Future makes a truly outstanding impact for marginalised people, creating positive change for local people facing extreme difficulties and disadvantage."

-Paula Murray, Assistant Chief Executive, Brighton & Hove City Council



The Last Supper
Kristina Veasey

Partnership Working

Since inception Creative Future has worked with over **118 organisations**, with a **40% increase** on 2014-15. We continued to deepen relationships with organisations we already work with: for example, New Writing South were instrumental in developing the Creative Future Literary Awards (CFLA) and helped us to reach out to other regional writers' agencies to roll out our national workshop programme for the 2015 awards.

We have also developed partnerships with Sussex Recovery College and Brighton & Hove Recovery College to deliver workshops and opportunities to their students.



Guides

Paul Bellingham

The Fair Access to Arts research conducted in 2015 extended our partnerships further. We worked closely with 6 Arts Council National Portfolio Organisations (NPOs), some for the first time: Fabrica, Project Art Works, Photoworks, The Towner, Pallant House Gallery and New Writing South to identify barriers marginalised artists and writers face when accessing mainstream opportunities.

This research, including an e-survey, focus groups and individual interviews, was advertised and responded to by **120 organisations and 500 individuals nationwide**. A copy of the final research report has been sent to organisations that participated and this has further deepened partnerships and raised Creative Future's profile considerably.

CF's Director, Dominique De-Light, was asked to present the research findings to the Arts Council, an Arts Council conference to South East arts organisations, and the Brighton & Hove Arts & Cultural Industries Commission.

We work with **100+ organisations** regularly, who refer service users, provide workshop venues, exhibition space, in kind or funding support. We are proud of our abilities to create partnerships and broker new joint working between arts and social care organisations, providing new arts opportunities to marginalised people and bringing new audiences and participants to established arts organisations.

Some of those we work with include:

Arts	Social care/NHS	Public sector/Third sector
New Writing South Outside In & Pallant House Gallery, Chichester The Bethlem Gallery, London Spread the Word Writing West Midlands New Writing North	South London and Maudsley NHS Trust Sussex Partnership Trust Sussex Recovery College B&H Recovery College CAPITAL, Bognor Regis Langley Green Hospital	Brighton and Hove Library Services Brighton & Hove City Council Brighton Museum & Art Gallery Southdown Housing Association Sanctuary Housing Association

WHAT NEXT?

Demand for Creative Future's services continues to increase. As our profile rises and the national flagship events grow in stature, more service users are accessing our services. With the release of our Fair Access to Arts research and our growing profile, Creative Future's expertise is in demand by other arts organisations, who are looking to engage more marginalised people as audience, artists and participants.

As Creative Future is increasingly required to deliver more services and act as a broker between marginalised communities and mainstream arts organisations we are continually looking at new ways to diversify income streams. Securing funding is increasingly competitive with arts activities often seen as lower priority. As a result we have secured funding to focus on organisational development in 2016-17 to ensure the organisation is financially robust in years to come.



Rangi & Papa
Moontain

Organisational Development

The Fair Access to Arts research recommendations prompted a review of our organisational strategy, resulting in a new five year strategy which incorporates service users' desires, lessons learnt from the expansion of our national flagship events and the changing funding climate.

Overall aim: to maintain focus on artistic excellence and be a bridging organisation for artists/writers development from amateur to professional, but also a bridge for arts organisations to help access marginalised people.

Short term - next 1-2 years

- follow up on research recommendations
- Increase offer to mid-career artists/writers
- Increase working in partnership to offer more opportunities to marginalised artists/writers
- Increase paid opportunities for marginalised writers/artists
- Move to larger office space to keep up with growing staff/volunteer levels.

Medium term - 2-3 years

- Offer training/consultancy/broker service to other arts organisations to help increase their diversity in programming, audiences, workforce & leadership
- Development of staff to include dedicated Development Manager, Literature Development Manager, Visual Arts Manager

Long term - 3-5 years

- Establish national hubs--a Creative Future representative working in partnership with National Portfolio Organisations to increase diversity in the arts nationally.

Sustainability

With funding from traditional sources such as the Arts Council and Reaching Communities looking to decrease, we are seeking to secure more funds from trusts and foundations, sponsorship and donations. To develop this we employed Matt Freidson as our Operations & Programme Manager. Matt is a highly experienced fundraiser who has raised over £8 million during 10 years for other community development organisations.

As well as traditional funding sources we have created commissioning packs for our workshops and events and are increasingly being commissioned to deliver these. We also secured a contract with Sanctuary Housing Association to work with their clients and we hope to do more of this type of work in future. We're also negotiating with Art Republic to sell our artists' work, which will raise income for both individual artists and the organization. We hope to secure major sponsors for our two flagship events within the next three years. Raising funds for our workshop and mentoring programmes continues to be a challenge and we are finding we have to apply to more places and for smaller amounts to keep these activities going.

We have secured funds from the Local Sustainability Fund (LSF) and have applied to the Arts Council Elevate fund for organisational development to diversify income, strengthen services and widen partnerships. The LSF grant will also enable us to review evaluation procedures, office systems and Social Return on Investment to ensure we are as cost efficient and evidencing our impact as effectively as possible.

Strategic & Policy Work

Creative Future's Director is increasingly asked to provide advice or contribute to strategic meetings and events, such as a House of Lords debate, (part of the Anxiety Festival) and as speaker at the 'Things to do before we die' Arts Council conference on diversity. In light of these increased requests, Creative Future is repositioning itself to be a more strategic organisation, aiming to influence local, regional and national bodies. Creative Future's latest Grant for the Arts award from the Arts Council reflects this shift - the Fair Access to the Arts project researched barriers marginalised artists and writers face when accessing mainstream arts opportunities and involved working with regional National Portfolio Organisations in planning ways to overcome them.

To reflect this change we have used our board's expertise to redesign our website and communication strategy, rebranding ourselves to more fully reflect our increasing strategic influence.

Flagship Events

We are now focusing on two annual flagship events - the Creative Future Literary Awards and the Tight Modern.

The Tight Modern is easily portable, popular and is already securing regular commissions from Councils and Library services. The Literary Awards are unique for celebrating marginalised writers and as such is increasing their profile rapidly in the literature sector.

We are working on increasing the profile of these national events, attracting sponsorship and commissions to ensure their sustainability.

Priorities for 2016-17

Along with delivering our services and events we want to:

1. **Secure funding for 2017 and beyond.**

Funds are in place to deliver some of our services in 2016-17, and although we have secured support from the BUPA UK Foundation to deliver entry-level courses across Sussex Recovery College sites, we are still seeking funding for other entry-level workshops. The mentoring programme has been greatly reduced from 15 places to 4 whilst increased staff numbers to deal with events is putting enormous pressure on office space. Whilst we have been highly successful in securing funding for organisational development in 2016-17 we are still struggling to find funds for our core services.



Blue
Liz Atkins

- ### 2. **Find alternative sources of income.** As a consequence of reduced funds for core services we continue to build on securing alternative income streams such as commissions and contracts. We will also apply to the Arts Council to be part of the next National Portfolio Organisation round.
- ### 3. **To continue raising funds so the flagship events can occur annually,** with increasing emphasis on sponsorship, donations and commissions of these events.

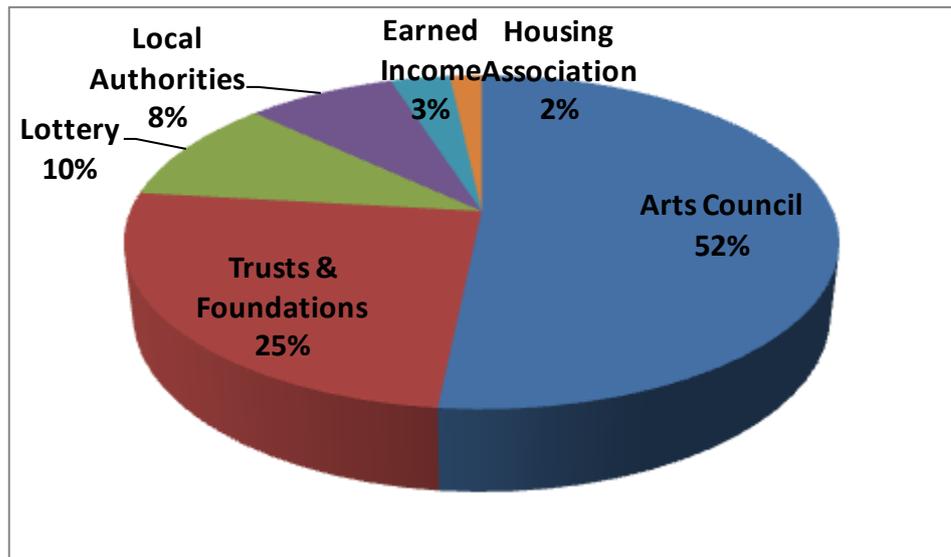
Plans for the future

As well as continuing our core services, we're excited about implementing the recommendations from our recent research into the barriers that marginalised artists and writers face when accessing mainstream arts opportunities. Ideas that we are currently discussing with regional Arts Council funded National Portfolio Organisations are:

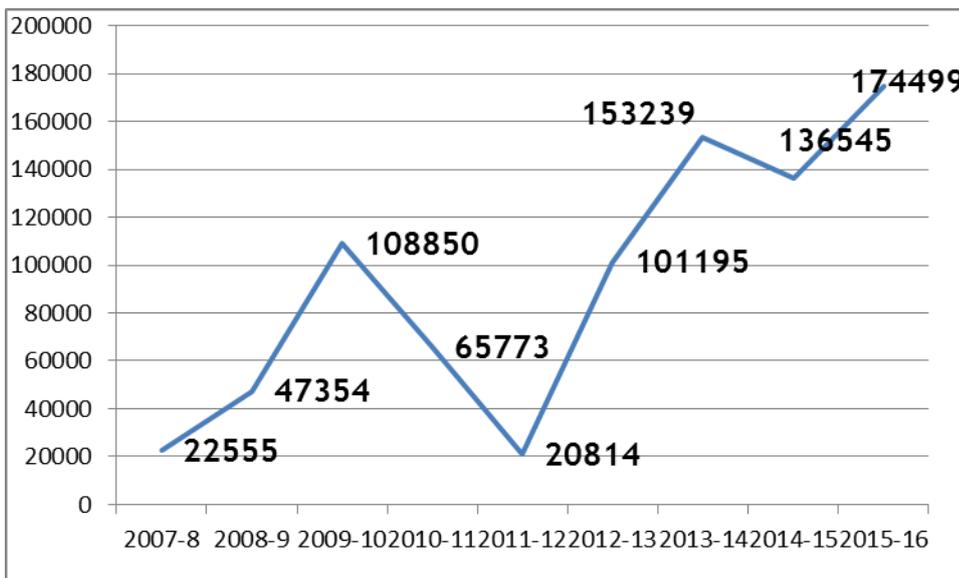
- **Culture Buddies** - many of our service users wish to engage in cultural activities but are too anxious/scared/intimidated to do this by themselves. We are looking into creating a 'Culture Buddies' scheme where trained 'Culture Buddies' will support marginalised people to engage with cultural activities.
- **Art Pass** - a centralized scheme where marginalised people can register for an Art Pass that provides them discounted access to events/exhibitions/workshops without having to prove their marginalisation each time, thereby reducing barriers to access, embarrassment and inconvenience. We will also encourage increased and more standardised concessionary rates across the arts/culture sector.
- **National CF outposts** - we wish to establish national CF outposts to help broker relationships between marginalised artists/writers & regional writers/artist development agencies - this is a direct result of our national events programme and their supporting workshops which led to calls from marginalised writers/artists outside our region for more support.

Finances

In 2015-16, the Arts Council became Creative Future's biggest funder through a variety of grants through Grants for the Arts. Money secured via trusts and foundations (via Joseph Levy Foundation, Lloyds Bank Foundation, Goldsmiths Company and the BUPA UK



Foundation) increased by 16% whilst Lottery funding (via the People's Health Trust) decreased by 37%. Local authorities funding (from Brighton & Hove, West Sussex County Council and Crawley Borough Council) increased by 7% whilst earned income decreased by 6% and Housing Association income (via Sanctuary Housing) stayed the same.



The figure for 2015-16 is an estimate and includes funds secured for activity to be delivered in 2016-17.

We have maintained income in 2015-16 despite two large grants (Arts Council & Reaching Communities) ending in March 2015. We have also diversified our

income streams with increased revenues from local authorities and trusts and foundations. We are working on improving income during 2016-17 to enable organisational expansion to meet service user demand, deliver two national annual showcases and a move to a larger office.

Creative Future has enough funds to pay all staff and deliver two national events and a reduced workshop and mentoring programme for 2016-17. These funds have been secured from: Arts Council England, Lloyds Bank Foundation, Crawley Borough Council, West Sussex County Council, Vision, Redbridge Culture and Leisure, St Helens' County Council, the Henry Smith Charity, the Goldsmiths Company, the Local Sustainability Fund

and BUPA UK Foundation.

Reserves are currently approximately £24,107 - slightly less than the three months' wages and redundancy requirements as CF reserve policy dictates. With an increasing workforce, reserves will have to increase to meet reserve policy requirements.



African Head
Tiye Barika

We are very proud that Creative Future continues to 'punch above its weight' and to be an advocate for marginalised artists and writers. In times of austerity, increasing numbers of people are being marginalised both economically and as a result of increasing health and social challenges. It is more important than ever that we continue to promote our artists and writers' great work and challenge stereotypes of what marginalised people can create and are capable of. With the Arts Council's 'Creative Case for Diversity' hot on the arts sector's agenda we feel we are ideally placed to be the broker for artists and arts organisations to increase diversity in the sector and promote marginalised artists' work.

We have a highly talented and committed staff team with great ideas to support marginalised artists and writers for years to come. We hope that we will continue to secure support to continue this important work which benefits not just marginalised people but society as a whole.

Dominique De-Light
Director
April 2016