

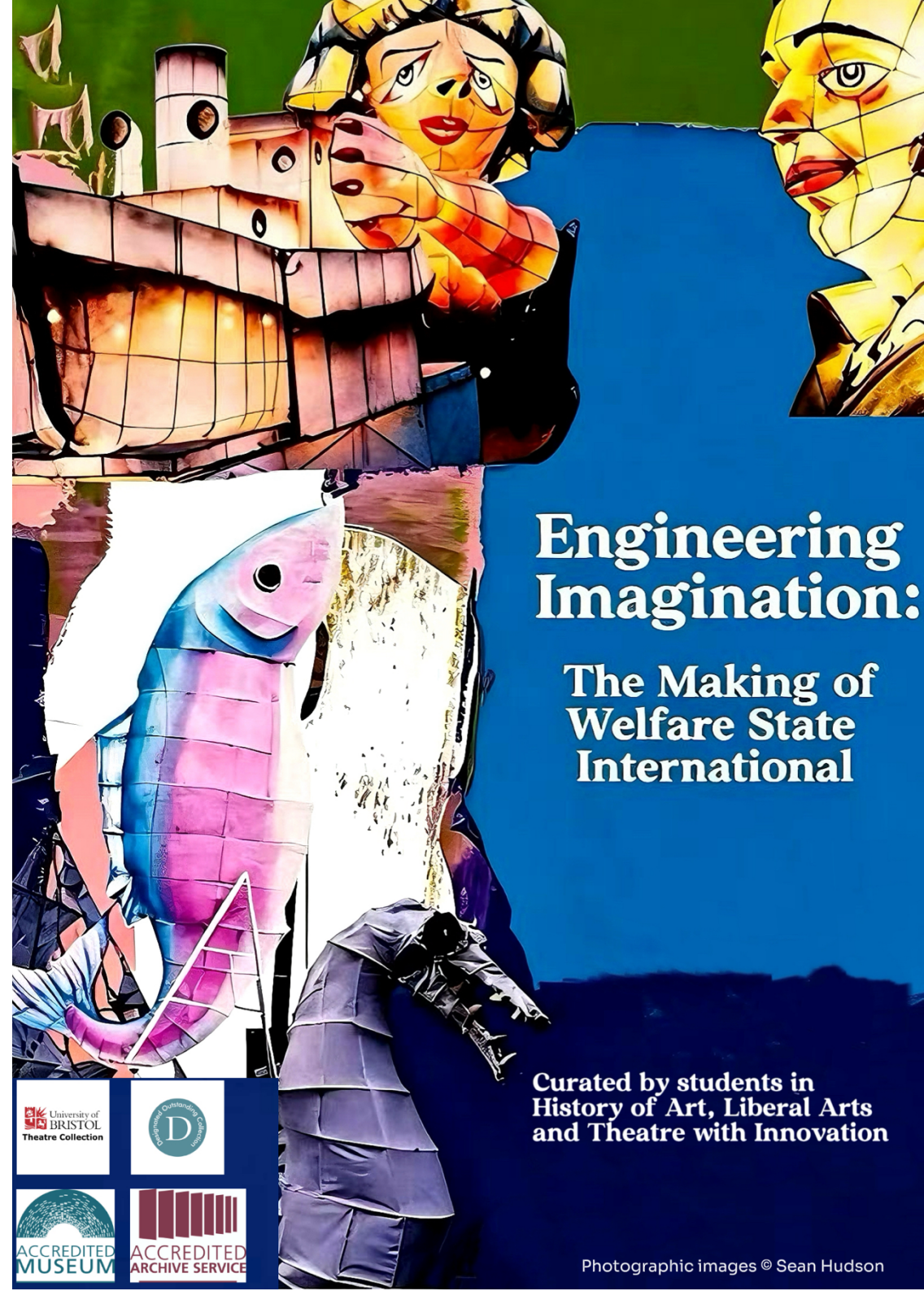
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Scan here to be taken to
the Digital Companion site
and learn more about
Welfare State International

Acknowledgements:

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Illustrations by: Annika

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Engineering Imagination: The Making of Welfare State International

Welfare State International (WSI) was an alternative arts collective that championed progressive and radical forms of creativity. From 1968-2006 they travelled across the UK and beyond, staging over five hundred elaborate productions with the communities they encountered. From this vast and diverse archive, this exhibition will zoom in on five key productions: *The Wasteland and the Wagtail*, *Lantern Procession*, *Glasgow All Lit up*, *Parliament in flames* and *Raising the Titanic*.

Working under the ethos of free and accessible art for all, WSI aimed to defy the conventions of traditional performance. Productions were brought into the street, everyday people became the cast and crew, and the boundaries between art and life were blurred.

WSI often referred to themselves as Engineers of the Imagination, Civic Magicians and Dream Weavers. From large-scale fantastical feats of engineering to community-wide craft work, they put the creative process into the hands of the people. Focusing on their socially engaged, grassroots approach to theatrical production, this exhibition presents the power of collective creativity that WSI achieved through making and imagination.

As stated by John Fox, one of the founding members of the group and artistic director, WSI was “always balancing on a seesaw between social agenda and aesthetics” [John Fox, *Eyes on Stalks*]. The political potential of radical creativity was never overlooked by the group. Working closely with local communities, often in largely working class, post-industrial towns, they consistently sided with the underdog. Their work never shied away from addressing prominent political and social concerns of their day, be that nuclear threats, unemployment or environmental issues. Inspiring people to forge their own spaces for creativity within modern life, WSI tackled contemporary issues through imagination, humour and celebration.

Whiteley, G., *Welfare State International and Its Followers, 1968-2006* (Mid Penine Gallery: Burnley, 2008)

Whiteley, G., ‘New Age Radicalism and the Social Imagination: Welfare State International in the Seventies’, in Forster, L. and Harper, S. (eds.) *British Culture and Society in the 1970s: The Lost Decade* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2010), pp. 35-50

Kershaw, B., *The Politics of Performance: Radical Theatre as Cultural Intervention* (London: Routledge, 1992), pp. 206-242

welfare-state.org

deadgoodguides.co.uk



Further Reading:

Fox, J., *Eyes on Stalks* (London: Bloomsbury Publishing, 2009)

Price, A., Coult, T., and Kershaw, B. (eds.), *Engineers of the Imagination: the Welfare State Handbook* (London: Methuen, 1981)

Welfare State International, Kevin West, *Welfare State International: An Introduction* (Ulverston, Cumbria: Welfare State International, 1972)

Welfare State International, *The Tenth Anniversary of Welfare State* (Burnley: Galactic Smallholdings, 1978)

Welfare State International, *Engineers of the Imagination: The Work of the Welfare State International* (Burnley: Galactic Smallholdings, 1985)

Gallery 1

Introduction to WSI

WSI strove to embody a sense of the arts that is open to all. This exhibition showcases design work from behind the scenes of their productions as well as items produced through the course of development and presentation of their final work. WSI was not a solitary group, but one that collaborated with and drew inspiration from the communities that surrounded them. Their book *Engineers of the Imagination* published a comprehensive overview of how their productions were made with guides for all the crafts they mastered so that anyone, artists or not, could create like them.



1. Sheet of guidelines for fast posters and signs

Tony Lewery
1986
Printed material
WSI/4/5/2/1/1

2. Rubber stamps with production names and logos, plus small metal printing plate with company name for use in 1970s publicity

Welfare State International
Late 1970s-1984
Wood and metal with embossed rubber
WSI/4/5/1/2, WSI/4/5/1/1

3. Examples of 1977-78 stamps, and 'Icarus' stamp on postcard

Welfare State International
1977-1978
Stamped ink on paper
WSI/4/5/1/2 /1-2

4. Paper cut outs for shadow puppets

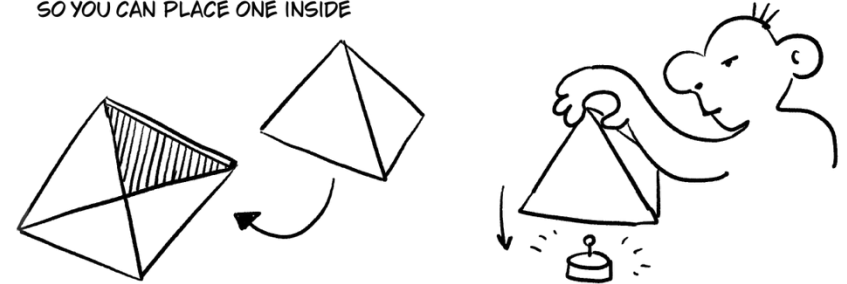
Welfare State International
1980s
Coloured paper
WSI/4/5/2/1



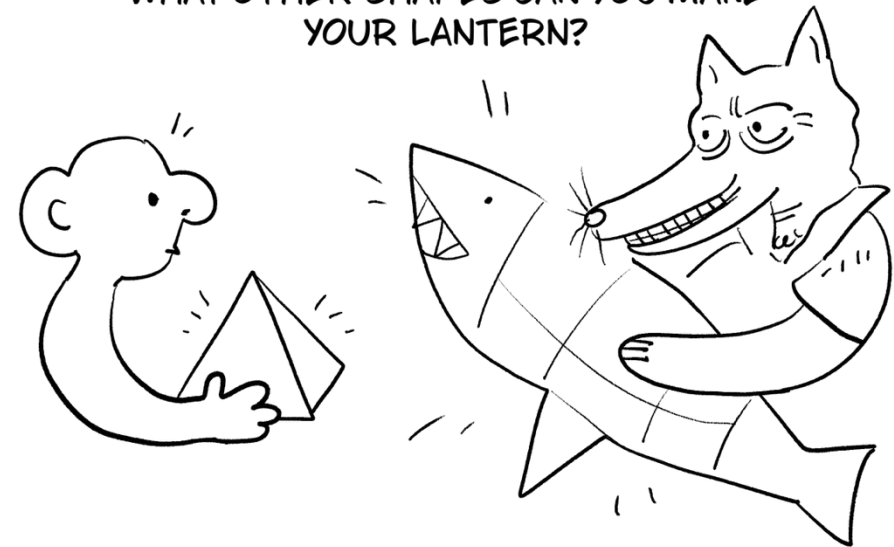
5. Development sketch for design concepts

Ali Jones
1980s
Ink on paper
WSI/4/5/2/1

5. CONTINUE ADDING PAPER UNTIL LANTERN IS COMPLETELY COVERED. IF YOU WANT TO ADD A TEA LIGHT, LEAVE AN OPENING AT THE BOTTOM OF THE LANTERN SO YOU CAN PLACE ONE INSIDE



THAT'S IT! YOU'VE MADE A LANTERN OF YOUR OWN! NOW THAT YOU HAVE THE BASICS, FEEL FREE TO EXPERIMENT, WHAT OTHER SHAPES CAN YOU MAKE YOUR LANTERN?



MAKING YOUR OWN LANTERN!

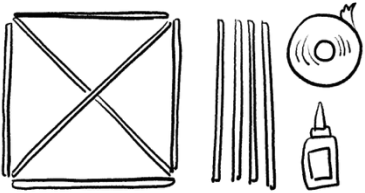


A MOSTLY STEP-BY-STEP GUIDE INSPIRED BY THE WELFARE STATE INTERNATIONAL LANTERN MAKING GUIDES

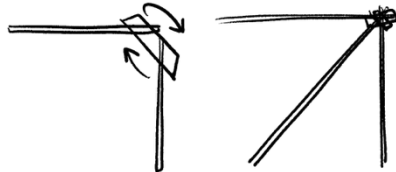


SUPPLIES: THIN STICKS (SUCH AS WILLOW STICKS OR WOODEN CHOPSTICKS)
TISSUE PAPER (OR OTHER THIN TRANSLUCENT PAPER)
TAPE AND LIQUID GLUE (A SPONGE TO APPLY GLUE IS HELPFUL)

1. USE 4 STICKS TO CREATE A BASE FOR THE LANTERN, THEN MEASURE 2 MORE TO CREATE A CROSS IN THE MIDDLE.



2. TAPE THE STICKS TOGETHER BY WRAPPING THE CORNERS IN TAPE UNTIL SECURE. DO THE CORNERS FIRST BEFORE ADDING THE MIDDLE TWO STICKS.

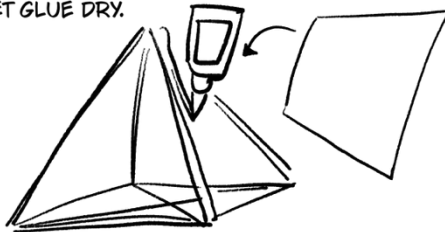


3. USE 4 MORE STICKS TO CREATE A PYRAMID SHAPE, AND SECURE WITH MORE TAPE.



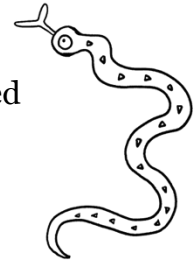
Do the bottom corners before the top

4. APPLY GLUE TO STICKS AND GENTLY ADD PAPER ON TOP TO COVER SPACE BETWEEN STICKS, ADDING A LITTLE MORE GLUE ON TOP OF THE PAPER TO HELP SECURE. LET GLUE DRY.



6. *Engineers of the Imagination: The Welfare State Handbook*

Tony Coult and Baz Kershaw (eds)
Published by Methuen 1983 (revised edition 1990)
Print book
PN 2595.3 ENG



7. Screen 1

Lanternhouse Diary Box

Tanya Peixoto
1997-1998
Mixed media
FG-94_1

Layer One of Lanternhouse Diary Box

Tanya Peixoto
1997-1998
Mixed media
FG-94_7

Layer Two of Lanternhouse Diary Box

Tanya Peixoto
1997-1998
Mixed media
FG-94_8

Layer Three of Lanternhouse Diary Box

Tanya Peixoto
1997-1998
Mixed media
FG-94_5

Layer Four of Lanternhouse Diary Box

Tanya Peixoto
1997-1998
Mixed media
FG-94_6

56. *Raising the Titanic* Flyer

Welfare State International
1983
Printed material
WSI/5/3/47/4/2/3

These flyers illustrate the HMS Titanic as it approaches the iceberg and aims to give quick and easy to read information about the performance. The cool blue and white carries a suggestion of the watery setting of the production and the iceberg of the original tragedy. WSI aimed to make their productions as accessible and open to the public as possible, and these small cards helped them do so.

57. *Raising the Titanic* Posters

Welfare State International
1983
Printed material
WSI/5/3/47/4/1



54. Programme for *Raising the Titanic*

Welfare State International
1983
Printed material
WSI/5/3/47/4/3/3

While *Raising the Titanic* followed the traditional three act play structure, it consisted of numerous distinct performances, including a community market and a public dance that ran into the night. The production broke boundaries between theatre and street, actor and audience, art and life.

55. Raising the Titanic: Report on Local Participation

Welfare State International, The A Team
1983
Printed booklet
WSI/5/3/47/7/1/2

Photograph of the Ellers

Photographer Unknown
1994
Photograph
WSI-5-4-49-4-3_1

Photograph of the South-West Tour of the Travels of Lancelot Quail

Roger Perry
1972
35mm colour slide
WSI/5/2/44/5/1_006

Photograph of the caravan for the South-West Tour of the Travels of Lancelot Quail

Roger Perry
1972
35mm colour slide
WSI/5/2/44/5/1_019

Lanternhouse

Lanternhouse was WSI's headquarters in Ulverston, a town in Cumbria, where WSI were based from 1979 to 2006, when they ceased operating. In 1996, they were awarded £1.6 million from The National Lottery to transform The Ellers, a Victorian school building, which WSI had used as its base since the late 1980s, into an arts centre. In this process, WSI worked collaboratively with the architect Francis Roberts. The new building contained accommodation for artists, a library, studios, and workshops. It was nominated for the Royal Institute of British Architects' Building of the year in 2000. Ulverston is now known as Festival Town, a cultural hotspot in the north, and this is largely due to WSI's efforts in building a creative community, with Lantern House at the heart of their network.

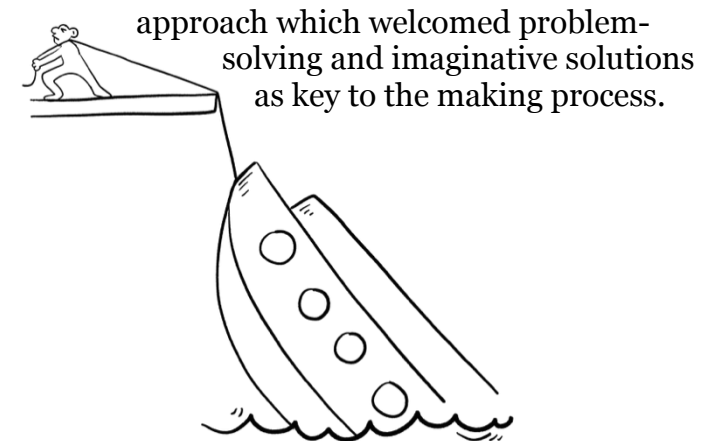
8. Drawing of south elevation of Lanternhouse

Francis Roberts
1997
Colour pencil on paper with photocopy section
WSI/2/8/2/1/10

53. Drawings of failed attempts to raise the 'Titanic' structure

Tim Hunkin
1983
Ink on paper
WSI/5/3/47/1/5

These drawings show 'some notable failures' and 'first attempt' during WSI's various attempts to raise the Titanic structure out of the water. The experimental nature of their work lent itself to a trial-and-error



50. *Raising the Titanic* flyer with original drawings

Welfare State International
1983
Ink on paper
WSI/5/3/47/4/18/1

51. *Raising the Titanic* Leaflet

Welfare State International
1983
 Printed material with Fishermen's Friend
lozenge
WSI/5/3/47/4/4

52. 'Welfare State International Take Part in Raising the Titanic' flyer

Welfare State International
1983
Printed material
WSI/5/3/47/4/8/1

9. Lanternhouse Diary Box containing small artists' books and collected Ephemera

Tanya Peixoto
1997-1998
Mixed Media
FG/X/94



This box contains assorted materials collected from The Ellers, found when WSI were cleaning in preparation for the building of Lanternhouse. Labelled meticulously with names and rooms, Peixoto's work moves beyond a conventional diary, giving insight into the everyday lives of the WSI. Her work reflects a blurring of boundaries, representing how "Rather than a normal venue for the arts, we saw our "House" as an artwork in itself." [John Fox, Eyes on Stalks.]

10. Artist's Diary documenting the building of Lanternhouse

Tanya Peixoto

1996-1997

Mixed media, envelopes, ink on paper, printed material, photographs

WSI/2/8/5

Tanya Peixoto was a member of "The Design Forum" for Lanternhouse, meeting with the architect and project manager and recording the creation process. Peixoto's work is both art and documentation - architecture plans lie alongside letters, sketches, and found materials, all presented on re-used brown paper envelopes. This embodies WSI's principle of reusing materials and exemplifies the archive collection as a whole.



Raising the Titanic

Raising the Titanic was a large-scale production staged across 12 performances in August 1983 at Limehouse Basin, London. The performance involved a replica of the Titanic made from salvaged material which was raised from the Thames, whilst pyrotechnic displays, musical numbers and carnival dances continued into the night. One of their more explicitly political works, the production was described as "an allegory about the state of Western culture" by John Fox. As nuclear submarines sunk ships during the 1982 naval conflict in the Falklands, and Thatcher's government pushed the richest and poorest further apart, the notorious shipwreck became a symbol in this production, by which contemporary anxieties over nuclear warfare, attitudes towards nature and class inequality could be discussed.



Wall above Case 5

48. Reproduction Posters

These demonstrate the wide range of productions created by WSI

49. *Raising the Titanic* design print-making template

Welfare State International
1983
Plastic film
WSI/5/3/47/5/6/2

This plastic film may have been used as a printing template to create a design originally drawn by John Fox and reproduced across programmes and leaflets for *Raising the Titanic*. In a darkly comical spectacle, the figure of Punch, galivants away from the sinking Titanic. The tragic subject of the production is presented here in WSI's characteristically witty, jolly and ironic aesthetic.

The Wasteland and the Wagtail

The Wasteland and The Wagtail was one WSI's many international performances. In 1982, WSI was invited by the British Council to perform in the First International Theatre Festival in Toga Village, Japan, which included Japanese, American, Polish, Indian and British theatre groups. It involved an extensive research process into Japanese culture and traditions, and a team of twelve had only fourteen days to produce the three-hour show over three concurrent evenings.

Taking place on a mountain next to a commercial ski run, *The Wasteland and The Wagtail* led an audience of 300 people on a pilgrimage through a modern version of Shakespeare's *King Lear* blended with an indigenous Japanese creation story about a wagtail. The performance drew parallels between Japan and Britain in a process of cultural exchange and spontaneous international community, touching on themes of authoritarian power, cataclysmic war and symbolic rebirth.

11. Research postcards collected from Japan

Unknown artist
c.1982
Colour postcards
WSI/5/3/34/1

12. Caricature drawings

John Fox
1982
Ink on paper
WSI/5/3/34/1



These drawings show John Fox's creative development of characters whilst researching for *The Wasteland* and *The Wagtail* in Japan. The concept drawings of the fox, a "self-portrait" of John, and the adjacent unknown character may have been first drafts for the puppet and stilt creatures that featured in the final production.

13. Toga Festival '82 ticket, leaflet and brochure

Toga Festival
1982
Printed material
WSI/5/3/3/34/4 and WSI/4/3/1/16

45. *Parliament in Flames*, Catford

Welfare State International, Ian Roger and Paul Taylor
5 November, 1981
Photographs
WSI/5/3/21/5/7

46. *Parliament in Flames* booklet page

Welfare State International, Pierre-Alain Hubert (drawings)
1979
Ink on paper, printed material
WSI/5/2/162/4/4

47. *Parliament in Flames*, Catford invitation

Welfare State International
1981
Printed material
WSI/5/3/21/4/4

This invitation has a theatrical design with bold text such as "colossal destruction" to foreshadow what's to come. Thousands of people attended this event in Catford to experience a Bonfire Night spectacle in its historical and political origins. This was the final version of *Parliament in Flames*.

41. *Parliament in Flames*, Catford

Welfare State International, Ian Roger and Paul Taylor
5 November, 1981
Photographs
WSI/5/3/21/5/6



42. 'Hints on Making a Guy'

Welfare State International
1976
Printed material
WSI/5/2/133/4/3

43. Poster for *Parliament in Flames*, Tamworth

Welfare State International
1980
Printed material
WSI/5/3/8/4/5

44. *Parliament in Flames* invitation, Tamworth with Tamworth Castle and Big Ben Illustrations

Welfare State International
1980
Ink on paper
WSI/5/3/8/4/2

14. Handmade paper balloons from Gokayama, Japan

Unknown artist
c. 1982
Folded washi paper
WSI/5/3/34/1

These paper balloons were part of WSI's research before their performance and may have partially inspired their later lantern projects, which become a dominant feature of their performances from 1982 onwards. The balloons can be inflated by blowing through a small hole punched into the side. Once inflated, they form small cubes. The inscription on the sleeve reads, "handmade paper balloons, Gokayama" (手作り 紙ふうせん 五箇山).

15. John Fox's business cards in English and Japanese

John Fox
1982
Printed Material
WSI/5/3/34/2

16. Design drawings of a screen set for shadow puppets

Unknown artist
c. 1982
Ink on paper
WSI/5/3/34/2

WSI constructed this shadow screen set with materials sourced in Japan and with collaboration from local blacksmiths, carpenters and tradesmen in the Higashitonami District of Toyama Prefecture, where Toga Village is situated. On production nights, they used cardboard puppets lit by a large torch to tell the story of a warmongering king reborn as a “stropky” wagtail.



38. *Parliament in Flames* script

Welfare State International
1981
Ink on paper
WSI/5/3/21/2/4

39. *Parliament in Flames* booklet pages

Welfare State International, Pierre-Alain Hubert (drawings)
1979
Ink on paper, printed material
WSI/5/2/162/4/4

See also 46.

40. ‘The Lady’s Not For Burning’ article

Time Out Magazine
1981
Printed material
WSI/5/3/21/4/6

Time Out, a London listings magazine, captures the ‘Haunted London’ of 1981 by documenting a 70-foot wooden Parliament replica built to burn. The event featured a skeleton of Guy Fawkes and a dragonfly-like effigy of Margaret Thatcher. This shows how political ideas were mediated through the popular press.

36. *Parliament in Flames*, Catford

Welfare State International, Ian Roger and Paul Taylor
5 November, 1981
Photographs
WSI/5/3/21/5/5

Taken throughout the duration of the 1981 production of *Parliament in Flames*, these four images (see also 41. and 45.) highlight the making, the production and the destruction.

The images emphasise the community aspect of the group, showing the structures created and the process that involved multiple people. With the structure ending in a burst of flames, these photographs are left as visual memories of a one-time event.

37. ‘The Big Guy’ design drawing

Welfare State International
1981
Photocopy
WSI/5/5/64/1/29/1

This design for ‘The Big Guy’, the 60-foot giant skeleton puppet, was made for WSI’s radical *Parliament in Flames* tour (1976-1981). As the iconic visual core of the legendary outdoor bonfire spectacle, it embodied the production’s subversive, anti-establishment spirit.

17. Japanese illustrated programmes for *The Wasteland* and *The Wagtail*

Welfare State International
1982
Printed material
WSI/5/3/34/4/1

These programmes give an overview of *The Wasteland* and *The Wagtail* performance alongside translations for two poems from the production and a statement from WSI. The Japanese audience expected to see an established WSI performance visiting on tour and the Toga Festival organisers originally requested *Parliament in Flames*. WSI’s statement for Japan helped bridge the cultural gap by explaining their unique working philosophy and performance style, where productions are made in collaboration with local communities and customised to local environments.

Lantern Procession

Lantern processions were central to WSI's practice. The first Ulverston lantern procession in 1983 was inspired by a traditional lantern ceremony encountered during WSI's visit to Japan. From workshop plans and funding applications to the annual Ulverston processions and the large-scale *Glasgow All Lit Up* procession, this section shows how lantern processions were carefully organised through community involvement and shared labour, and that making was inseparable from performance in how WSI created cultural meaning.

18. Instruction leaflet for lantern making

Welfare State International
c. 1980s
Photocopy
WSI/7/1/4

This leaflet illustrates the core lantern making techniques developed by WSI. It shows the use of withies (a kind of slender and flexible willow branch) and industrial wet-strength tissue-paper. By combining text and image, WSI aimed to make the instructions easy for anyone to follow.

34. *Parliament in Flames* booklet for the Milton Keynes and Burnley Productions

Welfare State International
1978
Print on paper
WSI/5/2/149/4/3

35. *Civic Fire* poster and ticket for 1975 Halloween and Guy Fawkes events

Welfare State International
1975
Paper
WSI/5/2/120/4/1

Displaying an early example of Welfare State International's use of Guy Fawkes, this poster is part of the materials from the 1975 *Civic Fire II* production. Spanning over Halloween and Bonfire Night for a five-day long event, this was the second year the company organised this production after the success of 1974.

Parliament in Flames

Parliament in Flames was a set of five productions that took place on November 5 between 1976 and 1981, first in Burnley, then Ackworth, Tamworth, Milton Keynes and Catford (London). Under the direction of Boris Howarth, these developed from two earlier productions of *Civic Fire*. *Parliament in Flames* builds on the traditions of Bonfire Night, marking the failed attempt to destroy Parliament in 1605 by a group of Catholic rebels, led by Guy Fawkes. WSI created an evening long spectacle that featured a replica of the Houses of Parliament, Big Ben, and large puppets of different characters, including Guy Fawkes, Margaret Thatcher, skeletons and storks, amongst others. Touching on both historic and contemporary mistrust with the government, WSI highlighted the political potential of community making.



19. Ulverston Lantern Procession workshop

Welfare State International
1996
Colour photographs
WSI/5/4/66/5/6

20. Invitation to Ulverston Lantern Procession

Welfare State International
1985
Printed material
WSI/5/3/79/4



21. Ulverston Lantern Procession

Welfare State International
2000
Colour photographs
WSI/5/5/8/5/1

22. 'Light in Our Darkness' newspaper article

North West Evening Mail
1994
Photocopy
WSI/4/4/2/2

23. Lanterns

Welfare State International
18 September 1999
Colour photographs
WSI/5/4/84/5/1

The local community in Ulverston welcomed the lantern processions with such enthusiasm that the event is now organised by the Lantern Supporters' Group and it has continued to be an annual tradition. Each photograph captures different elements of that year's celebration, from the diverse styles of lanterns created, to the wide community engagement from people of all age groups.

24. Ulverston Lantern Procession

Welfare State International
1997
Colour photograph
WSI/5/4/71/5/3



25. South Ulverston Lantern Procession Poster

Welfare State International
1989
Printed material
WSI/5/3/167/4/1

Clip from *Raising the Titanic*: 'Some Survivors'

Channel Four
Broadcast 8 April 1985
WSI/5/3/47/6/18/1

Whilst WSI's practice is built on joy, this film shows their ability to deal with a more melancholic subject matter. In the song performed here, the Earth is crying after thousands of years of mistreatment. The Titanic was used as a warning tale for the dangers of taking nature for granted.

Clip from *Parliament in Flames* (extract from *Afternoon Plus*)

Thames TV
05 November 1981
WSI/5/3/21/6/2/1

Gallery 2

32. *Parliament in Flames*, Catford Poster

Welfare State International
5 November, 1981
Ink on Paper
WSI/5/3/21/4/1

33. Screen 2

Clip from *Raising the Titanic*: ‘The Wreckage Rises from the Water’

Channel Four
Broadcast 8 April 1985
WSI/5/3/47/6/18/1

Clip from *Raising the Titanic*: ‘The Lookouts Song’

Channel Four
Broadcast 8 April 1985
WSI/5/3/47/6/18/1

Clip from *Raising the Titanic*: ‘The Fancy Dress Ball’

Channel Four
Broadcast 8 April 1985
WSI/5/3/47/6/18/1

Glasgow All Lit Up

Developed over three years, *Glasgow All Lit Up* was one of the largest events for Glasgow’s designation as European City of Culture in 1990, which aimed to bring long term cultural impact to the city. Throughout the evening, handmade lanterns were lit up across the city, and large-scale pyrotechnic displays took place at Glasgow Green. Both making and unmaking, creativity and destruction were central themes to this production, bringing lively spectacle and collective creativity to the local community.

26. Poster

Welfare State International
1990
Printed material
WSI/5/4/16/4/1

27. Glasgow All Lit Up

Unknown photographer
1989-1990
Colour photographs
WSI/5/4/16/5/48

28. Lantern Boat construction

Welfare State International
August 1990
Coloured photographs
WSI/4/4/2/2

29. Technical drawing for parade float and characters 'Mermaid Meg and the Tug O'Scotland'

Welfare State International
1990
Ink on Permatrace
WSI/5/4/16/2/10

'Mermaid Meg', in this float, can be interpreted as a representation of former Prime Minister Margaret Thatcher. Under Thatcher, Glasgow's Clydeside shipyards were closed in the 1980s, leading to mass unemployment and protest. By referencing this, WSI demonstrate their ability to speak creatively to local political anxieties. Once lit, this boat joined a procession of over 8,000 lanterns.



On Walls and Stairwell

30. Pages from *The Big Big Lantern Book*

Stuart Mitchell
c.1991
Printed material with colour photographs and ink notes
WSI/5/4/16/7/32

These three pages are from a scrapbook which is a compendium of WSI's process of planning, making and performing *Glasgow All Lit Up* (1990). It displays the event's conception all the way through to community workshop events and the final procession. The book demonstrates WSI's signature DIY aesthetic. The pages are colourfully decorated with photographs, drawings and explanatory information; a visually engaging way to document the process.

31. Lanterns created by staff and students in lantern workshop held by Theatre Collection

April 2026