

Distant Voices

Migrant workers, representation and the arts



'Mirka's Story' New Perspectives Theatre Company Autumn 2007

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'Distant Voices' Migrant workers, representation and the arts: Seminar Report
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1 INTRODUCTION

This document summarises the presentations and key discussions arising from this seminar and is available to download from the Culture East Midlands Rural Culture Website at www.ruralculture-em.org and the Making the Connection Website at www.makingtheconnections.info

1.1 Background

This seminar was co-hosted by Culture East Midlands and Making the Connections; Arts, Migration and Diaspora Regional Network. The aim of the seminar was to look at how the arts and culture can represent the views and experiences of migrant workers within the broader context of relationships between culture, identity and migration.

A recent TUC report (2007) concluded that *'the important point for British debates is that immigration does not have a negative impact: overall levels of employment and wages are slightly higher as a result of immigration, and migrant workers pay more in taxes than the value of the public services they receive'*.

In these debates, however, the voices of migrants are normally mediated by others; journalists, politicians, advocacy groups, networks and academic researchers. Moreover, these representations tend to focus upon the 'economics' of migration and debates around the costs and benefits to the host nation or communities.

Yet culture is an essential element of people's identity with a complex influence on many aspects of migration, from the choice of destination to reception, integration and hybridization. At a more basic level, new residents bring new skills, interests and needs that cultural providers in the public and private sectors should take account of. Migrant workers and their families are service users and consumers and important steps have been taken in recent years to meet their needs by the region's cultural and education organisations.

Case studies, drama, film and narratives were presented by a range of organisations that research and work with migrant workers, in the context of EMDA's research into the contribution of migrant workers to the regional economy.

2 MORNING PRESENTATIONS

2.1 Migrant workers and the regional economy, Craig Bickerton, Principal Economist, East Midlands Development Agency (EMDA)

Craig reported on the research undertaken by EMDA on migrant workers in the East Midlands. He explained that it was undertaken following a request from EMDA's board in June 2006 to examine the economic contribution of migrant workers to the region. The Institute for Employment Research at the University of Warwick were commissioned and the findings were reported to the board in February 2007. Craig gave an outline of the findings of the report.

Headlines

- Migrant workers are those who come to the UK principally for economic reasons- in employment with very few claiming benefits
- 8% of working age population in the region born outside the UK
- Migrants contributed 9.6% of regional gross value added in 2005

Origins of Migrant Workers

- Largest share of migrants is still from the New Commonwealth (e.g. India, Pakistan)
- Migrants from EU A8 (countries that became members in 2004) account for a larger share in the East Midlands than nationally
- Share of migrants from A8 countries is growing

Employment

- Migrant workers tend to be concentrated in certain sectors
- In 2005 around 60% of migrant labour was employed in just five sectors
- A8 countries alone tend to have a different distribution
- Greater concentration of employment in Agriculture and Food Processing
- Migrant labour concentrated in both high and low skill extremes of the labour market
- Professionals in Health, ICT and Education make up a large proportion of work permit registrations
- A8 worker registrations skewed towards low skilled operative and elementary occupations
- Evidence points to under-employment of well qualified migrants

Labour Market Impact

- No evidence that migrant labour dampens wage growth
- No significantly greater likelihood of a UK born worker becoming unemployed since 2004
- However in some locations and sectors there may be some displacement of low or unskilled UK workers
- Causal links cannot be established

Policy Implications

- Migrant workers not excluded from the labour market but do work in lower skilled jobs
- Also more likely to have higher level qualifications
- Opportunity to utilise these skills and improve business performance
- Need to mitigate against any potential adverse impact

Conclusions

The results of the research disproved some of the negative generalisations that were often featured in the media about the effect on local economy and job markets as a result of the movement in of migrant workers. The movement in of workers from overseas does not for example have a generally detrimental effect on opportunities for native workers. There is some 'displacement' of local workers in certain sectors, but on the whole, the wage growth of the sectors with a large percentage of migrant workers is higher than the national average.

Other information about migrant workers was shown to be far more complex and subtle than is often reported. The EMDA research discovered that in 2006, 40% of migrant workers employed in the hospitality industry were qualified to degree level and above, thus showing that many migrant workers are being underemployed and underused. Remittances being sent 'home' were another positive outcome of migrant workers being employed in the UK; boosting other economies and providing for a wider group of people. These remittances could have a wider effect on the opportunities open to families living in their home countries.

One of the other interesting points illuminated by the statistics was that the range of jobs available in the East Midlands was the main reason why a relatively large number of migrant workers had chosen to move there. Equally, Craig pointed out that there were parts of the East Midlands with very few opportunities for migrant workers.

The report is available to download from www.emintelligence.com

2.2 Nic Millington, Rural Media Company

Introduction to the company

The Rural Media Company was set up in 1992 and since then has completed many film and media projects with a range of community groups. They are aware that the processes involved in creating a film and the experience of taking part in them can have a positive effect on participants and strive to produce high quality films that are authentic representations of the people involved. Aware that the media do not always respond to rural 'stories', they aim to maintain their integrity whilst also brokering communication deals with the media.

They have run projects that have dealt with poverty (they worked with Bristol University Poverty Studies department and used information gathered during the project to feed back into the policy sector) and homophobia in rural areas as well as migrant workers. The rural media company offers its specialty skills and equipment when running a project, but the community or group involved will determine the direction of the project and all learn to carry out the filming, recording and writing themselves.

The Rural Media Company has run two projects that have involved migrant workers.

Migrant Stories

Migrant Stories is an action research project that focused on six Herefordshire villages where there are hundreds of migrant workers from Russia, Lithuania, Bulgaria, Poland, the Czech Republic and the Ukraine. The aim was to help develop communication and relationships within the diverse population and ultimately strengthen the community. The project met with migrant workers and, using microphones, laptops, scanners and photos, participants recorded their own two-minute story. These short stories were shared with other community groups and villagers and provided a trigger for starting up relationships between migrant workers and their community. Language classes, games days, days out and dance workshops have taken place since the project and lots of the participants from the villages have recorded their own stories of the project, talking of the friends they have made, the new things they have learn how they feel their lives have been enriched by taking part in the project.

Crafta Webb

The second project is Crafta Webb, a collaborative film project carried out in the villages surrounding the deserted site of the village Crafta Webb. The village was known to be a squatter village for migrants from lots of different places. Over a hundred people were brought together by the Rural Media Company and through the project they

learnt about the lost village and the people who lived there, and also examined their own thoughts about home, place and community. As a group they produced a film starring local people that focuses on the lives of a few members of the Crafta Webb community. The film concluded with nearly one hundred people in full Victorian costume re-inhabiting the field where the village once stood. There were five other documentaries produced by local people as a result of the training workshops that the Company led, the local school got involved and the infant pupils produced an animation and money has been raised locally so that the equipment can stay in the community for future projects.

The film brought together migrant workers, the farming community, retired villagers and commuters who worked outside of the area and will be premiered at the Hay Festival in 2008. There were six months of discussions that took place before the project could go ahead, but as a result everyone was able to tell their own story. Nic sees the Rural Media Company as being at the other end of the scale to EMDA and understands the social agenda surrounding migrant worker issues. The projects run by the Rural Media Company not only provide a space for diverse communities to get to know each other's stories, work together and ultimately build relationships, they also result in authentic and personal accounts that can be communicated to the wider world through the media.

2.3 Discussion

The discussion centred on how it was best to go about setting up effective projects to begin to change and educate rural communities with diversifying populations; (diversity was understood in the broadest sense of the word to include age, ethnicity, culture, social background, sexuality and so on). It was noted that there seemed to be fewer statutory organisations in rural areas able to assist in combating homophobia and racism within communities. It was felt there was a misrepresentation of rural communities as predominantly conservative and white and that the continued representation of this stereotype in the media only reinforced prejudice both from outside and within the communities. Those buying in to this stereotype feel the need to maintain it by making it difficult for change to happen.

Some people felt that community organisations were still best placed to intervene in these areas and whilst it was important to inform policy makers and funders effectively, work would be better targeted if funding was directed to community-level agencies to use. It was felt that statutory organisations did not have a clear idea of where

funding needed to go; they have their own predetermined targets that are not decided on through consultation.

Because a lot of the groups or communities who could most benefit from being involved in an empowering and educational project were small in number, it was felt that it was hard to persuade some funding agencies and charities to give money; the results were not seen to be extensive enough.

Nic Millington agreed that this was an issue but that being creative in how you begin and taking unusual opportunities were a (limited but) good approach. He felt that using other good case studies and models of good practice, as evidence was helpful also. One of their projects with local young people coincided with a local police consultation on the quality of life for ethnic minorities. The young people involved had not come together before and the articulation they were able to achieve through their digital photography project (they made A2 posters to be displayed locally that challenged the prejudice that they experienced at school) was a considerable help for the police consultation. The input to the consultation helped to ensure the appointment a racial equality officer making the police team in that area more effective.

It was agreed that often, available resources were not used in the most effective way. For example, there had been a Polish community worker appointed at one Lincolnshire Arts Centre, but not enough had been done to spread the word about this.

The media was still seen by a lot of community organisations as a potential source of education for communities, but was difficult to harness and more often than not, the positive impact of small-scale projects on local ideas about migrant workers could all be undone with one headline in a local newspaper.

Nic Millington felt that the media could be a powerful tool and that the key was working collaboratively with people. The independent media sector could be a bridge to getting the issues communicated to a larger audience and statutory bodies or established organisations could be the way to facilitate these connections in a positive way.

3 AFTERNOON SESSION

3.1 **Mirka's Story: Workshop with New Perspectives Theatre Company**

Julie Wilkinson and Daniel Buckroyd presented their work on *Mirka's Story* written by Julie Wilkinson, directed by Daniel.

Against a backdrop of significant recent migration into the UK, it is estimated that there are now as many as seventy thousand migrant workers living in Lincolnshire, equivalent to a tenth of the resident population, of whom half intend to settle with their families. It's perhaps no surprise then that things are changing in the County's schools too; English isn't the only language being spoken in the playground any more. But how much do pupils really know about what leads a family to travel half way across Europe to start a new life in rural England?

Drawing on the stories and characters in it's *On Saturdays This Bed Is Poland*, New Perspectives Theatre company have crafted an absorbing new theatre education project which combines performance and workshop into a unique opportunity for pupils in Years 6, 7 & 8 to meet and get to know Mirka, a young Polish woman recently arrived in this Country and now working in the fields and factories of Lincolnshire. It's a chance to unpick media stereotypes, debate issues of integration and celebrate diversity.

3.2 **Moving Here: Workshop with Lincolnshire Heritage**

Kieran Bussopun from Lincolnshire County Council's Heritage Department talked his workshop group through the *Moving Here* project that had taken place in Boston in Lincolnshire. *Moving Here: Lincolnshire* provides a historical snapshot of migration to Lincolnshire, from the Huguenot land drainers of the 17th Century to Portuguese nationals settling here today.

The exhibition centres on the personal testimonies of the Portuguese community's experiences of settling in the small market town of Boston, their first impressions of arriving in the area, the receptions they faced from the local population and how they have adapted to life in Lincolnshire. The 'Mixed Messages' section of the exhibition investigates the media's role in reporting migration issues and questions what effect press reports have on the local population? The exhibition is supported by the National Archive's *Moving Here* website which has links to teaching resources and a catalogue of over 200,000 digitised items including, stories, photographs and documents.

Moving Here is a national online project run by the National Archives, a consortium of 30 archives, libraries and museums who contributed material to the catalogue of 200,000 items on the website. The website is an online resource of archive material, images and information plus stories supplied by from immigrants to the UK. Lincolnshire Heritage made it possible for Portuguese immigrants to Boston to have access to and add to the online public resource as well as developing a small support network and educational resource for school.

The project began with ICT surgeries in local libraries (already set up by the library in Boston) for the Portuguese community. These workshops are run by members of the community in Boston and teach basic computer skills as well as providing a way of beginning to interact with the world-wide-web. Participants learn to set up email accounts and in the case of many of the Portuguese group members, this opened up a new, easy and free way of communicating with family and friends at home.

Some of the participants were invited to contribute their stories to the *Moving Here* website. They then went out to speak to more of the Portuguese community and add more stories to the collection. Using material supplied by the local Portuguese community and resources available from the *Moving Here* website, Lincolnshire Heritage put together an exhibition that now travels around various venues including libraries, schools and community projects. The exhibition provides a different and more authentic image of local immigrants than is often portrayed in the national and local media. Residents are put in a more informed position.

With help from Lincolnshire Libraries Multicultural Development Service, Lincolnshire Heritage Services have expanded this exhibition into a schools project called CulturED that enables school children to learn why people move from one country to another and begin to question and experience different cultures and traditions, whilst helping to promote tolerance and cultural awareness in their local communities. The project has reached schools that do not normally access Heritage Services and in the first six months of 2006, over 6,000 students in over thirty schools were visited.

An international women's group has also established itself after meeting through the *Moving Here* story telling project. They are able to offer support for each other in what is for some people a very new environment, as well as sharing experiences of leaving their homes.

The workshop group discussed what local reaction to the project had been. There was some local tension and hostility towards immigrants but it was hoped that through gradual education and sharing of personal stories, some members of the community

could take another view. Unfortunately, this hostility flared up violently during the World Cup when Portugal played. It became clear afterwards that these disturbances appeared to be orchestrated largely by people from other cities. Immigrants were not targeted because of any effect they were having locally, they were targeted purely for being 'foreign'. This incident caused misdirected hostility for a long time afterwards.

3.3 Seminar conclusion and final discussions

Bringing thoughts back from the workshops, the group acknowledged that when trying to bring diverse communities together, organisations were faced not only with people's own possibly negative reactions to immigrants from different countries they perhaps know little about, but also with propaganda from those who aim to instil hatred.

The group recognised that the common thread running through the seminar's case studies was the telling of personal stories. People commented that a common tendency to generalise is weakened when we experience art. Experiencing migrant stories through film or in text changes the viewer's position to them and allows them to connect. People become humanised and intimate rather than nameless groups read about at a distance in the media.

It was strongly felt that although statutory organisations should be able lead the way instigating effective educational community projects, the third sector were able to work in ways that they could not and should therefore make the most of the effect (if sometimes small) that they could have.

Translation and expression in different languages was discussed as an area with lots of potential and something that artists could now start to work on more to open up performances and film work to a wider audience. New audiences could not only take part in experiencing these performances, but also be encouraged to be part of them. Nic Millington reported that the Rural Media Company had a lot of people working with them voluntarily to help translate their films for subtitles. Another case study offered for this area of discussion was the work done by Graeae Theatre Company (www.graeae.org). They have taken the relationship between theatre and language into a new area by including back-projected scripts and integrating signing with theatre and dance. This approach challenges artists to think harder and make their forms more elastic and capable.

It was agreed that artists must however keep in mind the moral and ethical issues surrounding working with these kinds of community groups (this applies to many community arts situations). The arts sector often found new, interesting and 'edgy' issues

to confront and groups to work with, and the motives for doing so need examining carefully as there is the chance that morally ambiguous issues can be glossed over or ignored. Artists must be very clear about the reasons behind their work and the possible consequences relating to their choices.

A lot of the people in attendance agreed that finding a way to make links with policy makers and share good practice and successful project outcomes with them would be the most constructive way of making a lasting impact. Seminars like 'Distant Voices' brought together a wide range of people, from statutory, community, voluntary, funding and policy making organisations and could ensure that knowledge could be transferred from one sector to another. A cyclical sharing process could make sure that lessons learnt on a very small scale at a local level could be responded to quickly at a local government level.

Lastly, the issue of consultation was discussed. Most attendees felt that previous discussion on sharing information would only remain a valid premise if community organisations were responding to an actual need that was established through consultation and dialogue with the people at the heart of their work. They would also need to make sure they did not perpetuate the 'others' status assigned to many migrant worker groups by designing projects that were about integration and learning in the community as a whole.

4 EXHIBITIONS AND VISITING WORK

4.1 'Meanings Insignificado' by Colab

Jo Dacombe & Heather Connelly gave a short presentation about 'Incubate' a CoLab project and residency in Weedpatch, California (Oct-Nov 2006). They also presented new work created in response to their individual experience.

CoLab were invited to spend a month working in Weedpatch, California by Arts Council of Kern after advertising for someone to invite us to 'a site of insignificance', somewhere to incubate our collaborative practice within the public realm.

Weedpatch is an area characterised by its agricultural industry made famous by John Steinbeck in his novel 'The Grapes of Wrath'. It has been shaped by its migrant population many of whom have chosen to settle, along with their extended families. Our aim was to create an exchange and dialogue with the people we met and we made work that responded to the unique site, situation and diverse population. This small town had a rich cultural mix ranging from Oaxacan Mexicans who speak 'Mixteco', an ancient verbal dialect, to 'Oakies' and their descendents who relocated to the Sunshine State during the Dustbowl era.

After a short period of research to respond to the area and situation we found ourselves in we set up a 'Story Recording Service' and collected stories from 20 individuals, each story was distilled and translated into 3 languages Mixteco, English and Spanish and back again.

On our return to the UK each member of CoLab made new work in response to our experience and we have disseminated the project through a number of events: Nov 2006 'Meanings Significado' Symposium, Event, Installation & CD of project in Weedpatch, California. June 2007 'Interchange: Cultural Exchanges in the Public Realm' LCB Depot, Leicester, July 2007 'From Weedpatch, California - Rowley Regis, West Midlands'

The project was documented as it progressed through a series of PDF documents located on the Longhouse Website www.longhouse.uk.com, which also houses an archive of the work produced.

Funded by Nan new collaborations awards, ACE West Midlands and Arts Council of Kern (ACK), CA., Longhouse.

4.2 'Translating Weedpatch' - Heather Connelly

The work will attempt to create a narrative made out of multiple voices. The stories weave between ambient sounds of the area and stories collected by CoLab during their stay – facts becoming fiction. The piece has been shaped through the act of listening produced after the event, joined together by a collection of 'missing' fragments gathered remotely across two continents. (Funded by ACE – West Midlands & Longhouse)

4.3 'Interruptions' - Jo Dacombe

In Weedpatch Jo used a string image, the knots in the string representing points in a story as a memory device for storytelling. On returning to the UK Jo has developed the idea further into "Interruptions", a response to the experience of visiting and then leaving a remote place. Ideas of journeys, exchanges, storytelling and memory are embroidered as a continuous and ongoing thread of thoughts that track a path like a line on a map. (Funded by ACE – West Midlands & Longhouse)

4.4 Roaming Pictures

Roaming pictures is a film and visual arts organisation working with groups and individuals from different cultures and backgrounds.

Film, Moving Images, Visual Art are channels we can use to frame each unique moment that we live and have lived: a means to express the complexities of our daily lives, our inner landscapes, our emotional selves. The continuity of images can speak our beliefs, ideas, rights and yearnings; speak of our losses, loves and struggles, births and deaths. Through image we can give form to our laughter, cries, and pain; our gestures, words and songs. We need to shape our stories, create our own narratives, mould our past and present if we are to allow the meaning of our experiences to unfold and to be known.

We are establishing projects with international and local people who are committed to creating a space for their own voices: a space in which they can show their faces, explore their new lives and promote integration. As refugees, we have made journeys: crossed borders and boundaries externally and internally. We have created new lives, whilst always carrying our past lives and worlds within. Our unique circumstances demand unique representations if we are to sing our songs and build our strength and capacities as a new generation. We want to start to build the lives and realise the dreams for which we fled our countries.

For more information visit www.roamingpictures.org

4.5 Speakers and contributors

Culture East Midlands; Culture in Rural Development Programme

The programme is a partnership between EMDA and Culture East Midlands, with additional financial support from Arts Council England East Midlands, Museums Libraries and Archives Council East Midlands and English Heritage. It began in October 2005 and will run until March 2008. The aim of the programme is to strengthen the role of culture in economic and community development in the rural East Midlands, by:

1. Developing awareness and understanding of the potential of rural cultural action among regional agencies, local government and other stakeholders;
2. Supporting exemplar cultural businesses and social enterprises in rural areas;
3. Strengthening the capacity of cultural agencies and businesses working in rural areas, especially through access to training and business support;
4. Assisting in the development of rural cultural networks, information exchange and other forms of cooperation.

Work has been divided between policy and advice to EMDA, cultural agencies and other stakeholders, networking support and key developmental initiatives. These initiatives comprise the work undertaken on culture and migrant workers, which has included research, education work and training. The aim of the programme is not to perpetuate itself but to raise awareness, understanding and capacity. Visit our culture in rural development website at www.ruralculture-em.org

Making the Connections

The Arts and Humanities Research Council funded the development of a regional network (2006-2008) 'Making the Connections: arts, migration and diaspora' that examines the transformative role of arts and culture in fostering integration and belonging for new arrivals in the East Midlands at the levels of history, experience, theory and policy. The network builds upon the strong regional work of the Arts Council East Midlands, academics in regional Universities, practitioners and policy makers in the arts, public and voluntary sector and diasporic communities. At the launch event in July 06 a series of 10 workshops/events were agreed. 'Migrant Workers' is the 6th event. See www.makingtheconnections.info for more information.

East Midlands Development Agency EMDA

'Migrant workers in the East Midlands Labour Market', and was undertaken by the Institute for Employment Research (IER) at the University of Warwick. The IER is a

leading research centre, which has published a number of national and international studies on the subject of migrant workers. The principal aim of the project is to provide a balanced account of the role of migrant workers and the extent of their impact on the East Midlands economy and labour market. East Midlands Development Agency (*emda*) was set up in 1999 to bring more jobs and skills to the region and to make the East Midlands a better place to live and work. The new Regional Economic Strategy - 'A Flourishing Region', co-ordinated by *emda*, sets out priorities for the region until 2020. Its publication follows the most comprehensive consultation ever undertaken in the East Midlands where more than 1,400 stakeholders and partners, and thousands of members of the public had their say on the future of the region. The RES highlights the themes of productivity, sustainability and equality and is underpinned by ten priorities. The new RES builds on the previous two strategies 'Prosperity Through People' and 'Destination 2010'. For more details visit www.emda.org.uk

The Rural Media Company

Nic Millington is CEO of The Rural Media Company, which he founded in 1992. The Rural Media Company is an award winning educational charity working throughout the UK with a nationally recognised reputation for the development and delivery of high quality arts and media projects and productions aimed at strengthening rural communities, and ensuring the rural voice is heard within regional and national policy. We are currently producing two projects concerning diversity and demographic change, both aimed at fostering better understanding and communication within rural communities and between service planners and delivery agencies. *Migrant Stories* is a suite of digital stories created by seasonal workers, migrant families and host communities; *Crafta Webb* is a community film which has so far involved over 120 residents in a story that focuses on a Ukrainian woman and her daughter living in a caravan in rural Herefordshire. For more details visit www.ruralmedia.co.uk

New Perspective's Theatre Company

New Perspectives Theatre Company exists to produce an inspiring, popular and critically-acclaimed programme of new drama touring, that enriches the 'menu' of theatre on offer to existing audiences in the East Midlands, builds new audiences, particularly amongst the inhabitants of the region's many villages and market towns, and showcases the best new regional work on a national stage. www.newperspectives.co.uk

Julie Wilkinson After graduating from Oxford University in English, Julie trained at Bristol Old Vic Theatre School. She worked as an actor with Red Ladder and Perspectives Theatre Companies then became a freelance writer. She is the author of many stage plays, original radio plays, series and adaptations, with experience in writing

television drama. Julie has taught Creative Writing at Bolton Institute, Manchester Metropolitan University and Salford University. She reads for North West Playwrights, and has worked as a dramaturg with a variety of playwrights' organisations. Recent work includes: TV: *Emmerdale* (YTV 2001/2002); *Children's Ward* (Granada TV 1999); RADIO: *The Growing Summer* (Radio 4 2000); *The End of the World is the Best Thing that Ever Happened to Me* (Radio 4 1999); *Coal* (Radio 4 1998); STAGE: *Abomination* (Nuffield Theatre, Southampton 2002); *Todd's Climb* (Nuffield Theatre, Southampton 1998); *The Incredible Expanding Baby* (Red Ladder Theatre Co. 1992); *Don't Call Me Brave* (Yorkshire Women Theatre 1991); *Mrs Beeton's History of the World* (New Perspectives Theatre Co. 1990, also revived by Oxfordshire Touring Theatre Company 1996 & published by Contemporary Theatre Review 1998).

Daniel Buckroyd joined New Perspectives as Artistic Director in 2003. For New Perspectives, he has directed *When Icicles Hang by the Wall*, *The Long Way Home*, *The Butterfly Lion*, *The Ghost Downstairs*, *The Evidence*, *Not Now Bernard*, *Saturday Night and Sunday Morning*, *The Allotment*, *The Iron Man*, *On Saturdays This Bed Is Poland*, *Mirka's Story* and *The Hired Man*. Previously he was Associate Director of the Nuffield Theatre in Southampton (1996-2003), Artistic Director of Oxfordshire Touring Theatre Company (1992-1996) and Education Director of the Haymarket Theatre in Leicester (1988-1992).

Lincolnshire County Council, Culture and Adult Education.

Kieran Bussoopun has been working as a Community Learning Officer (CLO) for Lincolnshire Culture and Adult Education since 2006. He graduated from Birmingham University with a BA in Sociology, Social Policy and Law and secured a position as a trainee on the Museums Associations' Diversify! Scheme in 2003. He has recently graduated from Nottingham Trent University, where he read Museum and Heritage Management. Prior to his current post as CLO, Kieran was employed by Lincolnshire Heritage Service's Social Inclusion and Access Unit and has been a key player in engaging new and diverse audiences; including Black and Minority Ethnic groups, young people aged 16-24 and people with disabilities.