

# UCAN Business Plan

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## 1. UCAN Consultancy brief

Northlight Art Studios Ltd, as the largest grouping of visual artists and craftspeople in Calderdale are taking the lead to further potential of this sector of the creative economy in the Upper Calder Valley.

Through informal discussions between several of the potential stakeholders of this initiative, we have drawn up an outline of its broad aims and direction – a starting point on which to build and prioritise.

UCAN will work towards:

- Harnessing the creative energy of the Upper Calder Valley
- Stimulate the growth of individual / small businesses in the creative sector
- Advocate on behalf of the creative community
- Increasing public access to the visual arts and crafts

To achieve these broad aims, we have identified the following 'wish list' of objectives.....

1. To establish a unified umbrella consortium that can provide a central base for enterprise initiatives, resources, advice, training, discussion
2. Seek funding for sustained administration and development of the project.
3. Join up and coordinate ideas, projects and initiatives being run by the various arts groups and organisations in the area
4. Create a central marketing and information point
5. Create a visual arts and crafts calendar of events
6. Run and further develop the Hebden Bridge Open Studios event
7. Provide a networking resource for artists and craftspeople working individually – i.e. not as part of a studio group
8. Source, audit and coordinate studio space provision – provide the link between landlords and artists
9. Develop high quality exhibition space for the area
10. Support existing studio groups and organisations with their management and sustainability
11. Establish a training programme for artists and craftspeople – specifically targeted to this sector and working in partnership with other agencies
12. Raise the profile of the Upper Calder Valley as a recognised regional centre for the visual arts and crafts in the region
  - Develop and establish a combined marketing strategy
  - Encourage more cultural tourism to the area
  - Host more events that will generate a regional interest
  - Bring nationally and internationally recognised artists to exhibit
13. Provide a first point of call for the development of visual arts and crafts community and education engagement
14. Network with other artists association across the country and internationally
15. Seek to support artists with disabilities to further their careers

## Consultancy Brief

We are seeking a freelance consultant who can work flexibly and independently over a 12 month period. Addressing the broad aims and objectives of the 'UCAN' vision, you will work towards achieving the following outcomes:

- rationalising the very broad aims to an achievable mission, with clear priorities.
- evaluate the year and produce an action/business plan to progress the project
- establish a steering committee and then to assess the best organisational structure for the initiative to work
- set in motion fundraising initiatives to financially support the initiative
- branding of the initiative including a simple web presence

These outcomes will result from a process of consultation with the various stakeholders, outside agencies, and funding bodies through:

- open forum meetings
- individual meetings
- steering committee meetings

**This consultancy is not intended to be just an academic exercise. We require someone who can work practically to take this idea from concept to reality.**

The appointed consultant shall:

- Chair meetings
- Act as a link between the broad range of organisations and individuals involved
- Work alongside key representatives of main bodies involved to arrange forums and meetings and to process minutes
- Develop a simple website with a forum / message board facility and monitor/ collate feedback through this method
- Establish a database of stakeholders and contacts
- Attend meetings with funding bodies /Development Agencies/ Calderdale Council / Hebden Royd Town Council to establish strategy of funding and support ( you will not be expected to write the funding bids)
- Research and meet with other similar umbrella bodies / arts development agencies to share ideas and to establish organisational framework
- Publicise the initiative through press releases to local press and information websites.
- Establish networking with similar initiatives elsewhere in the country.
- Produce a full report/ action/business plan that can be used as a working document.

The consultant will report back findings and progress to NLAS Management Committee meetings as required and shall be answerable to this committee unless a 'UCAN' steering group is formally set up to supervise this research and development programme within the twelve month timeframe. The consultant will work closely with the NLAS/Back Door project/ development worker.

## 2. UCAN steering group: Terms of reference

### **Aim:**

To progress the development of a strong and supportive artist network for the Upper Calder Valley

### **Objectives:**

1. Raise the profile of the value of UCAN network
2. Take the UCAN business plan forward
3. Update or develop the UCAN website and respond to queries
4. Administrate a UCAN "membership" mailing list and begin a database by artform/ interest
5. Share knowledge and expertise and provide mutual support and guidance to steering group members
6. Others (to add during meeting)

### **Outputs**

To be agreed on an annual basis in order to meet the objectives outlined above.

### ***Interim outputs for 2010-Feb 2011***

***(To add during meeting)***

### **Membership:**

September 2010;

Sally Barker, Joan Taylor, Helen Sergeant, Holly Hesson, Don Myers, Shelley Burgoyne, Rachel Hawthorn, Alison Stansfield, Tansy Dyer

### **Meetings:**

- To take place (to add)
- Meetings to take place in (to add)
- Meetings will be chaired by (volunteer required) (Short term – to be reviewed in January 2011)
- Minutes will be taken by (volunteer required) (Short term – to be reviewed in January 2011)
- Actions to be established and reported back to meetings in order to deliver the outputs of the agreed work programme.
- Potential for the group to facilitate events including training, visits, further consultation or annual event.

### **Partners:**

It is proposed that the meeting will also aim to facilitate links and occasional input from independent or external advisors to assist their work. Such organisations might include:

- Arts council
- Council officers
- Northlight Art Studio/ Don Myers
- WYVAN
- Creative Calderdale
- Other artist networks or social enterprises

### 3. List of UCAN steering group members

UCAN Steering group members; correct at 31/1/2011

<b>Name</b>	<b>Contact number</b>	<b>Email</b>
Sally Barker	07796 203540	sally@sallybarker.org
Don Myers	07749 230934	don@donaldmyers.com
Mary Loney	07900 453912	mary@loney.biz
Alison Stansfield	01706 814431	alisonstansfield@btinternet.com
Helen Sergeant	07811 337355	Helen-Sergeant@hotmail.com
Joan Taylor	07818 196749 01706 839649	magnataboots@yahoo.co.uk
Dorothy Simister	07814 193045	dorothy.simister@3
Tansy Dyer		Stripeytights13@yahoo.co.uk

## 4. Artist network research

### Contents

1. **Artist Networks with practical services, social networks and/or online resources**
  - ArtsNET Manchester
  - Creative Bradford
  - East Street Arts (Leeds)
  - The Art House
2. **ARTS and cultural development organisations and BUSINESS support**
  - Fabric (Bradford)
  - LOCA (Kirklees)
3. **Online networks**
  - Creative Calderdale
  - LVAf Leeds Visual Arts Forum
4. **Regional networks**
  - WYVAN West Yorkshire Visual Arts Network
5. **Consortiums/strategic groupings**
  - Viva
6. **National networks**
  - Artist Information Company

### Aim of this section;

**To outline that networks take many forms and have diversity of objectives. As diverse (and beyond definition) as art itself!**

To suggest that UCAN aligns itself more with section 1, but that needs awareness and connection with others

Recommend that UCAN both a) networks with and b) registers as members of the above to access local and regional information.

*(Also for us to look at this list and now assess where UCAN sits most happily, based on research and where steering group might be able to take it).*

### 1. Artist NETWORKS with practical and online resources

#### ARTSNET MANCHESTER

##### Services

2. Artsnet, in partnership with its host agency, Community Arts North West, programmes a range of informal, **free training events called Toolkit Training** aimed at helping you build the skills you need to develop your work. Subjects covered to date have included arts funding, health and

safety in the arts, artists and child protection issues, information on how to write a business plan and marketing your work.

3. **Toolkit Training** is for any artist, arts organisation or community group interested in the arts, who live or work in the city. Also included on this site are links to other training providers and resources which could help you.
4. Artsnet organises accessible evening and daytime training sessions aimed at artists and small arts organisations.
5. For more information [email Artsnet](mailto:Artsnet). The sessions are free and subjects include first aid, health and safety, self employment and finance for freelance artists, mental health awareness and monitoring and evaluation. Sessions are well received always informative.

[www.artsnetmanchester.co.uk](http://www.artsnetmanchester.co.uk)

## **Creative Bradford**

Creative Bradford is a resource for everyone interested in creativity – whether in the arts, or the wider creative industries – and how it can help to regenerate Bradford culturally, socially and economically.

Creative Bradford is run by Fabric on behalf of the creative community and provides a database of creative practitioners and organisations, venues and spaces for the arts and training and development opportunities for creative practitioners.

Creative Bradford has been set up with resources provided by Bradford Vision through the District's Cultural Consortium.

Creative Connections - A guide to creative collaboration. The arts development organisation Fabric recently commissioned research into artists working with young people in a number of settings

Creative Bradford has three elements:

1. A database of creative practitioners, organisations and businesses; venues and spaces for the arts; and training and development opportunities for current and aspiring artists.
2. Through this website you can access the database as well as noticeboards, news about the arts and creative industries in Bradford and information about significant local events.
3. Individual pages showcasing the work of creative practitioners, organisations and businesses. Here you will find more in-depth information including examples of artists' work.

## **The ART House, Wakefield**

**From website: The Art House is a unique national membership organisation for visual artists**

It was created in 1994, by a group of visual artists to campaign for equality of access to opportunities for work, training and exhibiting for both disabled and non-disabled artists equally.

Membership includes professional practitioners in all visual and tactile art forms and approaches to art; artists are welcomed whether or not they have taken a traditional route to development of their practice.

An inclusive organisation, The Art House offers support to all visual artists in the development of their professional practice and the realisation of their creative ambitions.

The Art House works to create purpose-built accessible and supported studio spaces, like its workspace in Wakefield, where artists can work alongside each other on equal terms

It also designs and manages ambitious projects including residencies, exhibitions, commissions and research, nationally and internationally, all in accessible settings.

The Art House speaks on behalf of all artists and represents their interests to funding and commissioning bodies, to training institutions, to galleries and venues, and to others. It campaigns for inclusive practice across the visual art sector.

It aims to be a facilitator, enabling artists to take up opportunities and to gain experience that will strengthen their creative practice and further their careers.

The Art House at last has its own headquarters to work from, after 10 years and four different homes.

### **Training**

Has a workshop programme e.g. How to see your art and craft. Getting funding for art

Can come out and do training in your area. Contact **Heather**: Telephone 01924 377740

### **Becoming a member**

**Besides becoming part of a great inclusive project, as a member of The Art House you'll benefit from:**

- Opportunities to take part in projects, residencies and exhibitions.
- A monthly newsletter and opportunities bulletin listing work, exhibition and grant opportunities.
- Your own editable pages on The Art House web site: [www.the-arthouse.org.uk](http://www.the-arthouse.org.uk)
- Advice and information on areas of interest to professional artists, especially disabled artists.
- Professional development, training and mentoring opportunities

### **Becoming a member of The Art House will cost you:**

- £15.00 per year for an individual artist (£7.50 concessions)
- £20.00 for two people at the same address

## **2. ARTS and cultural development organisations and BUSINESS support**

### **Fabric**

Fabric is the arts development organisation for Bradford representing artists and creative organisations in all art forms, promoting and developing their work and lobbying on their behalf. Fabric seeks out opportunities and resources for local artists to create and have their work seen and provides a hub from which the local arts community can develop. Fabric provides professional and

creative business support in partnership with other local agencies and maintains a database of practitioners, creative businesses and arts information. Fabric advocates for the arts and creative businesses and the role they play in Bradford's cultural and economic regeneration.

Read more: <http://www.myspace.com/fabricartsbradford#ixzz12R6MDaWs>

### **LOCA , Kirklees**

Offer business support for artists. Happy to share their assessment processes and how they develop a diagnostics meeting with the artist. Model has been working well for 8 years. See section 5.

### **3. Online networks**

#### **LVAf - Leeds visual arts forum**

Website has very simple pages – history, about, listserv, who we are, exchange

Hosts listserv list of events (yahoo group) and hosts a forum.

Run by a voluntary steering committee of very experienced artist practitioners and arts officers. Meet monthly. (Not clear who maintains list or whom funds, if at all). Steering group meet regularly with council and strategic groups to advocate for the voice of visual artists.

Endorsed by the local council – front page holds introductory video.

### **4. Regional networks**

#### **Wyvan - West Yorkshire Visual Arts Network**

Comprising of:

West Yorkshire Print Studios

LOCA

Fabric, Bradford

The Art House, Wakefield

East Street Arts, Leeds

Come together as an agency to offer support and professional development. Offer professional development programmes together. Share knowledge and expertise; make referrals. Offer support and guidance. Refer clients to different training programmes each are offering. Information flows better between the organisations. Has a facebook page, not a website. Meet monthly.

In terms of UCAN we think it would be a good affiliation. Happy to meet us at a forthcoming sub regional project meeting in October – which relates to networking and with strengthening opportunities. Sharing training opportunities would be fine – even if not a paid member or organisation. Can do 121 advice sessions for the organisation in exchange for some training or talks etc.

Recommends lots of scope for mentoring and peer support.

Area committees have recession pot might be accessible via council – with regard to sustainability.

## **5. Consortium/strategic groupings**

### **Viva - the South Yorkshire Arts Consortium**

27/01/10 from website

We are delighted to announce that Viva – the South Yorkshire Arts Consortium will be officially launched on Tuesday 2 February 2010.

The consortium has been set up with the mission to develop a sustainable consortium of arts organisations within South Yorkshire in order to maximise funding opportunities, raise the quality of the cultural offer, share resources and work effectively together.

Our Director Clare McManus is one of the founding Directors of the consortium alongside:  
Ashley Barnes (Dead Earnest Theatre)  
Jon Maiden (Point Blank Theatre)  
Mary Turner (Action Space Mobile)

Membership of the consortium is open to not-for-profit arts organisations who work predominantly in South Yorkshire. Invitations to the launch have already been distributed widely by email, but please contact us if you require any further information or would like to attend.

A Membership Prospectus will be available at the launch and there will be an open application process for membership. Members will also be able to make nominations to appoint additional Directors at the first members meeting later this year.

The key benefits to becoming a member of the consortium include:

- Quality Improvement
- Negotiating Power and Income Generation Prospects
- Image and Profile
- Resource Use
- Strategic Capability

The six key eligibility criteria for membership of the consortium are:

- Not-for-profit sector
- Organisation providing arts-based activities/services
- Commitment to consortium working
- Operation predominantly within South Yorkshire
- Information management capability
- Minimum threshold for quality assurance

Each of these criteria is defined in greater detail in the Eligibility Criteria document and we would urge you to read these to ensure you are eligible to join:

## 5. Artist network research - Wider

### **Lancashire Artist Network** <http://www.lanarts.com/>

Lancashire Artists' Network (LAN) aims to advance, support and promote the interests of professional visual artists, living or working in Lancashire. Artists are at the heart of LAN. The network connects globally and across Lancashire. It offers opportunities for dialogue and debate through our newsletter, web site and programme of events often staged in collaboration with partner organizations.

Funders: Lancashire County Council, Arts Council NW

Comments: Content looks bare, not very easy to navigate. Costs £10 for members annually. A part time administrator coordinates this network funded by LCC.

### **Cheshire Artist Network** <http://www.c-a-n.co.uk/>

CAN is creating a friendly, supportive network of artists representing a diversity of work. We aim to expand the opportunities for artists to develop their practice and make high quality work, and through increasing access to our work, encourage greater public appreciation and enjoyment of visual arts.

Funders: Not stated.

Comments: The links go through to other independent websites so the update of content isn't reliable to the network.

### **Network Artists (Northumberland)** <http://www.networkartists.org.uk/>

Network: provides a service to artists living or working in Northumberland and promotes economic growth within the artistic community. It offers support for artists individually and collectively through networking and provides a programme of opportunities to aid the furtherance of their practice in the visual arts.

Network was established in 1992 as an independent association of professional artists living and working in Northumberland. Its aim is to provide a service to the artists individually and collectively through networking and a programme of opportunities and events to aid and further their practise. Funders: Arts Council NE, Northumberland CC, Lazy Grace and Northumberland National Park (sponsors).

Comments: Really nice and accessible website, easy to navigate. There is an annual cost but I can't find it.

**Become a Member**

- Quarterly Newsletter
- Events & Opportunities
- Own Page on Website
- The Art Tour • Art Projects
- Exhibitions • Business Training
- Weekly Email Listings • Art Workshops
- Database of Member Artists

click here to become a member

**Devon Artist Network - <http://www.devonartistnetwork.co.uk/>**

Devon Artist Network (DAN) is a membership organisation set up to promote the visual arts and create opportunities for artists and makers in Devon. DAN was established in 2004 and is a non-profit making organisation initiating a range of projects across the county including the well established Devon Open Studios (DOS) event that runs annually in September.

Funders: Devon County Council

Comments: Lots of useful information, easy to navigate, nicely designed. Members area, featured artist on home page, there is a £10 fee to join.

**Surrey Artists Network - <http://www.surreyartistsnetwork.net/>**

Surrey Artists Network is a social networking website for artists of all abilities in and around the Surrey area.

Funders: Not stated

Comments: Looks like it is mainly for artists to blog but there is a facility to become a member.

## 6. Calderdale College and Todmorden Art courses research notes

*Summary by Mary Loney OBE, course leader until 2010.*

- Started in 1994 as an outreach project in a classroom running a part time Art Access course with 7 students.
- Three years later there were 50 students and we had taken over two empty engineering workshops and turned them into studios!
- By 2001 we had over 100 students including the first students to complete the Higher National Diploma in Fine Art and we were running three full time courses including a Routeway Art course for those beginners with little or no qualifications or experience.
- Students who had completed the HND then petitioned the college themselves for a BA degree course. This resulted in a partnership with Leeds Metropolitan University.
- In 2006 the first twenty students at Todmorden graduated with a BA Hons degree in Fine Art.
- The majority of students are mature ranging in age from 19/20 years to over 80 years. They may have been unemployed, been made redundant or taken early retirement. Some are women returning to study some seeking a change of direction in their lives, other may suffer from a variety of mental health problems, substance abuse or have a physical disability, be a wheel chair user or be in need of student support having help with study skills or literacy.
- We have always striven to provide a flexible and inclusive structure in all the courses to enable every student to gain self esteem and confidence in their abilities, many having had a very negative experience at school.
- We have always been involved in the local community and held countless exhibitions in Todmorden and Hebden Bridge in empty mills, churches, marquees, and shops
- There are our annual European trips to Madrid, Paris, Berlin Barcelona, Prague etc and of course regular London visits and to other local galleries.
- A lot of opportunities at Todmorden are spread by word of mouth, very little marketing is done by the college!
- Sadly the present government is curtailing many adult's chances of acquiring a higher educational qualification locally. The chance to retrain in a different discipline has been axed even if the student was willing to pay the whole amount.

- Prospective students in the upper valley want to study locally for reasons of expense and childcare.
- These mature students feel safe in our environment, they enjoy all the social activities we offer, the strong peer support and the sense of ownership of this art oasis that they have helped to create.

## 7. Visual arts funding table

WHO	WHAT FOR	HOW MUCH
<p><b>Arts and Business</b>            Arts &amp; Business New Partners (Head Office)            Nutmeg House, 60 Gainsford Street, Butler's Wharf            London SE1 2NY Tel: (020) 7378 8143            Fax: (020) 7407 7527 E-mail: <a href="mailto:head.office@AandB.org.uk">head.office@AandB.org.uk</a>            Website: <a href="http://www.AandB.org.uk">http://www.AandB.org.uk</a></p>	<p>An investment programme to promote the development of new, sustainable, mutually beneficial partnerships between business and the arts. Business partners must invest a minimum of £1,000 in a project. The sponsor is unlikely to invest more in a project than the business partner and may invest less. In-kind payments accepted.</p>	<p>&gt; £50,000</p>
<p><b>Arts Council of England</b>             London office: 2 Pear Tree Court, London EC1R 0DS            Tel: 0845 300 6200            Fax: 020 7608 4100            Textphone: 020 7973 6564            Information and application forms:            HU<a href="http://www.artscouncil.org.uk/funding/individuals.php">www.artscouncil.org.uk/funding/individuals.php</a></p>	<p>The Arts Council supplies monies via its Grants for the Arts programme. Funding for research and development, specific projects or exhibitions, residencies or any other aspect of an artists work. Their website provides further advice. In 2003/04, Grants for the Arts distributed £7.4 million to organisations through 445 awards, and £4 million for touring through 97 awards. In all, ACE received 2,500 application, including some that were ineligible.</p>	<p>Mostly &gt; £30,000             Up to £100,000 for major projects.</p>

<p><b>Percent for Art - Section 106</b> Seek advice from planning department at local authority</p>	<p>A mechanism, known as <i>percent for art</i>, exists to support funding for public art work. <i>Percent for art</i> aims to improve the environment and enhance public spaces.</p> <p>The local Development Framework – a local planning authority can encourage the provision of new works of art as part of the developmental process. The Council may include a policy in its Local Development Framework, which would be supported by a Supplementary Planning Document.</p> <p>The town and Country Planning Act of 1990, Section 106, gives local authorities express power over ‘restricting or regulating the development of land’ for example landscaping to include visual features i.e. artworks.</p>	<p>Percentage set by type of development and through negotiation.</p>
<p><b>European Funding</b></p> <p><b>Culture 2000</b></p> <p><a href="http://europa.eu.int/grants/grants/culture_2000">http://europa.eu.int/grants/grants/culture_2000</a></p>	<p><b>The "Culture 2000" programme</b> is designed to:</p> <ul style="list-style-type: none"> <li>• promote cultural dialogue and mutual knowledge of the culture and history of the peoples of Europe;</li> <li>• encourage creativity, international dissemination of culture and greater movement of artists, performers and other professionals in the cultural sector and their works, with particular emphasis on young people and the socially disadvantaged and on cultural diversity;</li> <li>• promote cultural diversity and the development of new forms of cultural expression;</li> <li>• share and promote, at European level, common cultural heritage of European importance; disseminate know-how and promote good practice in the field of conservation and preservation of this cultural heritage;</li> <li>• take account of the contribution of culture to socio-economic development;</li> </ul>	

	<ul style="list-style-type: none"> <li>• encourage dialogue between cultures and interaction between European and non-European cultures;</li> <li>• explicitly recognise culture as an economic factor and as a factor for social integration and citizenship; improve access to culture and encourage as many European Union citizens as possible to become involved</li> </ul>	
<p><b>The Hanson Environmental Fund</b>  Hanson Environment Fund  RSWT  The Kiln  Waterside  Mather Road  Newark, Notts NG24 1WT  <b>Tel:</b> 0870 036 1000 <b>Fax:</b> 0870 036 0101  <b>Grants Email:</b> <a href="mailto:grants@rswt.org">grants@rswt.org</a></p>	<p>The Hanson Environment Fund has distributed more than <b>£15 million</b> in the last seven years, to more than <b>760</b> projects across the UK  The fund offers two levels of support:</p> <p>Community Grants Scheme - grants between £250 and £4,000 for community amenities, and wildlife and habitat conservation. Applicants do not need to be enrolled with ENTRUST.</p> <p>Main Grants Scheme - grants between £4,001 and £25,000 for the creation and improvement of parks and public amenities and the creation, restoration and management of areas specifically to safeguard and/or enhance biodiversity. Applicants must be enrolled with ENTRUST.</p>	> £25,000
<p><b>Carnegie UK Trust</b>  Comely Park House  Dunfermline, Fife KY12 7EJ, Phone: 01383 721445  <a href="http://www.carnegieuktrust.org.uk">www.carnegieuktrust.org.uk</a></p>	<p>Grants for projects that use creativity to benefit communities. Preference is given to newly developed projects.</p>	£1,000 - £30,000
<p><b>Chase Charity</b>  2 The Court, High Street, Harwell, Didcot, Oxon OX11 0EY  Phone: 01235 820044 <a href="http://www.chase-charity.org.uk">www.chase-charity.org.uk</a></p>	<p>Funds projects related to any aspect of the arts. Particular emphasis on accessibility and social inclusion.</p>	£1,000- £30,000
<p><b>Clore Duffield Foundation</b>  Studio 3, Chelsea Manor Studios, Flood Street, London SW3 5SR</p>	<p>The Foundation concentrates its support on education, arts and museum education, the arts, health and social welfare, and has a particular interest in supporting children, young people and society's most vulnerable individuals.</p>	£10,000 and £2.5m

<p>Telephone: 020 7351 6061;</p> <p>Fax: 020 7351 5308</p>	<p>Grants and funding programmes include:</p> <ul style="list-style-type: none"> <li>• Small grants programme</li> <li>• Main grants programme - museum and gallery education, art and design education, education, performing arts education, health, social welfare and disability</li> <li>• Artworks; Young Artist of the Year</li> <li>• Cultural Leadership programme</li> </ul>	
<p><b>Community Fund</b>  Strategic Grants Programme  North East, 6th Floor, Baron House  4 Neville Street , Newcastle upon Tyne , NE1 5NL  <b>Enquiries:</b> 0191 255 1100 <b>Fax:</b> 0191 233 1997  <b>Minicom:</b> 0191 233 2099  <b>Email:</b>enquiries.ne@biglotteryfund.org.uk</p>	<p>In the Strategic grants programme we particularly want to encourage applications for flagship projects that complement our local grant making. Usually funding is for three years. An organisation can run up to three projects concurrently.</p> <p>Aimed at projects that benefit people living in three or more England regions.</p>	<p>No ceiling</p>

<p><b>Esmee Fairbairn Charitable Trust</b>  11 Park Place  London SW1A 1LP Phone: 020 7297 4700  <a href="http://www.esmeefairbairn.org.uk">www.esmeefairbairn.org.uk</a></p>	<p>Main Fund distributes most of funding. It is responsive to requests for support across the broad range of our interests, which are: the arts, education and learning, the environment and enabling disadvantaged people to participate fully in society.</p> <p>They prioritise work that:</p> <ul style="list-style-type: none"> <li>• Addresses a <i>significant</i> gap in provision</li> <li>• Develops or strengthens good practice</li> <li>• Challenges convention or takes a risk in order to address a difficult issue</li> <li>• Tests out new ideas or practices</li> <li>• Takes an enterprising approach to achieving its aims</li> <li>• Sets out to influence policy or change behaviour more widely.</li> </ul> <p>Further, 'Arts &amp; Heritage' grant for projects that offer high quality arts experiences to audiences and work towards the preservation of national heritage.</p>	<p>Unlikely to be over £100,000</p>
<p><b>Foyle Foundation</b>  The Foyle Foundation  Rugby Chambers  2 Rugby Street  London WC1N 3QUT: 020 7430 9119  F: 020 7430 9830 E: <a href="mailto:information@foylefoundation.org.uk">information@foylefoundation.org.uk</a>  <a href="http://www.foylefoundation.org.uk">http://www.foylefoundation.org.uk</a></p>	<p>For organisations which benefit Learning, and the Arts and Health.</p> <p>Capital and revenue costs. The maximum amount of a grant in any one year will not normally exceed £100,000. Favour innovative/ambitious projects.</p>	<p>£5,000 to £20,000  (larger grants in exceptional circumstances)</p>

<p><b>Granada Foundation</b>  New Court, St Swithin's Lane, London EC4P 4DU  Phone: 020 7280 5000</p>	<p>Supports charitable work in the arts, health, welfare, medical research and education.</p>	
<p><b>Heritage Lottery</b>  Heritage Grants website <a href="http://www.hlf.org.uk">www.hlf.org.uk</a></p>	<p>Grants to organisations seeking to look after and enhance the UK's heritage; to increase participation in heritage activities; and to improve access to and enjoyment of heritage.</p>	<p>£50,000 plus</p>
<p><b>Heritage Lottery</b>  Project Planning Grants  website <a href="http://www.hlf.org.uk">www.hlf.org.uk</a></p>	<p>Help in the early planning of projects which may lead to an application for a Heritage Grant e.g.</p> <ul style="list-style-type: none"> <li>• produce an access plan;</li> <li>• produce a conservation management plan;</li> <li>• research audience development;</li> <li>• employ a project officer to help in planning the project.</li> </ul>	<p>£5,000- £50,000</p>
<p><b>Heritage Lottery</b>  Your Heritage  website <a href="http://www.hlf.org.uk">www.hlf.org.uk</a></p>	<p>Projects which either care for heritage or increase a person's understanding and enjoyment of it. Projects should enable wider access to heritage and be of benefit to the community and the wider public. This programme will be the main method by which we will increase our support for a broader range of heritage,</p> <ul style="list-style-type: none"> <li>• encourage communities to identify, look after and celebrate their own heritage;</li> <li>• help conserve and sustain heritage at risk;</li> <li>• open up heritage resources and sites to the widest possible audience; and</li> <li>• increase opportunities for learning about heritage.</li> </ul>	<p>£5,000 to £50,000</p>

<p><b>John Ellerman Foundation</b> Aria House, 23 Craven Street, London WC2N 5NS Phone: 020 7930 8566</p>	<p>Funding to charitable organisations in the arts, medical research and care, disability and community development.</p>	<p>£10,000 plus</p>
<p><b>Landfill Tax Credit Scheme</b> <a href="http://www.ltcs.org.uk">www.ltcs.org.uk</a></p>	<p>Support for local and national environmental, regeneration and community projects in the United Kingdom. Projects must restore derelict land, prevent pollution, promote sustainable waste management practices, promote recycling, provide public amenities restore certain buildings (for worship or of historic/architectural interest).</p>	<p>Varies from area to area</p>
<p><b>NESTA (The National Endowment for Science, Technology and the Arts) Invention and Innovation</b>  Fishmongers' Chambers, 110 Upper Thames Street London EC4R 3TW. General switchboard +44 (0)20 7645 9500 <a href="http://www.nesta.org.uk">http://www.nesta.org.uk</a></p>	<p>NESTA are particularly happy to look at ideas that combine elements from different areas of arts, science and technology. NESTA will invest at the very early stages of ideas, and help them to a stage where they will attract further investment. It is an investment, not a grant, and NESTA take a stake in any returns, which are reinvested in the next generation of exceptional ideas. Returns can be commercial, cultural or social.</p>	<p>£5,000 - £150,000</p>
<p><b>New Opportunities Fund</b> 1 Plough Place London EC4A 1DE Phone: 020 7211 1800 Email: Hgeneral.enquiries@nof.org.ukH www.nof.org.uk</p>	<p>Supports projects related to health, education and environment across the UK.</p>	
<p><b>Paul Hamlyn Foundation</b>  18 Queen Anne's Gate, London W1H 9AA  Tel: (020) 7227 3500 Fax: (020) 7222 0601</p>	<p>Increasing access to the Arts of young people, and Arts in education; a range of Publishing Training schemes, Education of the disaffected and disadvantaged and</p>	<p>£5,000 - £100,000</p>

information@phf.org.uk http://www.phf.org.uk	The Reading and Libraries Challenge Fund.	
<b>Royal Society for Nature Conservation</b> <a href="http://www.rsnc.org/cred">www.rsnc.org/cred</a>	<p>Projects funded over a maximum three-year period. Community based recycling, reuse and composting projects that meet all of the three following priorities:</p> <p>Increase the amount and range of materials diverted away from final disposal.</p> <p>Increase the numbers of households participating in waste recycling, reuse and composting projects, for example by: Develop sustainable communities.</p>	£50,000 - £300,000
<b>Wellcome Trust</b>  The Wellcome Building 183 Euston Road London NW1 2BE Phone: 020 7611 8888 Email: Hcontact@wellcome.ac.ukH  www.wellcome.ac.uk	Various funding schemes for science and art collaborations. Specific schemes exist for young people engaging with biomedicine through performing arts. There is also support for drama, film/video and television and multimedia productions which encourage interest in biomedical science.	
<b>Wolfson Foundation</b>  Grants in the past have ranged from Usually spread over a number of years Tel: (020) 7323 5730	Grants are awarded to projects which cover: Medical Research and Healthcare; Science, Technology and Education; or Arts and the Humanities.	£1,000 - £3,000,000

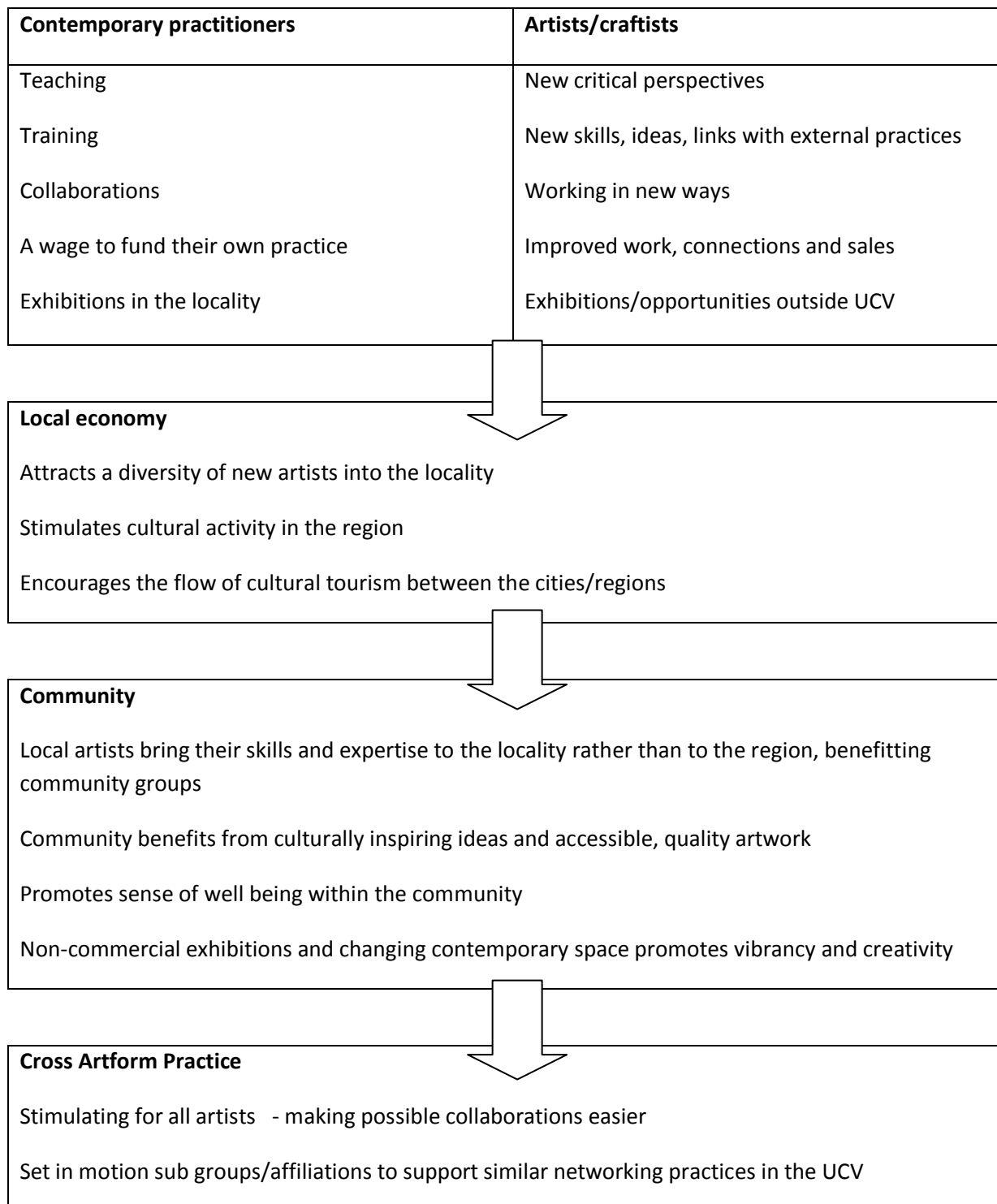
<p><b>The Henry Moore Foundation</b>  <i>Anne Unthank</i>  <i>The Henry Moore Foundation, Dane Tree House, Perry Green, Much Hadham, Hertfordshire SG10 6EE</i>  <i>Tel: 01279 843 333</i>  <a href="http://www.henry-moore-fdn.co.uk">www.henry-moore-fdn.co.uk</a></p>	<p>The Henry Moore Foundation's grant-making programme was revised in 2004 to provide additional financial resources to support the work of living artists and contemporary art practice. Special consideration will be given to projects outside London and to venues with limited opportunities to show contemporary art. Other long-standing categories supporting historic and contemporary sculpture will remain in the programme, including post-doctoral research fellowships assisting outstanding young scholars; exhibitions, providing financial support for established public galleries and agencies towards all aspects of exhibition making in the field, and grants for conferences, workshops and lecture series.</p>	<p>£5,000            to  £15,000</p>
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## 8. Satellite group model

**A satellite system could also be set up within the network. (Proposed by the consultants in their pitch for the project consultancy).**

- Satellites could be a group or forum of artists, affiliated by their art form, commerciality, critical practice or methodologies.
- These satellites, rather than promoting difference, could operate to bring artists together in an interdependent, nurturing way - strengthening the network, & generating greater sustainability.
- A satellite system could be underpinned by workshops, mentoring programmes, paid events programmes, and events which link the valley to the wider artist networks and practices both regionally and nationally.
- It would have economic benefits and professional development opportunities for all members

**Potential benefits of Satellite group**



## 9. Appendices for Section 3

### **Appendix 1 (Section3): Recorded feedback on UCAN from Open studios survey**

**The following feedback was gained through our general conversations with artists.**

Studio-based artist ambitions;

“I want low rent studios/ want space for exhibitions, for community projects and to display work (see leaflets). I am interested in keeping this up and keeping printing sessions at reasonable rates.”

“We would like to extend what we are doing (here at Brooklyn) – our own work and community projects, promote the gallery and fund the studios, and also tap into tourism. Information resources would always be useful.”

“I would like more portrait commissions and would like to get these from the open studios. Some work would then go into exhibitions.”

“What’s next for me? – maybe I would like to go to do an MA – I would like to speak to someone about professional development.”

“There are not enough local exhibition spaces – would be good to have more.”

### **Positive comments about UCAN**

“Would be good to replicate open studios but in a different format – i.e. an online interface (Can take almost a month to prep for the Open Studios.”

“Facilities with a projector and equipment would be good; A space locally that could be used for other functions; Like idea of a space as an info shop.”

“Anything that raises my profile and takes work to a wider audience would be good.”

“An online gallery and buying online would be good.”

“Exhibition opportunities would also be useful; Work has to be seen to be sold, so anything that gets it seen is great.”

“Marketing is always a good thing and always something that artists need.”

“I would like opportunities for teaching adults and running art lessons.”

“I would like searchable opportunities online for commissions and exhibitions.”

“I would like to speak to other painters and crafts people and to people with similar skills and those making a living.”

“A network would be good for keeping things in public focus – using existing networks and also for targeting the press, TV and print media with the right kind of images, and keeping a drip feed of publicity going. A professional and public facing side to the Network would be very useful.”

#### **“Negative” comments about UCAN concept**

“Belonging to a studio group means you belong to something. We want to stay here. What can UCAN offer that we don’t have already?”

“I would like UCAN, but can’t necessarily contribute time to it.”

“I don’t want anything that costs money, but am happy to receive information.”

“I exhibit already so don’t necessarily need help with exhibiting opportunities.”

#### **Artist ambitions/wants:**

“I want low rent studios/ want space for exhibitions, for community projects and to display work. I am interested in keeping this up and keeping printing sessions at reasonable rates. (WYPW at Northlight)

“We would like to extend what we are doing (here at Brooklyn) – our own work and community projects, promote the gallery and fund the studios, and also tap into tourism. Information resources would always be useful.”

“I would like more portrait commissions and would like to get these from the open studios. Some work would then go into exhibitions.”

“What’s next for me? – maybe I would like to go to do an MA – I would like to speak to someone about professional development.”

“There are not enough local exhibition spaces – would be good to have more.”

#### **Questions:**

“I want to find out about company limited by guarantee.”

“I would like some advice about professional development and MAs.”

## **Appendix 2 (Section 3): Open Studios survey number 2: Artist survey about open studios**

As well as handing out questionnaires, short question sheets were prepared for visitors and for artists to find out more about the use and enjoyment of the Open Studios.

### **ARTIST SURVEY AT OPEN STUDIOS – Results**

#### **Have you contributed to the marketing of O.S.'s?**

Yes - we all chip in for the booklet. Feel this is cheap as there is always a cost for publicity and I am happy to pay for affordable publicity

No - I am not listed but I open up because people are passing by

Yes - paid fee for the booklet and I am part of the committee - I do the maps and the front covers

Yes am on steering group for brochure - and great to see bus this year- brochure copied by Rawtenstall Open Studios.

Yes - I put balloons and signs out this morning - have put out cakes and kids activities outside my studio.

Yes 2

Yes – through booklet distribution in Todmorden and word of mouth

#### **Do you have a website?**

Yes 3

Yes - 2 sites one for designs and one for portraits

No - others in our group do- starting to collaborate with another artist

#### **Do you sell works during O.S.'s?**

Yes - do sell work 3

Have done but not always

Not personally but then I am still establishing myself as an artist - others in our group do sell work and I do get contacts for workshops

Sell mostly in the south - not here - in London and Hampshire.

Yes - I sell the cards and postcards, probably take 3-4 commissions

Yes if possible

#### **Do you think bringing in more recognised artists to exhibit here ...would benefit business?**

Possibly 2

Possibly - yes when Paula Rego show opens

Yes - printmaker friends would come to a good show

Yes- shame Rego not open till Sunday - may have bought more in

Only if they are local – and I am not sure this is the object of the open studios

#### **How do you think the open studio event can be improved?**

Need more signage

Already better this year out there

Council support it but we have to apply every year for it. Its about selling the town, we aren't registered as a charity so can't put in for fund that way. A gallery would bring students in hugely - though if it were bigger, our energy would have to go into funding. So keeping it voluntary/ low costs means we don't have to chase funding. It is very well thought through

Don't think there was anything in the Bridge Times this Thursday - a missed opportunity. No logo was used in the papers.

Better publicity. Maybe events more often.  
A big banner in town  
Signs for directions  
More small buses  
More publicity in newspapers

### **Appendix 3 (Section 3): Open Studio Survey: Visitor Survey**

#### **Results**

<b>Where have you travelled from today?</b>	1
Hebden	1
Shipley	1
Keighley/Oxenhope	1
Local 4	
Halifax 1	
Whitworth	
Luddenden	

#### **How did you hear about OS's?**

Come every year - quieter on Fridays  
Saw booklet about the festival  
Often come to Hebden (from Keighley/Oxenhope)  
Brochure  
A friend  
Partner exhibiting  
At Bradford College 2 years ago- telephoned for details this year  
Have done courses at Northlight before  
Local advertisement

#### **What else have you visited?**

We will also have lunch here  
Other galleries  
Brooklyn Studios  
Shops  
Canal 2  
Other studios  
No-where

#### **Where have you spent money today/Did you purchase any artworks?**

I have bought in the past. Not always but have done.  
Yes I have bought  
I spent some money on modelling with clay and on cards  
I have spent money in café, shops, public transport  
On a newspaper  
Not spent anything yet!  
Lunch in Hebden  
Will probably buy something – am interested in

courses

**Would you consider visiting visual arts events in HB in the future?**

I would like to see exhibitions in the town hall. Invigilator volunteers are just starting

Yes. I am definitely interested in knowing about events

Yes 6

## **Appendix 4 (Section3)**

### **Consultant's summary evaluations and recommendations based on the Open Studios consultation**

- It came through strongly that greater publicity both in Hebden town centre and in the press would be welcome by participants.
- Throughout the duration of the project we picked up mixed feelings, both from the strategic partners and from artists, about the purpose and success of the open studios.
- Given the voluntary base for organising the events and the small funds contributed by participant artists, the event is organised really professionally and the hospitality and enthusiasm of participating artists is excellent.
- As outside observers, we would recommend that the allocated funds for publicity from each artist could be better used to produce a longer-lasting guide (e.g. with a 1 year shelf life). Changes/additions could then be kept up to date via the website.

We would recommend a more detailed study into the open studios, both from the perspective of visitors and artists. Questions could focus around;

- What is the economic impact locally?
- How far are non-studio based artists incorporated/encouraged to participate?
- What is the geographical remit of publicity – and how could this be improved?
- At planning stage – big name shows such as Rego should be planned simultaneously and shared publicity and networks should be considered.
- How can the network be involved with the open studios. How can it contribute to publicity, information sharing etc

### **Further recommendations**

- We feel that it is possible that the open studios concept could be extended to have some open facility all year round. The tourist information centre is very keen to direct visitors to services that are open all year round, and also early in the week. There is a demand (which is generated from the well-known arts activity in the region), but very little to visit. Could each member artist be encouraged to act as a steward for one day per year – possibly enabling a Monday or a Tuesday opening all year round?
- There could be financial rewards by developing a shop-front area in one or in all of the studios, with profit from sales going directly to the artist.

### **Appendix 5(Section 3): Comparative data**

#### **Artist biographies/background (collected during Open Studios weekend), From Northlight Studios, Hebden Bridge:**

“I used to be at Dean Clough studios for 5 years. There was no interaction between the different studios and artists. A social meeting place there may have helped. Hebden has grown organically - and as such they feel they own it.”

“I was at Hot bed press (Salford printmaking studio group). Now run exhibition space at Mirfield studios. It’s an open access space. There is a demand for access and for artists to use pieces of our printmaking equipment.”

“I am part of lyme press studios – we were based in todmorden and now we are in Linden arts. There are 3 of us as part of Linden Arts.”

“I tend to exhibit in the region, but I have a series of pieces selling through different galleries. I don’t do solo or group shows.”

“I supply cards and postcards to several shops.”

“I went into business last year and moved studios twice.”

“This is my hobby. I want to play and I am lucky that I am retired and can afford a studio. But there are people here that want to make a living and I would really like it to work for them and for them to be successful.”

“I enjoy the social aspect of the studio – catching up and talking to like-minded people. I used to exhibit widely but now that’s not as urgent for me. Other things that I want to do – though I might go back.”

“I am the arts administrator here and I also work for another artist here doing admin/PA work.”

#### **Other data: e.g. how artists are funded/how they promote themselves**

“I do make money from my art – but not a living. I have gained research grants. Now of course I also have a pension. It’s a lifestyle choice to do this.”

“I have got several ACE grants for my work and community projects with schools.”

“Have been funded by ACE for specific exhibitions e.g. for covering framing costs.”

“I email galleries and email my website link.”

“Sometimes I take my stuff a long way to display in galleries, and it’s frustrating when I don’t make any sales there. I don’t necessarily sell at art fairs. Sales do happen but it’s not consistent. (This is my main living).”

“I also make sculpture too (as well as abstract paintings) and make this for the crucible theatre in Sheffield.”

### **Appendix 6 (Section3):**

Email Interview on Northlight Studios, between C Derry and Don Myers. (In note form)

Thinking along these lines, I wonder what data that you might have on Northlight Members?

I’m thinking gender, ethnicity, location, arts training, length of professional practice, number of craftspeople, painters etc. I know we can glean a lot from the OS book, but there is a lot that isn’t there that would be useful to know!

Here’s the low down on our membership – you will have to ask directly for info on length of practice - we don’t data age. Most of our members are ‘mature’, ‘mid-career’. One new graduate (Holly) Four are retired from other work. Only 5/23 men. All UK white except one - French. 2 from Luddenden, 1 from Tod, rest Hebden / Mytholmroyd/ Hebden villages

Full Members ( studio holders)

1. Sue [suewickenhill@btinternet.com](mailto:suewickenhill@btinternet.com) ceramics
2. Sarah Courtney <sarah@courtneywalker.plus.com>; photography
3. Robin Smith <robinmsmith@tiscali.co.uk>; glass
4. Penny Wood <penny\_wood@hotmail.co.uk>; painter
5. Mike Horne <hornem1953@yahoo.co.uk>; painter
6. Maureen Audsley<myrtlegrove@btinternet.com>; ceramics
7. Mark Foulds painter
8. Lisa Slater <lisaslater66@hotmail.com>; photographer
9. Lesley Fallais <mail@lesleyfallais.co.uk>; designer/public arts
10. Kate Rhodes<katerhodes.jewellery@btinternet.com>; jeweller
11. Kate Boyce <kateboyceart@hotmail.co.uk>; painter
12. Juliet Blackman <juliet.blackman@btinternet.com>; ceramics
13. Jane Revitt <janerevitt@klang-records.co.uk>; designer/public arts
14. James Fearon <jamesfearon59@hotmail.co.uk>; painter
15. Jacky Murphy<jacky.m.murphy@talk21.com>; ceramics
16. Holly Rowan Hesson <holly@hollyrowanhesson.co.uk>; painter
17. Helen Fletcher <helene@3-C.coop>; painter
18. Hannah Lawson <hanlawson@hotmail.com>; printmaker/illustration
19. Don <don@donaldcmyers.com>; painter
20. Dittany Dylan <dittanydylan@3-c.coop>; painter
21. Catch Skinner <skinner61@btinternet.com>; ceramics / film
22. S WATERHOUSE [roowaterhouse@btinternet.com](mailto:roowaterhouse@btinternet.com) painter
23. Jude Howe ceramics/glass/crafts

About to lose Hannah Lawson (to Brooklyn) , Jude Howe ( to work from home)

About to gain Rachel Hawthorne (film, installation) and Crafts/textiles person

#### Associate members

1. Val Hughes <valhu43@aol.co.uk>; textiles
2. Sue Candy <sue@suecandy.co.uk>; ceramics
3. Rowena Beaty <rowenabeaty@googlemail.com>; sculpture
4. Roger Lee <rogerhlee@hotmail.co.uk>; painting
5. Penelope Hampson <penny@fictile.demon.co.uk>; ceramics/public art
6. Mark Burgum <markartist27@yahoo.co.uk>; painter
7. Malcolm Taylor <talcummailer@btinternet.com>; painter
8. Julie Cockburn <juliecockburn@gmail.com>; glass
9. Grace Pearson <gracespearson@hotmail.com>; painter
10. Carole Kirk <mail@carolekirk.com>; painter
11. Barbara Shepard <b.shepard@talktalk.net>; painter
12. mary loney <mary@loney.biz>; painter
13. Perri <perriwebster@yahoo.co.uk>; painter
14. Mandy Dessent <a.dessent@tiscali.co.uk>;
15. Stan Pile sculptor

Also – more generally – what is the selection policy or criteria for membership? Is there anything particular you expect to see from a member?

What are the joining regulations (for want of better words) – e.g. is there are commitment to critical activity, or support for the work of the studio for example.

We are a broad church and encourage fine art and craftspeople. We've had one writer.

Selection procedure; applicants apply to join waiting list. Committee selects and invites in for informal interview. Suitability dependent on several factors:

Type of space available

Suitability of practice

Achieving balance of practice within membership

Commitment to use studio regularly – serious about their work – not just a hobby

Commitment to take part in running of studio cooperative

Commitment to events - ie Open Studios

Other skills/ experience offered to cooperative

Gender

Personality – people have to get on!

Interest in our education work

We don't select on basis of qualifications or training although specific skills may have an influence. We don't go in for anything as elitist as requiring critical engagement.

As we are self financing, we cannot be too particular – we need full studio occupancy.

**It would be useful to put these questions to other studio groups too, building up a picture of the level of the artists. (I'm really interested in knowing – as far as we can- how long out of training artists might be). Could you help me out with providing the relevant contact person at each studio group?**

At NLAS it varies a lot. Because of our rural location, we don't get many graduate artists - they tend to stay in the cities. It would be interesting to work out our average age – I would guess about 48. So - most have been out of education for a long time. We have two members and four associate members who have recently finished BA/MA art courses.

Of our members and associate members, 10 are trained teachers of art and design.

Of our studio holders, 11 have other jobs – either full or part-time. For four – their studio is their business base – i.e. their only source of income.

At Linden Arts – Shiela Tilmouth [sheila@sheilatilmouth.co.uk](mailto:sheila@sheilatilmouth.co.uk)

At Brooklyn – Lynda Thomas [lynprints@hotmail.com](mailto:lynprints@hotmail.com)

At 59 Steps – would have been Rachel Hawthorne, but I'm not sure now.

New studios at Linden Mill – still being established – not a studio group and Phil Bincliffe the owner, won't be collecting data on the artists.

**I had a really useful conversation with ESA today which has kind of prompted these thoughts. How much involvement, if any, have you had with them? They are interested in collaboration and pooling resources.**

We have had contact with ESA – we'd like to do more but as we have no paid staff its hard to commit to anything. They are in a different place to us – in the city, keen on training and development and have achieved core funding. We wanted to (and still would) offer the Back Door facility for artist's professional development as we are very much an outpost on the edge of Yorkshire (with a lot of artists). We don't have the resources to develop this angle ourselves although we would, potentially have the experience amongst our ranks to offer some good training. Leslie Fallais did run a session on public art at the Art House and we did host an Art House prof.dev.

event here – although it was apparently rather weak. I think this is an area UCAN should be developing in partnership with other organisations (WYVAN)

**Appendix 7 (Section3):**

**Brooklyn studios (from Open Studios survey)**

- “We would like to extend what we are doing (here at Brooklyn) – our own work and community projects, promote the gallery and fund the studios, and also tap into tourism. Information resources would always be useful”.

## Appendix 8 (Section 3):

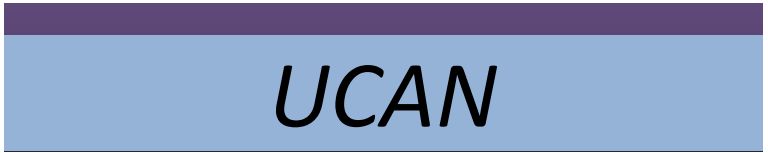
### Proposed consultation schedule

Activity	How/ where	Objectives	Cost
<b>Phase 1 – setting up</b>			
Blog	Post some materials up for info and comment	A place for people to see us/ contact us A method for feedback and comment A way for us to document our activity on the project Signposting tool	
<b>Phase 2 – collating diverse info</b>			
<b>Walking tours</b> Invite us for a cuppa, surprise us, show us what you do...be our guide to your local art scene	Todmorden, Hebden Bridge, Mythrolmoyd, Sowerby Bridge	Publicity exercise Creative/documentation activity – for future visual use To gather information Mapping creativity Collecting stories and contacts General consultation A possible outcome could be to identify steering group members	To be advertised in Press release/mail out and on blog
<b>Public displays</b>	Library, in studios, foyer of cinema, supermarkets etc	Information giving about the project aims Gather information (on postcards) on resources/thoughts/locations	To be advertised in Press release/mail out and on blog  Display materials – laminated photos/ postcards, pens etc
<b>Mapping exercise</b>	Possible annotation of google earth map	A resource/visual image for final report Identify scope of creative activity	
<b>Press release and mail out</b>		Advertising the consultation activity Making communication easier Receiving comments/posts	Postage printing of letters
<b>Open studios</b>	4/5/6 july		Note to plan this in to publicity for Open Studios
<b>Phase 3 – feeding back findings and</b>			

<b>consulting on possible models</b>			
Utilise local events/happenings throughout the spring/ summer			Contact HB diary/calderdale to get key dates
Day trip	General fun day out Structured facilitation/consultation	Might be opportunity for steering group to bond/ share info General getting to know members	Self-funded trip /car sharing etc
<b>Graffiti barge or graffiti wall</b>	General fun day out Starts at one end of the valley, ends at the other end		Hire of barge and driver. Carole may have a contact.
<b>Formal mailout/posting</b>			
<b>Winter open studios</b>			As above

## 10. UCAN Questionnaire

(Follows on next 6 pages)



# Upper Calder Valley Artists Network

**Help us help you!**

**Please fill in this questionnaire to help us develop the right network for you.**

## **About You**

Name: \_\_\_\_\_

Studio Group (If applicable): \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Email: \_\_\_\_\_

Phone: \_\_\_\_\_

Website: \_\_\_\_\_

## About your practice

What type of artwork do you produce? Please mark all that apply:

Audio visual	Murals
Book Arts	Painting – acrylics
Calligraphy	Painting – oils
Ceramics	Painting - other media
Collage	Painting – watercolours
Community work/schools workshops	Paper making
Conceptual/issue based	Pastels
Digital art	Photography
Drawing media	Poetry
Environment	Printmaking
Glass	Public Art
Graphic design	Sculpture
Illustration	Sound art
Installation	Textiles
Jewellery	Web
Mixed media (2D)	Wood
Mosaics	Other: _____

Is there one area or discipline that you focus on more than another?

What other (complimentary) skills/areas of work do you have?

Eg's Computer/Website development, Mentoring, Music/DJing, Training etc

**What do you hope to achieve through your work?**

e.g. sales, commissions, public service work, community engagement, exhibitions, salary, freelance wage, publicity and promotion, qualification etc

**What are you currently working on/towards? Or what are your current achievements?**

**About the network**

**Which of the following network services would be useful to you in the future? Please tick all that apply:**

- Exhibition opportunities
- Training or development information or events
- Education work with schools and communities
- Social events
- Events/ talks from artists and arts professionals
- Other

**Please can you explain why?**

**What functions of an artist network do you think you would use? Please prioritise using 1 as most important to you:**

- Website
- Online chat forum
- Events calendar
- Training and development opportunities
- Job opportunities
- Commission requests
- Studio space information
- Exhibition opportunities
- Funding opportunities/advice surgeries etc
- Artists database and artists profile pages (searchable)
- Running and promoting events at local, regional, national level
- Co-ordinated approach to education and community engagement with arts and crafts
- Skills sharing opportunities
- Collaboration opportunities

Other (please state): \_\_\_\_\_

## Social Networks

**In terms of networking, which of the following do you think you might join or sign up to?**

- Join a network group according to similar artist type
- Join network group according to different artist types (if so, which) \_\_\_\_\_
- Join a forum for artists *and* arts professionals (e.g. gallery owners, curators, arts administrators, corporate commissioners) to meet each other/share info
- Be informed of some/all networking or social events
- Be informed of some/all joint working or joint training initiatives

**Would you like to meet with other artists regularly?**                      Yes                      No

**If yes, where and when would suit you?** \_\_\_\_\_

**How far would you travel to work/attend training/visit/network? Please tick:**

- Less than 5 miles
- 5-10 miles
- More than 10 miles

**Where would you most like to exhibit/deliver your work? Please tick all that apply:**

- Local – Upper Calder Valley
- Regional – Yorkshire
- National – UK wide
- International – outside the UK

**Would you be interested in helping to staff UCAN or act as part of a steering committee?**

Yes

No

*If yes, please make sure to include your contacts on the front of this questionnaire!*

**Any final comments you would like to leave us with?**

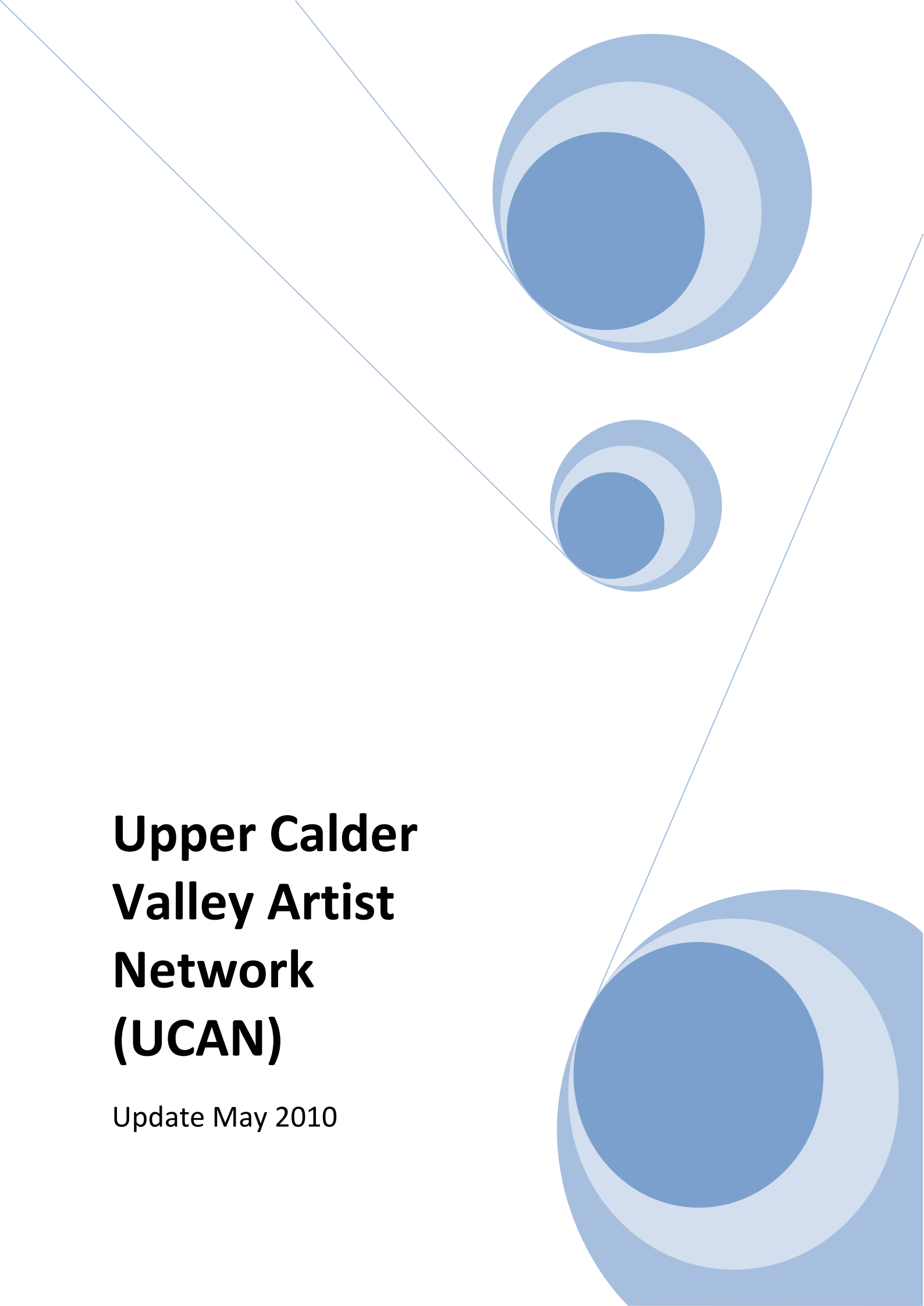
***Please return this form to:***

Claire Tymon and Charlotte Derry at UCAN, c/o Northlight Art Studios, Valley Rd, Hebden Bridge , HX7 6DJ

***Thanks!***

## **11. UCAN Update May 2010**

Follows on next 3 pages



# **Upper Calder Valley Artist Network (UCAN)**

Update May 2010

## **UPDATE MAY 2010: UCAN: Artist Network for the Upper Calder Valley.**

This exciting opportunity could help artists and the public to better share and receive information, and help artists to form stronger exhibiting, training or employment opportunities.

Two independent arts consultants have been working hard to develop on the consultation and research phase for the network. To date:

- They have set up a website where regular news and consultation event information is being posted. There is also an opportunity for artists to leave comments and to post up information about their own events and activities.
- They have been meeting artists and students at information sharing and consultation events in Todmorden and Hebden Bridge
- They have installed library displays in Todmorden and Hebden Bridge

The next stage will be to collate the findings of the consultation and to use this information to focus on creating a strategy and vision which can make this Network both useful and sustainable. The consultants will be working on this part-time until November 2010.

The aim of the consultants will be to identify and consult with creative people and organisations, together with the wider community in the Upper Calder Valley, and find out what their shared and individual needs from a Network might be.

They also hope to be able to identify funding opportunities, put together a project plan, set up an online chat forum for artists to use, and establish a steering committee for the initiative to develop and thrive.

The consultants, Charlotte Derry and Claire Tymon, have been employed by Northlight Studios to carry out this work. Charlotte and Claire both live in Todmorden and have nearly 20 years combined experience of the sector, gained in the North West and in London. They are familiar with working with and representing artists, and with working strategically with local government and within arts organisations.

## What to look out for next...

**Keep an eye on our website for regular news and updates. We will also publish the key findings of the consultation on the website and email this to all subscribers.**

If you have any thoughts or ideas on the network and how it can benefit you – please share your thoughts with us. You can contact the UCAN consultants as follows;

- Email them on [ucan@live.co.uk](mailto:ucan@live.co.uk)
- Look up the new website and chat forum on the internet at <http://uppercalderartists.wordpress.com>, and post your details or a comment. *Please note that this is a very new site and that content will be gradually added over the next few months.*
- Write to, or telephone Northlight Studios, at Valley Rd, Hebden Bridge, HX7 7BZ 01422 843519, [www.northlightstudio.co.uk](http://www.northlightstudio.co.uk)

## 12. Pan Calderdale terms of reference

(Follows on next 3 pages)

# Professional Arts Network Calderdale

## Annual Membership Review 2010

### Introduction

Your details are currently held on PAN Calderdale's Members database and we request that you review the following and provide any applicable updates to your membership.

### Description

PAN Calderdale is the Professional Arts Network for Calderdale. It is an independent borough-wide network of Calderdale-based arts organisations working to develop professional practice and arts provision through networking, peer support, sharing of information, collaboration and advocacy. It aims to act as a forum for discussion exploring common issues and methodologies in order to engage with peers, audiences, local, regional and national government, development agencies, funders and the media to support the development of high quality arts activity.

### Terms & Reference

**To support good practice** through

- sharing information and experience
- providing opportunities for individual and organisational development

**To enable collaboration** through

- providing information on skills and resources
- developing networking opportunities

**To support development** through

- advocacy
- marketing and audience development

### Constitution

PAN-Calderdale is not currently formally constituted. This is because it is a network driven by members. Key drivers can be identified, but these can change depending on the key issues to be addressed. PAN Calderdale recognises that the drive and commitment of members to the network is based on its relevance to member interests. There are no plans to seek funding for administrative support while Calderdale MBC supports the network through its arts officers. PAN Calderdale receives no direct funding and produces no accounts. Facilities for meetings are donated by member organisations.

## Membership Criteria

To be a member of PAN Calderdale, you are required to be (a representative of) a professional arts organisation employing at least one member of staff on full-time or part-time basis.

<b>Your details</b>	<b>Current</b>	<b>Amendments</b>
<b>Name</b>		
<b>Job Title</b>		
<b>Organisation</b>		
<b>Address</b>		
<b>Telephone Number</b>		
<b>Email Address</b>		
<b>PAN C Member</b>		
<b>Yahoo Group Member</b>		

## Please Return To

Alice Bradshaw

Calderdale Cultural Partnership & Network Coordinator

**By email:** [alice.bradshaw@calderdale.gov.uk](mailto:alice.bradshaw@calderdale.gov.uk)

**By post:** Alice Bradshaw  
Calderdale MBC  
Cultural Services  
Springhall Mansion  
Huddersfield Road  
Halifax  
HX3 0AQ

**Thank you**