REGIONAL UPDATES

22.04.10
CONTEMPORARY VISUAL ARTS MANCHESTER

ACE ACTIVITY REPORT

Overview
During the summer of 2009 Contemporary Visual Arts Manchester (CVAM) was focused on a research phase. We needed to understand some of the possibilities before embarking on a programme of development.

During the research phase a brief was drawn up for an economic impact report that would dovetail with some work that the Renaissance North West Museums group had already completed.

We also undertook a research trip to the Low Countries to:
- Look at urban places comparable to Manchester but further developed in ‘platforming’ of contemporary visual arts
- Make contacts with similar Umbrella organisations in Holland and Belgium
- Develop ideas for future CVAM activities
- Experience how other European cities use non-art spaces for contemporary arts
- Foster a group identity within the Manchester arts organisations involved
- Witness cross-institutional contemporary art co-operation in European cities
- Hear from European arts festivals of their working situations with local arts authorities and sites

A very successful trip to Liverpool followed when we met up with colleagues from LARC. However, at the end of August our co-ordinator secured a research post and left. It took until November before a new co-ordinator was found and planning recommenced for the visioning day and completion of the economic impact research.

Future agenda includes:

Visioning session – We have a visioning day set up with a facilitator to help us work through the following and develop a clear action plan for this year and beyond.
- Digital opportunities – how can we exploit them
- Profile of contemporary visual arts in the city
- Developing the contemporary visual arts ecology in the city
- Long Night
- Economic Impact Study – this will report soon and we want to maximise the impact of that work.

Full List of CVAM members:
- Arts Council England North West
- Castlefield Gallery
- Chinese Art Centre
- Contemporary Art Society North West
- Cornerhouse
- Cube
• International 3
• The Lowry
• Manchester Art Gallery
• Manchester City Council
• MMU Art School & MIRIAD
• Renaissance North West
• Salford School of Art & Design
• Salford Restoration Office
• Shisha Arts
• Whitworth Art Gallery
• Urbis

Dave Moutrey
Secretary
As a starting point Turning Point East strategy WAC worked closely with ACEE to commission a report from the Contemporary Arts Society on Developing the Market for Contemporary Collecting in the Eastern Region. A number of arts organisations across the region were interviewed and a number of strategies for Market development were presented. The report offered a positive starting point for developing audiences, developing the art market and supporting artists in the region.

Following the publication of the report WAC invited key arts professionals from across the region to a consultation meeting in June 2009. Five key themes developed from the discussions. Four of these themes were taken to sub group meetings which were chaired by different member arts organisations.

- Artists Support & Development, hosted by Outpost, 27 July 2009
- Audience Development, hosted by BCA, 17 Aug 2009
- Programming, hosted by Firstsite, 18 Aug 2009

At the next strategy meeting it was agreed that Turning Point East would:

- Continue to meet regularly.
- Develop a programme of events and presentations linked to the priority areas at venues across the region.
- Programme Go See trips.
- Schedule a Turning Point Summit feedback meeting in January 2010.
- Not elect a Steering committee until relevant to the strategy.

Turning Point East events programme
A series of events have been programmed to inform the strategy, share expertise and continue development of dialogue and exchange. These events are smaller themed discussions and practical workshops open to all staff from member organisations.

- 10 Nov 09 People, Things and Place, Sainsbury Centre for Visual Arts.
- 20 Nov 09 Market Development for Audience Development, Paul Hobson, CAS.
- 18 Jan 10 Developing Sustainable Business Models, Susan Royce, BCA
- 8 March 10 Achieving Great Art for Everyone, ACEE
- Apr/May REVOLVE EAST – An Ideas Exchange & Skills Sharing Project

Turning Point EAST invites staff from member organisations to spend a day shadowing a similar job role/s at another arts organisation of their choice. The day includes a 1hr ideas exchange between 2 members of staff, focusing on current issues of their choice such as Business Planning, Financial Planning, Marketing, Programming, Project Planning etc. The event will then relay around all participating organisations culminating in a final REVOLVE EAST feedback event at the end of May.

- 17 June 10 How to Research and Develop Audiences, Bury St Edmunds Art Gallery.

Turning Point East Strategy Update
Alongside the meetings and events, we have been in negotiations with Arts Council and the Contemporary Arts Society regarding a Head of Collector and Audience Development tailored to the east, in partnership with the CAS. The CAS has now reached capacity in terms of regional posts. However they remain keen to support us in new ways of working in market development and artists’ programmes, and are open to developing a pilot project in partnership with TPE.

Following REVOLVE EAST there is an opportunity to re-group and decide how to move forward with Turning Point, including whether we would like to appoint a Co-ordinator for our region and the election of a steering group.

KEY SUCCESSES

- Improved connection across region
- New partnerships
- Professional development
- Skills sharing
- Mentoring & support
• Information sharing
• Shared methodologies

KEY CHALLENGES
• Maintaining consistent attendance at meetings
• Managing individual organisations agendas
• Delays in ACE signing off strategy and budget proposals
Consultation
The East Midlands Visual Arts Network (emVAN) Steering Group appointed Rebecca Lee, a regionally based consultant, to work with them to initiate an ongoing dialogue across the visual arts sector in order to develop a visual arts network for the East Midlands region that would become part of the National TP Network.

On 29th March QUAD hosted the first of a series of consultation events to discuss:
- Partnerships for regional audience development
- Partnerships between contemporary practice and collections
- Partnerships that build professional capability and diversity across the sector
- Partnerships for raising the profile of the East Midlands and advocating for it

Over 80 people attended and participated in the event, from a diverse range of sectors, including galleries, museums & heritage, artists, the private sector, higher education and local authorities. The event was opened by a keynote speech from Baroness Lola Young, which was followed by workshop sessions exploring what the region does well and possibilities for the future. These ideas will be prioritised and tested through a series of smaller consultation events taking place in each county during May. As a result, the structure and activities of the network will have been determined by its members.

Logic Model
The Steering Group worked with Annabel Jackson to develop a Logic Model for the East Midlands Network. Through a feedback questionnaire that was completed by over half of the attendees at the consultation event we tested the assumptions that formed the basis of the Logic Model. This reveals that most of the attendees agreed or agreed strongly that:
“Collaborative working is preferable to silo working”
“The visual arts can learn from other sectors”
“There is scope for audiences to grow in the East Midlands”
“The visual arts needs to agree common messages & communicate them consistently”

Sowing Seeds
Sowing Seeds is an international audience development and artists in residence programme, taking place across the 10 Steering Group venues, as well as other key regional organisations, including Derby and Lincoln Universities, Phoenix Square, and the Forestry Commission.

Contemporary artists from China, India, Singapore and Finland will visit the East Midlands, making links with the region’s artists and audiences; between different countries, cultures and histories, both collective and personal, between past and present. This will take place through public workshops, talks, exhibitions and events throughout the summer and autumn of 2010 and will lead to a series of new commissions, exhibitions and events for 2012. Artists include: Simo Alitalo, Sonia Khurana, Dinu Li, Jason Lim, Vidha Saumya and Priya Sen.

Yasmin Canvin, emVAN Coordinator, on behalf of the emVAN Steering Group:
North by NorthWest - Update April 2010

Over view of our progress:

North by North West has been in existence for approximately 12 months. We currently consists of 11 member organisations working in contemporary visual arts across Lancashire and Cumbria. The member organisations are very different in size, set up and offer, however we are all passionate about our sub-region and our place within the national and international context.

North by NorthWest has a constitution and a bank account. We held a visioning session in January 2010 through which a Steering Group was formed and three main areas of work were agreed for 2010/11:

- The commissioning of an impact study into the social, cultural and economic benefits of our organizations and our work, within our region and beyond
- The development of a bespoke leadership and professional development programme
- A group visit to Manifesta 08 in Murcia

We are in the process of fundraising to support this work. We have also been invited to lead on the development of knowledge sharing tools to benefit the National Turning Point Network. We will undertake this in consultation with all TP groups.

Our Key successes:

- Creating the opportunity for individuals and organisations to get together (geographically and capacity wise this is very difficult!).
- Learning more about the different members and their individual successes and challenges, enabling us to support each other and our work.
- The development of the above programme of work. The group is quickly gaining momentum with individual members are actively contributing.

Our Key challenges:

- Capacity. Each member is either a small organisation or a larger organisation with a small number of staff working in contemporary visual arts.
North by NorthWest - Update April 2010

• Uncertain political and financial climate. Real concerns regarding our situations post March 2011.

Our Members are:

ArtGene, Barrow
folly, Lancaster
Forestry Commission, Grizedale
Grizedale Arts, Coniston
Grundy Art Gallery, Blackpool
Harris Museum and Art Gallery, Preston
Lakeland Arts Trust, Kendal
Mid Pennine Arts, Burnley
Peter Scott Gallery, Lancaster
Storey Gallery, Lancaster
Tullie House Museum and Art Gallery, Carlisle
Amanda King, Project Manager Turning Point South East (TPSE)
Summary Update for Arts Council, England meeting 22nd April 2010

Overview of progress
As the first of the TP networks we have been at the forefront of devising a working model that serves the ambitions of the sector. The main focus of 2010/11 is to deliver programmes of work that support our agreed priorities.

The TPSE programme has been devised around 3 interconnected programme strands as follows (including examples of activity).

Critical Debate and Research
Research programme around inclusion and access, a series of partnership projects and region wide seminar
Region wide consultation with artists around support and professional development. A partnership with Higher Educational consortium (CCI)

Marketing and Audience Development
Regional marketing initiative around Venice Biennial (2009)
Partnership with Audiences South, regional audience development agency, developing website and online marketing tools for sector.

Region wide event for 2012
Development of RELAY, a series of commissions and residencies supporting partnerships and networks across the SE sector.

Key Successes
• Brokering new partnerships on behalf of the network of regional organisations e.g. consortium bid to Future Jobs Fund and joint projects with Higher Education Institutes through their Cultural Campus Initiative.
• Facilitating partnership and collaboration across a diverse Visual Arts portfolio, including cross art form organisations and thereby raising the profile of their Visual Arts programme through peer support.
• Supporting the International profile of the region through the development of marketing and networking initiatives.

Key Challenges
• Uncertainty around staffing changes at the Arts Council. Effective communication with officers has been essential to our growth.
• Limited capacity of RFO’s to spend time and therefore resources on TPSE work during challenging times - making the case for TPSE as core to their activities.
• Devising an exit strategy for TPSE that provides a lasting legacy for the sector and region.
Turning Point South West
Tom Trevor (Chair, Interim Steering Group)

The first phase of TPSW took the form of a research project into what constituted the visual arts sector in the SW and its needs, led by ACE SW and Audiences SW. This proved to be less successful than anticipated, and was not managed through an effective process of consultation. After this false start, which badly delayed the establishment of the network, an open meeting was called by ACE SW in March, attended by some 200 people. Out of this meeting an Interim Steering Group was established, tasked with moving the project forward and developing a proposal for the wider sector to consider. Since then the Interim Steering Group has met twice, developing a draft framework for the network which is now going out to the wider group in the region for consultation, prior to the establishment of a Steering Group and Working Groups to manage the network and deliver a programme of activity.

TPSW PROPOSAL: connectivity, diversity, criticality

The Interim Steering Group proposes the following aims and structure that will deliver the core values of connectivity, diversity and criticality. The overarching aim of TPSW should be:

To raise the level of critical dialogue and engagement across the region so as to support a dynamic and sustainable visual arts sector

With this overarching aim, the group proposes the following four objectives:

1. Supporting and developing excellence in artists and arts organisations
2. Empowering the sector with greater skills and knowledge
3. Providing greater opportunities for networking, partnership working and collaborative projects, including engagement with wider networks nationally and internationally
4. Developing better understanding and reach of audiences

Framework for Development of the Network

The interim steering group proposes a framework with a cross regional approach, rather than separate hubs of activity, as it believes that this approach is the most strategic way to address the Turning Point aims. There are a number of existing cross-regional networks, such as ALIAS and Curatorial Network, as well as existing consortia, which could be part of this framework. The main emphasis for the Turning Point strategy is to provide connectivity.

Structure for Coordinating the Turning Point South West network

1. A Steering Group of 12 members to be formed in April comprising:
   - Four artist/artist collective members nominated by ALIAS
   - Four RFO members nominated by the RFOs
   - Four non-RFO members. The selection of the non-RFO members, from self-nominated individuals and organisations, would take place after the ALIAS and RFO members have been nominated, in order to seek to address any perceived gaps in geographic spread and practice-based representation.
   - An ACE observer – Simon Zimmerman ACE National Turning Point Co-ordinator and/or Ceri Johnson, ACESW.

The Steering Group should be able to co-opt additional members, on a temporary or permanent basis, if needed.

2. Three or four cross-disciplinary Working Groups will be formed, with the remit to develop a programme of work that investigates key aspects of the aims and objectives. Each group will include at least one member of the Steering Group, and the rest of the membership will be opened out to the wider sector. Working groups should be made up of a diverse mix of artists, education practitioners, marketeers, curators, etc.

3. The post of Co-ordinator (title to be agreed by the Steering Group) to be recruited for the equivalent of 3 days a week at £30,000 p.a. pro rata; this person would not be based within one organisation but support would be encouraged from organisations, as required. Recruitment will begin as soon as the Steering Group has been formed.
Overview of Progress

The focus of VAiL activity has been on renewing the organisation and adapting to new challenges following the success of Liverpool’s year as European Capital of Culture 2008. The emphasis has been on collaborative action so keeping momentum behind conversations and projects has been key.

Although collaborations between VAiL members and between VAiL and other initiatives comprised our core activity, significant interactions with other North West organisations were also initiated. These ranged from joint commissions between individual organisations, such as FACT and Cornerhouse, to broader conversations between VAiL and the Manchester Turning Point group.

The period also required a significant refresh of advocacy work. This includes projects to commission content to help deliver VAiL messages. Ongoing activity to commission written pieces which comment on the importance of the visual arts to the city, examine issues that intersect the visual arts and other layers of civic society, and critique programme are intended to develop Liverpool as a centre of excellence for critical thought.

Distribution of this content, along with content generated through other activities and outputs from VAiL and partner projects (such as the Digital and Public Art Evaluation project), is improving, but further work is necessary and ongoing.

Finally, VAiL worked to incorporate a number of changes pointed to by the Tom Fleming review of VAiL and a process of internal operational and strategic review. The structure of VAiL was repositioned to provide clearer direction and to ensure that the entire range of VAiL associates understood that they had an effective voice.

Key Successes

- Developing and maintaining an effective, integrated and dynamic model of a visual arts collaborative
- Instituting a series of press visits built around coordinated, programme led focal points
• Programming across the visual arts in Liverpool which reflects the shared needs and collaborative habits of Liverpool organisations
• Exerting a positive influence on associated structures such as Liverpool Arts Regeneration Campaign (LARC) and Culture Campus, a partnership started by Liverpool’s Visual Arts organisations with the city’s three universities
• Presenting joint marketing efforts such as ArtUpdate, a diary and map covering visual arts exhibitions across the North West

Key Challenges

• Deriving synergy through working together as organisation and as networks e.g. research into shared services through LARC
• Advocating the VAiL message to engage key influencers more deeply with VAiL objectives
• To meet our key objectives through our advocacy plan:
  o To increase awareness among target audiences of Liverpool’s vibrant visual arts scene
  o To develop Liverpool’s image as a great place for artists to live and work
• Expanding the benefits of peer to peer learning
• Maintaining momentum locally, regionally and nationally.

16 April 2010  PS
The Visual Arts London Strategy group is chaired by Ralph Rugoff, Director of the Hayward Gallery. It met for the first time in July 2009. A decision was made to rename the group – opting for a designation which makes explicit the visual arts focus, rather than adopting the Turning Point name used across the network.

The membership of the group, and attendance, has fluctuated across the meetings. This poses a particular challenge. It was agreed at the first meeting that the group should not be so inclusive as to be unwieldy. It should, however, include representatives from across the sector, including art schools, studios, education, a representative from the private/commercial sector, a senior Tate representative, independent galleries, Arts Council England and the Mayor’s Office. After extensive discussion and the nomination of key individuals, the make-up of the group was finalised:


Key functions of the group:

**Advocacy** – the group saw that it could perform a strategic role, in the wake of the financial crisis and in the lead up to the election and beyond, arguing for the maintenance of government funding. The specific challenge is to articulate a financial argument for the value of visual arts, as well as to develop compelling new language with which to articulate the cultural and social arguments for the value of visual arts and for government support.

**Strategic collaboration and resource sharing** – an exchange of expertise, experience and, pragmatically, pooling resources on transport, storage and equipment. The group also considered whether there might be the potential to collaborate across the city and the sector on a large-scale project, jointly realised, such as *Nuit Blanche*, that would raise the profile of the sector as a whole.

Key concerns:

**Education** – the diminished role allotted to visual arts within the curriculum and the need to nurture audiences and provide opportunities for engagement through having visual arts programmes in schools.

**Greening the sector** - the group are working with Julie’s Bicycle to take a carbon audit of the visual arts industry.

**Sustainability** - the support of artists/artistic production/affordable studio space.
Turning Point West Midlands

Progress update

• Turning Point Co-ordinator, Wendy Law, appointed March 2010. Post hosted by Birmingham Institute of Art and Design (B.I.A.D.), Birmingham City University.

• Professor John Butler, (B.I.A.D) is Acting Chair for Turning Point Management Steering Group (MSG).

• A meeting, organised by Arts Council West Midlands, took place on 19 March at Eastside Projects, Birmingham, to introduce TP and the Co-ordinator. The meeting included representatives from 13 organisations across the region.

• Invitations to become a member of the MSG have been sent out. Further members are to be proposed at the inaugural meeting of the MSG, planned for 5 May 2010. The Chair and operational strategy and structure will be discussed and endorsed at the meeting. The announcement of Group Membership and outline plans for TP West Midlands is planned for mid May.

• Draft terms of Reference have been written for the MSG.

  There will be a core team titled the Management Steering Group (target max. 15), and a series of Working Groups based around key themes that are to be identified by TP West Midlands. Each Working Group will include a representative of the Management Steering Group. Plans include Day Events for MSG and Working Groups for consultation with the wider visual arts sector, and with key organisations and strategic agencies.

• Communication with the sector will be through regional hub online networks, a TP regional database, and the TP website. In addition, there will be publicity highlighting key artist and strategic developments in the West Midlands, including new initiatives and partnerships.


W. Law

TP WM Co-ordinator

April 2010
Turning Point Yorkshire & Humber

**Brief Resume of Current Status**

**Overview of Progress**

There is a sense of considerable achievement among those who have been most closely involved in Turning Point Yorkshire and Humber (TPYH) --- of having started from scratch, come together quickly from various & diverse directions, and delivered some activities together. A start has been made --- though we are also aware of its fragility. The Interim Steering Group is meeting monthly, is well-focused and consensual --- without being bland!

The Framework Report produced by Beam in January documents a striking amount of activity and ‘embedding’ of TPYH in 9 quick months (April-December 2009), while the Framework Strategy seems to have struck the right chord and been accepted as reflecting some outline directions, themes, and priorities. ERS, based in Newcastle, have been commissioned to develop, consult further on, and complete the Strategy by July. Beam has been commissioned to continue to coordinate and support the ISG’s work during the same period. Communiques are issued monthly to a broad and growing range of stakeholders. ERS are planning a consultation programme, with the first two events focusing on Audiences and Governance.

**Key Successes**

- Range of stimulating consultation/discussion activities delivered in 2009 (July – December)
- 300 people directly engaged in 2009 activities, many others via website etc.
- Sector Interim Steering Group (ISG) established, operating effectively and well-led
- Good ACE – ISG communication & relationship to date
- Basic communication protocols established
- ISG consensus around Framework Strategy establishing initial priorities and principles and guiding final stage of Strategy consultation

**Key Challenges**

- To ensure effective broadening of consultation & awareness about Turning Point, engendering ownership of the Strategy
- At the same time, the ISG needs to really seize the moment and engage itself fully over the next few months
- Ensuring Strategy has right balance of focus & flexibility, practicality & imagination
- To maintain momentum --- production of the Strategy marks the beginning, not the end, of the endeavour
- Establishing the right leadership and management vehicle for ongoing delivery of the Strategy --- and involving the right people
- Sectoral fragmentation
- Uncertain political & financial climate