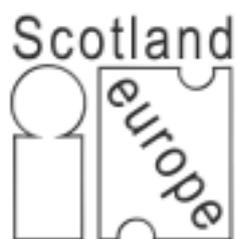
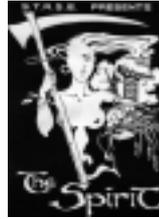


Scotland in Europe

Annual Report 2002 / 2003

A Reflection Ten Years On





Scotland in Europe Annual Report 2002 / 2003

Developments over last 10 years

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SCOTLAND IN EUROPE

ANNUAL REPORT 2002-3

INTRODUCTION

It is ten years since Scotland in Europe was created, in that time the organisation has endeavoured to work towards its original aims, by constantly monitoring and evaluating its basic premise that to make anything work, there has to be a vision, and that vision has to have clear goals. It is not enough to make a mission statement, without a clear idea of how, what, and where the work should be concentrated to make things happen. There is no doubt that 2003 will be a watershed year for Scotland in Europe and for Kinning Park Complex, therefore, this years annual report will also include a ten year history of the organisation, how it started, our ethos, where we are today, and how we got there and where we intend to go in the future. In the report we will be examining the following-

- ☆ History of Scotland In Europe
- ☆ Project Development
- ☆ Kinning Park Complex
- ☆ Networking / Partnership Working
- ☆ Priorities for 2003/2004

THE HISTORY

The organisation was created in Paris when the now Director of Scotland in Europe was working with older people's organisations in Scotland. The Director went to meet with some French colleagues who had arranged a trip to Brussels to discuss with administrators of particular funds how to access monies for differing projects that would help build a sustainable network of organisations throughout Europe.

It was from this initial meeting that the organisation was set up and registered with the Paris City Council (Mairie de Paris) in 1992 as a voluntary organisation, and later in Scotland as a non-profit making unincorporated voluntary organisation.

The aim was to establish a network of organisations and individuals interested in promoting and encouraging a contemporary awareness of Scotland and its Culture, and in particular, opening up new avenues to people who, in various ways, were disenfranchised, by involving them in Cultural and Arts based events.

Those involved with Scotland In Europe took the view that a feature of this exclusion was a lack of reliable information and access to the decision-making process. Millions of people throughout the European Community are adversely affected in this way, and it is at least arguably that responses made to problems are often inadequate.

Generally they take the form of one off specific institutions driven conferences, seminars, meetings, which may or may not generate sustainable interest and wider development. Scotland in Europe's aim was to devise and promote events throughout Europe in particular in Cities that had been designated "European Cities of Culture". Events that would provide opportunities for the Europeans to see the artistry, and culture, not

only from an institutional view but from a grass-roots perspective that would show Scotland in a modern light.

The events would give opportunities to the less well known and a platform for developing their skills, talents, and creativity, this exercise would generate a momentum of its own which would facilitate regular contributions to successive European Cities of Culture.

In trying to establish the above the organisation met with a variety of individuals and organisations already working in Scotland and invited them to participate and develop ideas that would culminate in an event that could be performed in Scotland and then taken into Europe.

The first of these ideas involved fifty participants in “S.T.A.G.E”(Scottish Talent Across the Generations in Europe) devised to embrace the European year of cross-generational work. However, in trying to develop this idea as a model for achieving the aims proved difficult, time consuming, and unsustainable

It was at this point that the founding members concluded, that, to achieve self-sustainability they would have to evolve their own projects and events to encompass the vision and aims of the organisation. It was important at this juncture to agree the methods that would bring about the stated aims.

After much debate the principals of Community Development seemed the most appropriate tool available in allowing individuals, and organisations getting access to the decisions, developments, and creative process that would build grass-roots connections, networks, and projects that could be showcased in Scotland and in Europe.

Projects were devised to work at Local, National, and European level by linking into particular thematic years in Europe, events organised in Scotland, and locally based themes, and events.

The organisations secondary commitment was to find a building that could be developed into an exchange venue for like minded organisations, individuals in Europe, and give affordable studio, performance, and training space to those who were promoting inclusion, sustainability, and partnership working,



THE PROJECTS

Over the last ten years the projects have been used as the main tool for achieving the aims of the organisation and developing its networks, and eventual sustainability. The Projects developed to date are:

S.T.A.G.E.

Scottish Talent Across The Generations in Europe was a project involving over fifty artists, writers and musicians which toured Glasgow then went on to tour Paris. The project was in response to 1994 being designated European year for cross-generational work.

FESTIVAL OF ROCK

Organised in the south west of Glasgow for the Cities 1994 Sound City Year. The festival involved over two hundred young musicians from Glasgow going into community venues throughout the southwest. Three of the bands went on to tour in Dublin.

‘A FAMILY AFFAIR’

This was a Rock Opera based on family life in Scotland during the nineties. The Opera toured in Glasgow, Edinburgh, and Dublin. Most of the performers, who came from the housing estates throughout Scotland, had never been involved in the arts before. Three of the performers went on to a creative writing course. The Opera was written by Janet Paisley in response to 1995 European Year of the Family. Janet went on to win the prestigious Saltier award for writing.

CREATIVE SEWING

A six month sewing project that involved twenty two women from mixed cultural backgrounds who had very little or no experience in the art of sewing. The project ran from February until August 1996 and involved the women in the creation of an All Welcome banner that now hangs in the Kinning Park Complex. Ten of the women went on to be commissioned by other organisation to create other banners.

DIAMONDS IN BEDLAM

An appreciation- in poetry, song, and narrative- of the French Impressionists; coinciding with Glasgow’s Visual Arts Festival in 1997. This particular piece toured Glasgow, Paisley, Stirling, Perth, and finally Antwerp. Two of the participants went on to forge a career as writing and drama tutors

THE MURAL OF PLACE

The project was funded by the Awards for all scheme run by the National Lottery. It involved local children who attend an after school care project at Kinning Park



Complex and one of the visual artists working in the building. The project started during the school holidays and continued over the autumn and Christmas breaks. The idea was to give the children a sense of place within the complex. For instance, who were the other users of the building? Where did they come from? What did they do when they were in the building? And so on.

The children visited other users within the building. Then drew their impressions of what they saw. These impressions became the focus of the mural. The outcome was a learning curve for the children where they gained new skills in painting, design and composition, producing a large, brightly-coloured mural and transforming a blank wall into a visually stimulating artwork accessible to everyone in the local community and beyond. The mural was completed in 1999.

DRUM A LANG

A fourteen-week drumming course devised to encourage women in a life long learning curve without the worries of childcare and financial constraints. Funding came from Glasgow City Council in 2000 and was a great success. The group are still together and have performed at various community events recently. They are at the time of writing considering constituting themselves and developing a long term strategy for the group

LIGHTING THE LIT

This was a ten-day festival to promote the arts in general, but specifically literary art. There was multi-disciplinary approaches involving dance, jazz, rock, Celtic folk and world music, visuals and writers reading their own work. The programme was designed to be as imaginative as possible with an emphasis on fun and presenting literature in different contexts in order to engage people who would not normally attend such events. One of the most appreciated aspects of the festival was the free-flowing interplay between writers and Scotland's only saxophone quartet.

Lighting the lit has gone on to become an annual event and was the curser to the first Glasgow book fair. The festival started in 2001.

GLASGOW BOOKFAIR IN PARIS

The bookfair stemmed from the lighting the lit project and has become a Bi-yearly event in promoting the ongoing network building of Scotland in Europe. It has established links with Halle Saint Pierre, a small museum in Paris. The museum is a voluntary organisation set up to promote raw art. The venue has a café/bar, exhibition and gallery space, library, bookshop and theatre. Scotland in Europe would like to develop the Kinning Park Complex into something akin to the museum.

For four days in December 2001 the facilities were given over to some of Scotland's finest writers and musicians. While the music was appreciated and the writers sold their books, it was a mistake not to have had a proper interpreter to translate the writer's work.



This event enabled Scotland in Europe and the individual artists to establish a good relationship with practising French artists and arts organisations. Irish contacts took a selection of books to Dublin to sell and our next venture is in committing to organise further arts activities between the three locations in 2003.

TASTE THE ART FORM

A Survey commissioned at the end of 2000 by Greater Govan Social Inclusion Partnership, showed that residents within the area felt that training opportunities had an overemphasis on employment which alienated those who could not work because of impairment, childcare, or caring responsibilities.

The report recommended that training does not have to lead directly to employment or further education, and stated that there was support for training in the arts, which could be innovative and allow people to access other forms of employment other than mainstream. It was also recommended that there should be more projects developed to increase people's self esteem, confidence, and also help to break down barriers between areas and communities regardless of race, colour, and religion. These recommendations were accepted by the Board of the Social Inclusion Partnership in December 2000

It was with these points in mind that Scotland in Europe developed a pilot 'Taste the Art Form.' This was a six week course designed to encourage people who had an interest in the Arts but for various reasons such as lack of opportunities, financial constraints, childcare issues, lack of confidence and self esteem had not been able to access them.

The project filled a gap in that, it combined a range of community development strategies together with various art forms, unlike more formal education, excluded groups were taken through a process of exploring their own lives as individuals, their background, fears, anxieties and hopes. The group then turned their stories into performances, video diaries, cartoon strips, and animation development that became the basis of a portfolio of work achieved.

The success of the pilot scheme encouraged Scotland in Europe to apply to the Social Inclusion Partnership in Greater Govan, funding was achieved and a two year project was started in October 2002 and will continue into 2004.

THE THREE C's PROJECT

Over the years, Scotland in Europe have worked closely with grass-roots organisations, local authority departments, and other networks in the Greater Govan area of Glasgow and beyond to encourage the idea that the arts can be used in a variety of ways to regenerate a community.

It was from this involvement that the issues of Park usage, reaching people in the community not already involved in established networks, and bringing the diverse



cultures in the area together. In addressing these issues a project known as The 3's. Project was developed. The idea was to organise outdoor events in the parks that would promote 'Crafts, Culture and Cuisine' of the people from different cultural backgrounds and identify people who were not already involved in the activities of the area.

What developed was:

- ☆ A Spanish Day highlighting Carnival as an Artform.
- ☆ A French Day promoting photography as a tool of engagement.
- ☆ A Multi-Cultural Day presenting dance and music from the diverse cultures in the area.
- ☆ A Scottish Day celebrating Literature and traditional Scottish music.

The individual days were a great success, in particular the Multi-Cultural day. However it has to be said that Multi-Culturalism on this occasion was dominated by participants from the Asian community, so there is still a job to be done in addressing what is meant by Multi-Culture.

The success of the 3 C's Project was definitely down to the partnership and funding commitment of all of the partners involved, [Social Work Department, Govan Housing Association, Radio Awaz, Greater Govan Community Forum, Health Promotions, Culture and Leisure Community Action Team]

The Project has gone on to constitute itself into a non-profit making organisation, whose aim is to consolidate and develop an ongoing programme of events that would allow the original concept to become bigger and better.

WEBNET

Although there is more internet access available in places such as libraries, internet café's and community facilities, there is not often trained staff to develop the potential of the users. The Greater Govan Social Inclusion Partnership funded Govan Initiative, an Economic Development Company, to install Internet access in community facilities and to maintain them.

Scotland In Europe decided to take this a stage further by seeking funding to employ a part-time tutor who could guide people into how to use the internet and how to design their own Website. Funding was achieved by Direct Grants to run Webnet for one year beginning October 2002

Hopefully funding can be achieved to continue this successful programme.



KINNING PARK COMPLEX

Early in 1996 users of a community facility in Glasgow approached the staff of Scotland in Europe and informed them that their community facility was earmarked for closure because of cuts to local Authority Funding. Scotland in Europe had used the building on several occasions for rehearsals and the staff lived near the building.

What followed was a campaign to save the building, a 55 day sit in, that ended with Scotland in Europe being given the lease of the building with the proviso, that, they would be responsible for the financial, maintenance, and running of the building, and since May 1996 the organisation with representatives of the local community have sustained and developed the building in line with Scotland in Europe's secondary aim

Scotland in Europe are based in Kinning Park Complex, a three story red sandstone building built as a primary school by the old Govan Parish School Board in the nineteenth century. It is situated close to Kinning Park underground station to the south and Paisley Road West to the north.

The Complex contains five Artist's Studios and a darkroom used by 'Taste the Art Form' students on the top floor. The middle floor contains the community internet project and 'Webnet'. There are also two gymnasiums, the smaller of which is used by an After School Care Project, who also have an office on the same floor. Between the top and middle floors there is an editing suite run by Plantation Productions. The ground floor contains a large function hall, a kitchen and two toilets, which are at the moment used by Kinning Park Nursery, whose own premises burnt down in November 2002. Their new premises are expected to be ready in August 2005.

Space throughout the building, depending on its intended use, is rented out. Rents charged are minimal and account is taken of the user's ability to pay. The building is used by 500 to 600 weekly, with the evenings and weekends regularly used by a diverse range of groups, from Tic Tac Theatre Company to sport orientated groups such as Karate and Fencing.

Although the building is in need of major repairs, see priorities for 2003/4, users have a great fondness for the building and have an admiration for its survival, against all the odds, over the past seven years.

Belinda Scott, an artist who has rented a studio on the top floor for six years, believes that it is a good space, with plenty of natural light. She also feels it to be a 'safe' space although the building does need more security. For Belinda the reasonable rent is a definite advantage in that she does not have to constantly work just in order to pay the rent. Belinda also enjoys the atmosphere in the building due to having children in the Nursery on the ground floor and Kinning Park Schools Out service on the first floor.

Colin Begg, an artist who has also been in the building for six years, admires the versatility of the space. With a conventional studio space he feels he would not have been able to vary his projects. He likes the way the building is run and has gained employment as a tutor on 'Taste the Art Form'. However, the disrepair is something that Colin would like to see tackled.

Moya Crowley shared a studio for five years but has recently moved 'Plantation Productions' a Video Production Organisation into its own self-contained editing suite between the second and third floors. Moya enjoys the energy and the people in the building together with the fact that she

has unlimited access. She, in effect, has retrained herself through working in the building on the 'Taste the Art Form' Pilot Scheme. Again, like most users of the building, security is an issue.

As can be seen from above, artist's attached to the building have gone on to find paid employment or set up their own organisations, all of which has enhanced their self-esteem and motivation.

Most user groups talk about the positive atmosphere in the building, many also believe it has a personality of it's own. One of the challenges ahead, will be to preserve the unique character of Kinning Park Complex while carrying out a programme of upgrading and refurbishment

NETWORKING AND PARTNERSHIP

Looking at the body of work over the years, it is clear that the number of individuals and organisations involved run into hundreds. The question however is has the organisation built substantial networks and partnerships.

From a European perspective the relationship between Halle Saint Pierre has been sustained over three years and both organisations are working towards another event in Paris and a raw art exhibition in Glasgow. Contributors to these two events will be established performers, as well as up and coming contributors who will have been identified through projects run at grass roots levels.

From the first Bookfair in Paris, contacts in Dublin have been established and the event in Paris will also take place in Dublin, allowing for further networking and consolidation. Scotland in Europe have also supported an individual dancer, in kind, by giving rehearsal space free of charge, on the proviso that when she returns to Barcelona she will act as the organisation's ambassador in establishing links with like-minded organisations.

As seen from the above, the ethos of linking in with European Cities of Culture is gaining momentum and has become part of the networking and partnership development of the original vision of sustainability. There is still a long way to go, especially as Europe itself continues to expand, particularly into Eastern Europe.

From Scottish and grass roots level most of the networking, partnerships, and development has been in the community known as Greater Govan and has been driven by the responsibilities attached to the developments at Kinning Park Complex, and Greater Govan being designated a Social Inclusion Partnership area.

Scotland in Europe have worked closely with the Partnership which consists of representatives from the Community Forum, Govan Initiative, Communities Scotland, Health Board, Scottish Enterprise, City Council, Local M.P. and M.S.P., Strathclyde Police and the Private sector, in developing a strategy that embraces Inclusion and giving a voice to the Community.

In particular Scotland in Europe have been active in the Arts and Regeneration and the Communities Facilities Strategy for the area, whereby a co-ordinating and development role has been the focus through events and improvements to the physical and social environment. It is through this work that Scotland in Europe has been able to influence the strategic development of the area and will continue to do so in the future, thus sustaining the organisation's commitment to the community development principle.



A still from an animation film made by students on 'Taste the Art Form'. The students had no prior experience and felt that the workshops not only showed them the technical expertise but also gave them confidence in themselves and in their future. 'Taste the Art Form' will continue into the year 2004.

PRIORITIES FOR 2003/2004

So have Scotland in Europe over the last ten years found the right methods to reach it's vision of the arts as being a engagement, development, and regenerative tool in building networks and sustainability .At this stage in our development we are clearer to what does work and what does not, and as 2003 will be a watershed year for Scotland in Europe, we will build on our experience and expertise in prioritising the work for 2003-4. These priorities will be

- ☆ Consolidating networks already established and engaging new partners by developing the Glasgow Book Fair and Lighting the Lit as an engagement hook into other cities of culture in Europe.
- ☆ If our application for Key funding is successful, a feasibility of Kinning Park Complex and it's development will entail identifying key partners to look at a neighbourhood development that would turn Kinning Park Complex into an Arts Academy for the Greater Govan area.
- ☆ Project development has proved successful and we will work towards expanding Taste the Art Form by engaging with appropriate Colleges and Universities to open up opportunities for participants on Taste the Art Form. We will continue to develop innovative projects that will take people through a process that gives them reliable information and access to the decision-making process by involving them in arts events.



A 'French' Day held at Water Row 27/7/02 organised by Scotland in Europe.



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Greater Govan Community Forum's, Small Development Fund.

Social Work Department.

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Partnership Working

Over the year it has been exciting and stimulating to have worked with so many imaginative partners and our own management committee. In particular all of the above funders and their staff, Plantation Productions, haunmade images, all the Artists in the building for their support, contributions, hard work and commitment throughout the year.

