



Upper Calder Valley Artist Network

Business Plan

Creating a vision for the support and development of visual arts in the Upper Calder Valley in Calderdale.

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January 2011

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UCAN Business Plan

Section 1 - The Project brief

This section outlines the background of the UCAN project and the objectives of the initial consultancy project brief. It also provides a summary of all the achievements within the project during the initial development period of 2010.

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1.0. Background to the project

The Upper Calder Valley Artist Network (UCAN) is a concept for an organisation that has been developed by Northlight Art Studios (NLAS). NLAS are based in Hebden Bridge and are the largest grouping of visual artists and craftspeople in Calderdale. NLAS consists of 23 artist studios, 26 members, 12 Associate Members and The Back Door education and exhibition space. In January 2010, NLAS were successful in receiving funding from the Arts Council of England Yorkshire to commission a business plan to inform how an artist network could be developed, funded and made sustainable. Consultants Charlotte Derry and Claire Tymon were commissioned to produce this business plan through detailed research, consultation and informal discussions with artists and a range of potential stakeholders. This report is the product of this consultancy and includes all documented research into the strategic and artistic context within the Upper Calder Valley (UCV). **An outline of the primary and secondary aims and a direction for UCAN – based on the evidence and research is included in Section 4, and is a starting point on which to build and develop the network.**

1.1. Development of the Business Plan

The business plan seeks to rationalise the broad parameters of the consultancy project into an achievable vision and series of aims. It sets out clear priorities, alongside an implementation plan (Section 5) and supplementary guidance provided with this report.

To achieve this, a series of creative consultation methods were adopted to gain information and feedback on;

- The professional needs of visual artists and craftspeople in the Upper Calder Valley.
- The nature of artist practices.

- Current and local training provision.
- Existing local regional and national art, creative and social networks.
- The strategic context locally.
- Funding opportunities, locally and nationally.

To a lesser extent, research was also conducted into;

- Studio provision in the Upper Calder Valley.
- Tourism in the region.
- Gallery provision.

A simple web site was set up quickly to give the project an online presence and contribute to ongoing communication with the art and community audiences in the Upper Calder Valley.

(<http://uppercalderartists.wordpress.com/>).

A process of formal consultation with the various stakeholders, outside agencies, and funding bodies took place through open forum meetings, individual meetings and steering committee meetings.

Consultation and engagement activities with artists included an in-depth questionnaire survey with 31 artist respondents based across the Upper Calder Valley. Responses were collected largely during three “tea and consultation events” in May-June 2010. The consultants also attended the ‘Open Studios’, a lunch event at Todmorden College to gain further feedback from artists. They provided postcards at Walsden, Todmorden, Hebden Bridge and Sowerby Bridge Libraries to encourage written feedback. The consultants issued a press release publicising the network, and distributed posters and flyers in shops, cafes, studios and galleries across the Calder Valley region.

A steering group was established to assess the best organisational structure for the initiative to work. Research is presented in the report on fundraising initiatives or paths to help financially support the initiative.

1.2 The UCAN project brief

In the consultancy project brief, the following aims for UCAN were designed by NLAS in consultation and with approval from ACE Yorkshire.¹

- Harness the creative energy of the Upper Calder Valley
- Stimulate the growth of individuals and small businesses in the creative sector
- Advocate on behalf of the creative community
- Increase public access to the visual arts and crafts

¹ Consultancy Brief - As detailed in Appendix 1

Original UCAN objectives (or 'wish list')

1. 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. Provide a networking resource for artists and craftspeople working individually – i.e. not as part of a studio group.
4. Source, audit and coordinate studio space provision – provide the link between landlords and artists.
5. Network with other artists' associations across the country and internationally.
6. Seek to support artists with disabilities to further their careers.
7. Join up and coordinate ideas, projects and initiatives being run by the various arts groups and organisations in the area.
8. Create a central marketing and information point.
9. Create a visual arts and crafts calendar of events.
10. Establish a training programme for artists and craftspeople – specifically targeted to this sector and working in partnership with other agencies.
11. Provide a first point of call for the development of visual arts and crafts community and education engagement.
12. Support the Hebden Bridge 'Open Studios' event.
13. Develop high quality exhibition space for the area.
14. Support existing studio groups and organisations with their management and sustainability.
15. Raise the profile of the Upper Calder Valley as a recognised regional centre for 'visual arts and crafts in the region.

Based on the research and information gathered during 2010, and in consultation with the UCAN Steering group, a new vision and series of aims have been developed with these original aims in mind. The new vision and aims are presented in Section 4.

1.3. Key achievements of the consultancy: *Developing a model for UCAN*

To develop and deliver a strong, sustainable model for UCAN, various elements were needed to create something unique and relevant for creative practitioners living and working in the Upper Calder Valley area. These elements are listed below:

UCAN Steering Group (Management)

11 artists and arts professionals volunteered to steer the development of the network. The aim is to create a strong and supportive artist network for the Upper Calder Valley.

The steering group's objectives are to:

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. Administer a UCAN “membership” mailing list and begin a database by art form or interest.
5. Share knowledge and expertise, and provide mutual support and guidance to steering group members.

Appendix 2 contains the full Terms of Reference for the steering group. *As of March 2011, there have been six steering group meetings and an agreement on the Terms of Reference.*

Current Membership

During the course of the project, a database of artists and art professionals has developed and exists in the format of email addresses. The database currently has 100 contacts of whom 31 have completed a questionnaire detailing their artistic practice. The database is owned by the UCAN steering group and will not be shared with other interested parties.

Options to formalise the membership are presented in Section 5.

Network and business model options

There are a number of successful artist networks running in the country that are area specific. Some are managed and owned through a Local Authority and others are artist-led. There are however, some that are funded regularly through arts funding sources. The networks have similar features including online databases showing artist profiles and portfolios or CV's of work. Some incur a subscription cost for the facility of an online profile, and they tend to offer services such as job, exhibition or commission opportunities, training courses and social networking events.

Section 2 provides details of these findings and Section 4 proposes recommendations for which type of network UCAN could become, based on the a) findings of artist consultation and b) business model options according to funding and resources that could be secured.

Appendices 4 and 5 illustrate the research findings of local, regional and national artist networks.

Developing partners

Throughout the consultancy a number of key partners were identified. These organisations influenced and contributed to the development of the business plan, and welcomed the idea of UCAN becoming part of their future plans. A summary of key partners is given below. Section 2 supports the development of partners and suggests how the UCAN model fits in with the strategic priorities of potential funders and those with partnership interests.

Partner 1 NLAS and Hebden Bridge Open Studios

NLAS Ltd is the largest grouping of visual artists and craftspeople in Calderdale and took the lead to identify and secure funding for this project and the development of the business plan. In doing so NLAS

sought to strengthen the creative economy in the Upper Calder Valley. Through informal discussions between several of the potential stakeholders of this initiative, Northlight drew up an outline of its broad aims and direction – a starting point on which to build and prioritise.

Northlight Art Studios is a not for profit social enterprise, run as a co-operative. In 2006 the group moved to new premises on Valley Road in central Hebden Bridge. Assisted by capital funding from Arts Council England and Development funding from the Esmée Fairbairn Foundation, the group rapidly evolved from an unincorporated society to a Limited Company, almost doubling its membership. Although true to its primary objective of providing good quality, affordable studio space for artists and craftspeople, the organisation has developed and now fulfils a greater community role through its 'Back Door' education and exhibition provision.

The success of NLAS was followed by the emergence of several additional visual arts initiatives. More studio groups have been set up - Brooklyn studios, 59 Steps and Artsmill. The well received Big Shed concept indicated yet more interest in studio and community arts space. The success of the Hebden Bridge 'Open Studios' has helped to connect with artists not working in studio groups and has become a popular event on the arts calendar.

Clearly there is much energy and an unusually large visual arts and crafts community in the Upper Calder Valley (described in more detail in Section 2). From NLAS' perspective "What seemed to be missing was a mechanism whereby this energy could be harnessed and realise its potential, particularly as a factor in the economic growth of the area". It was this realisation that prompted NLAS to commission this study.

NLAS, Hebden Bridge Open Studios and Linden Mill studio group members are currently actively involved in the future of the UCAN network as they are represented on the Steering Group at the time of writing this report. It is intended that these groups will collaborate and support each other through a shared aim to raise the profile of the Visual Arts and to support local artists within the Upper Calder Valley.

Partner 2 Calderdale Council – Claire Slattery & Alice Bradshaw

Calderdale Council has published a Cultural Strategy (September 2010) led by the Cultural Partnerships group, chaired by Richard Brown from Arts and Business Yorkshire. Section 2 outlines in more detail the links to be made between UCAN and the Cultural Strategy. Although it is not yet known what the impact of the recent spending cuts will be on the cultural sector of the local authority, we have been guided to presume there will be no future financial resource for UCAN.

In spite of this, Calderdale Council, represented by Claire Slattery (Arts and Engagement Manager) and Alice Bradshaw (Partnerships and Network Co-ordinator) has expressed a commitment to support its development and has invited the UCAN steering group to represent UCAN on the Cultural Partnership group. The benefit of joining this group is to develop links and partnerships with other cultural organisations in Calderdale and represent UCAN interests at a strategic level. To date, UCAN has attended one Cultural Partnership meeting.

Claire Slattery and Alice Bradshaw also represent Calderdale Council on the PAN Calderdale network which meets each quarter. This is chaired by Tudor Gwynn from Eureka, and is comprised of representatives from arts, heritage and cultural organisations with at least one paid employee. Don Myers from NLAS attends in his capacity as Education Officer and is happy to represent UCAN interests at this forum.

Partner 3 Creative Calderdale – Hannah Crank

Creative Calderdale is an online resource for creative and digital industries. The website offers creative professionals, including artists, opportunities to profile their business or practice, network and meet with other creatives, share ideas and find work. Creative Calderdale is keen to be a partner and work alongside UCAN to support its aims through its online profiling service. It can offer UCAN a directory listing on the site and assist UCAN to raise its profile.

www.creativecalderdale.co.uk

Partner 4 Arts Council of England Yorkshire

The Arts Council of England (ACE) Yorkshire provided the funding for the development of this business plan via a Grant for the Arts application made on behalf of NLAS. Due to the staffing changes at ACE it was not feasible to engage them in the development of this business plan. Email correspondence with ACE Yorkshire sent on 17th January 2011 confirmed that the Visual Arts Relationship Managers have committed to a meeting with the UCAN steering group after their grant assessments in March 2011.

Further information on ACE's new 10 year strategy can be found in Section 2 and information on their investment opportunities is presented in Section 4 of this Business Plan.

www.artscouncil.org.uk

Partner 5 Arts and Business – Richard Brown

Arts and Business in Yorkshire, managed by Richard Brown, aims to provide arts and cultural organisations with skills and knowledge to become more business orientated. Likewise with business organisations, the support is around creativity and arts markets. Arts and Business runs a membership scheme to a network providing information, advice and training. UCAN could join for £100 per annum. For UCAN, the training provided could support income generation, marketing and branding, community corporate social responsibility and learning and development training. UCAN could also participate on a board member bank. More information about Arts and Business Yorkshire is included in Section 2.

<http://artsandbusiness.org.uk/>

Partner 6 West Yorkshire Visual Artist Network (WYVAN)

WYVAN is a network of creative organisations and includes the West Yorkshire Print Studios in Mirfield, LOCA (The Cultural Development Agency for Kirklees), Fabric (The Visual Artists Network for Bradford),

The Art House (A National Artist Network and Resource Centre based in Wakefield) and East Street Arts Studios based in Leeds.

One of the consultants attended a WYVAN meeting on behalf of UCAN. Consequently UCAN has been invited to join the network and to participate in the collaborative art projects for members that the group generates. The current project for 2011 is "The Gift", and UCAN steering group members are currently progressing with this project on behalf of UCAN.

The WYVAN group is an informal partnership offering support and professional development programmes. It aims to share knowledge and expertise and refer clients to different training programmes. WYVAN uses various social networking sites and its members meet on a monthly basis.

WYVAN is possibly the single most important agency, alongside the local authority, that can offer professional support and guidance for UCAN and for the steering group. It could help to facilitate UCANs development, (based on the shared experiences of its members of creating and managing artist-led organisations working across West Yorkshire.) The chair and main contact is Robin@loca.co.uk.

1.4. The UCAN website

The site was set up in January 2010, initially as a communication vehicle to explain the UCAN project, and to provide a means of contact. It was set up on Wordpress.com by one of the steering team, in consultation with one of the consultants. On average it has taken around two hours per month to manage in terms of writing new content (there were nine new posts and five updates of the events page), updating events, and responding to comments left. There were 1,160 views of the website between January 2010 and January 2011.

The website proved to be a useful contact method for some artists who operate more remotely, and who are not necessarily part of studio groups. In total, 16 artists made contact through adding a comment to the website. As the consultation events commenced, the website was used to advertise details, linking through to the venues where appropriate. Once the consultation events finished, the website proved useful to provide an update on progress. Thereafter, it has started to become a repository for information about local events, and this is the direction which the website could most usefully take in the future.

A proposed development and implementation plan for the website is included in Section 5.

<http://uppercalderartists.wordpress.com/>

1.5. Summary and Conclusion

Throughout the commissioning of this business plan, the consultants established who is key to the development of the UCAN artist network and reviewed the original information and research, ensuring it has been updated and is significant to this work.

Setting up the UCAN steering group was key to the sustainability of the plan, in order for other artists and art professionals to take ownership of the work so that it hasn't become solely a NLAS project.

Identifying the policy context and how UCAN could help deliver partners' objectives will strengthen the future activity of the network. The following section illustrates the local, regional and national cultural picture and identifies how UCAN could deliver the priorities set out by strategic funding partners including the local authority, the Arts Council and opportunities to collaborate with neighbouring artist networks.

UCAN Business Plan

Section 2 – Contextual research

This section outlines our research findings into the cultural and strategic context which will have an impact on UCAN.

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2.0 Introduction

This section includes a short summary of arts and culture in the local and regional context, and more importantly, a research review of the local and regional strategic context which has a relationship or relevance for the Business Plan.

Throughout this section specific points of relevance for UCAN or key recommendations are highlighted, with the key findings summarised in the executive summary.

2.1 The Local Context

The Upper Calder Valley

The Upper Calder Valley is the geographic area that runs between Todmorden and Halifax and includes the towns Todmorden, Hebden Bridge, Mytholmroyd and Sowerby Bridge including the smaller villages that run alongside these towns. The valley is linked by the River Calder which starts above Todmorden, and flows past Halifax and through Wakefield before joining the River Aire.

For the purpose of this Business Plan, Ripponden and Walsden, which whilst technically are not part of the Upper Calder Valley are seamlessly attached to Sowerby and Todmorden respectively and have warranted inclusion due to their proximity.

Population of Calderdale is 202,000 (2008 census).

The Upper Calder Valley Arts Scene

The Upper Calder Valley and surrounding areas have inspired artists and writers over generations from the Bronte's to Ted Hughes; from Henry Moore and Barbara Hepworth to Joseph Pighills. Affordable living and working accommodation, the proximity to major cities and towns, (Leeds, Manchester, Bradford, Halifax and Rochdale), good transport links and an attractive rural location have led artists and makers to settle in the Upper Calder Valley over the past 40 years. The old industrial infrastructure of mills and a history of manufacture across the board (e.g. wool, textiles and machinery) have enabled individual artists, studios and companies to find premises and to settle and thrive.

The strong arts scene in the Upper Calder Valley has been strengthened since the 1990s through the development of high quality arts education provided through Calderdale College (based at Todmorden Community College), and currently up to BA(Hons) level. This education provision has added significantly to the number of local, qualified artists in the region, many of whom have stayed living and working in the Upper Calder Valley, and have gone on to develop or occupy studio spaces in shared or individual studios in Hebden Bridge, Todmorden, Cornholme or Halifax.

As mentioned previously, **Calderdale College** has run several **Visual Arts Courses** since 1994 including an Access, HND and BA. Based in Todmorden, and as a local facility, there has been a history of enabling greater access to courses by local people, or those with health or well-being problems whom may have struggled to study further afield to participate². As a result it is highly likely that this has influenced the nature and type of artist and artist practice in the region. Unfortunately at the time of writing, the BA course is not planned to be running at the college after this academic year, whilst the Access course, HND Art and Design Levels 1&2 and Ceramics course (unaccredited) will remain.

There are nine large communal **artist studios** based in the Upper Calder Valley, and many more smaller or individual artist studios. Larger, communal group studios include 59 Steps, NLAS, Linden Mill, ArtsMill, Machpelah Mill, Hebble End and Brooklyn studios in Hebden Bridge, Grumpy's Mill in Todmorden and Continumn Group in Cornholme. There are three **Open Studio events** annually which cover studios across the entire region, and there is an annual Hebden Bridge Arts Festival which traditionally has overlapped with the Open Studios summer event.

Alongside the visual arts, there are many other **creative activities and spaces** operating in the region. These include the Hebden Bridge Picture House, Trades Club music venue, Arts Festival Office and The Little Theatre. There are also annual festivals such as the Handmade Parade, vintage rallies, and events celebrating the industries of the area such as "Made in Tod". There are **Markets** in Sowerby Bridge, Todmorden, Hebden Bridge which often include individual makers, and since December 2010, an independent art and craft market has been running once a month on a Sunday in Hebden Bridge. Many shops in the 3 main towns are small, **local arts and craft businesses**, including "Makepiece" locally-sourced and made designer knitwear in Todmorden and "Element" jewellery in Hebden Bridge. A high

² Mary Loney in conversation with C Derry, Oct 2010

proportion of **tourists** visit the area for the landscape and outdoor activities. As many of these are also aware it is a creative, artistic place, they expect to see artist studios and galleries during their visit³.

The **Pennine Prospects** Watershed art project '**Inspired by Landscape**' is a three-year artist and writer residency programme aimed to encourage and support a number of new groups to explore the landscape through art and literature. New work created by the artists and writers over the next three years will be celebrated within the landscape and in Museum, Gallery and community venues across the region.

There are also many **galleries and exhibition spaces** in the Upper Calder Valley. Research has identified eight that are privately run, and include, Todmorden Fine Art, The Water Street Gallery, Ntma, Shade Studio and the Platform One Gallery in Todmorden. In Hebden Bridge there is also The Calder Gallery, and in Sowerby Bridge the Ryburn Gallery. Ryburn and Todmorden Fine Art deal with and represent regionally significant artists whilst most of the other galleries are run by, and/or represent local artists and makers. The private gallery provision is also complimented by a range of venues such as cafes and bars across the Upper Calder Valley (UCV) which hold regular exhibitions or show the works of local artists and makers. Brooklyn studios and Northlight have exhibition spaces which are used for their own studio artists to show, for group shows and in the case of Brooklyn, can be hired out. These two spaces are all run with limited opening times and have no paid staff.

ArtsMill in Hebden Bridge runs a contemporary exhibition space that takes high profile exhibitions from the UK and internationally, with about 15% of its programme devoted to showing local and regional artists. It currently has seven shows annually, and past exhibitions have included Paula Rego, Picasso and Frank Auerbach. During summer 2011 it plans to show the Chapman Brothers exhibition hired from the Hayward Gallery. The gallery is mainly sustained by commissions from its sales and donations, has never had revenue funding, and is not a commercial gallery as funds generated go back into hiring new exhibitions. Studio rents also contribute to its funding and in 2010, 20 new studios were built generating more income towards this. It is currently run voluntarily and this year plans to double the size of gallery and to make a bid to the Arts Council for paid staff and a bigger exhibition space, possibly a cafe and a permanent gallery space for showing work from the local area.

There is also local authority **Museum and Gallery** provision in Halifax at The Piece Hall, Bankfield Museum, Smith Art Gallery and Museum and Shibden Hall. Dean Clough in Halifax is a large multi-use venue with an independent gallery and has nine gallery spaces and 20 artist studios. It has a high reputation, with a permanent collection representing established regional artists, and it also shows contemporary and challenging, curated exhibitions in a modern environment. In 2010 it exhibited the Calderdale College BA students show for the first time. Other Galleries and Museums close to the UCV are based in Burnley, Rochdale, Bradford, Thornton and Haworth.

In terms of **visual arts and design training**, Calderdale College in Halifax run BTEC Foundation courses in art and design, and many HND courses in visual arts, crafts, photography and design. Students from the

³ Taken from informal interviews with Tourist Information centres in Hebden Bridge and Todmorden.

UCV may also progress to Burnley or Rochdale Colleges, or further afield to Leeds or Manchester. Calderdale Adult Learning (run by Calderdale Council) also runs a range of unaccredited courses for adult beginners upwards, including recycled art, textiles, paper making, sewing and interior design. At the time of writing it is not clear how many or which courses will be retained during 2011 and in the academic year 2011-12. The Art Works, based in Halifax, is an independent art and craft school which has been running courses for adults and children and schools since 2008. It runs unaccredited courses and is based in ex-industrial premises, and has just secured a £50,000 Heritage Lottery grant to extend its services. Northlight Art Studios in Hebden Bridge also hosts art and craft courses through their “Back Door” training programme. These courses are informal, for all levels of experience, and include courses for those who may be new to art such as “Art for the terrified”.

Calderdale’s Creative Industries & Creative Calderdale

In June 2009, The ‘How Creative is Calderdale in 2009?’ booklet was published to summarise the findings from the two surveys of Calderdale’s creative sectors, commissioned by the Council as part of the Calderdale Economy and Enterprise Strategy. The aims of the two surveys were (i) to establish the size and makeup of the Sectors and (ii) to identify the kind of support these new sectors need in order to generate business growth in Calderdale.

The research headlines for the Upper Calder Valley identified the number of creative industries in the following towns-

120 businesses in Todmorden – 8%

239 businesses in Hebden Bridge – 17%

130 businesses in Sowerby Bridge – 9%

The research findings concluded that Calderdale has a great opportunity to position itself as a creative centre within Yorkshire. To make a step towards this status, the Creative Calderdale website was launched in 2010 and is a complete online resource for creativity in Calderdale. The project is currently funded by Calderdale Council until December 2011 and is managed by the Elsie Whiteley Innovation Centre. The website aims to undertake the development and operation of a digital and creative industry network across Calderdale to encourage the start-up of new businesses in the sector, attract inward investment, and improve competitiveness of local digital and creative industries.

UCAN members can register their details with the online facility to become part of the searchable database and facilities map, as well as being invited to networking events and getting the opportunity to browse invitations to tender, jobs and work being commissioned. Members can also receive regular newsletters and updates. For more information about the scheme email

hannah.crank@creativecalderdale.co.uk

<http://www.creativecalderdale.co.uk/>

Upper Calder Valley Renaissance

The Upper Calder Valley Renaissance describes itself as: “The first project anywhere in the UK to tackle the challenging and complex job of transforming an entire valley”⁴. The 14 mile section of the Calder Valley in West Yorkshire was earmarked by Yorkshire Forward, the regional development agency, and was seen as an area ripe for regeneration on all levels. In late 2002 UCVR appointed consultants John Thompson & Partners to undertake a consultation exercise. In September 2010, a conference was held in Mytholmroyd to review what activity has been taking place since the last consultation events and plans for the future.

The summary feedback from the conference found that local people were unhappy with the way in which the consultation had been carried out. There were a couple of ‘good practice’ engagement models outlined which were more creative than the conventional models.

There is possibly an opportunity for UCAN members to propose creative engagement methods for future projects as well as creative solutions to some of the issues that arose including supermarket proposals, clearance of unused buildings and car parking. For a full report on the findings of the workshop and conference can be found at

<http://www.ucvr.org.uk/news.php?type=Valley%20Wide&ID=34>

The demise of Yorkshire Forward is also a significant consideration for this initiative but in order to get an update on activity and plans, a discussion with Mark Humphries who works in the Upper Valley for CMBCs Economy and Environment Directorate is suggested.

Calderdale Council and Cultural Strategy

Calderdale Cultural Partnership was established as part of the Local Strategic Partnership in 2007. It is composed of representatives of the public, private, community and voluntary sectors drawn from across the metropolitan district of Calderdale.

The partnership is currently chaired by Richard Brown of Arts and Business who represents culture on the Local Strategic Partnerships (LSP) Economy and Enterprise Group and is supported by CMBC Officers.

Calderdale's Cultural Strategy was adopted in 2010 and seeks to create *‘A vibrant and thriving cultural sector, which makes a significant contribution to all aspects of economic and social well-being in Calderdale through effective coordination and support for art, creative industries, museums, libraries, heritage and sporting activities’*.

The vision is supported by four objectives:

1. Creating jobs in the creative industries and demonstrating the investment value of culture.
2. Develop and promote a strong and compelling cultural tourism offer.

⁴ From UCVR website URL www.ucvr.org.uk

3. Increase opportunities for participation in cultural activities across all communities in Calderdale.
4. Develop effective partnership working across the board.

The strategic themes are:

1. Jobs and Investment
2. Tourism
3. Participation
4. Making Culture Matter

UCAN's work delivers on all of these themes and made a positive contribution to the partnership by becoming an active member of the Cultural Partnership group. It works strategically on partnership projects that best suit UCANs aims outlined in Section 4. The increased broadband connectivity in the Upper Calder Valley is an example of this.

UCAN is now a member of the Cultural Partnership Group, therefore updates and opportunities for collaboration, delivery and funding will be fed back to the steering group for discussion and action.

PAN Calderdale group

PAN Calderdale is the Professional Arts Network for Calderdale. It is a well established independent borough-wide network of Calderdale-based arts organisations. It works to develop professional practice and arts provision through networking, peer support, sharing of information, collaboration and advocacy. It relies on contributions from its members to act as a forum for discussion exploring common issues and methodologies. The aim is 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.

The group meets **to support good practice** through sharing information and experience. It provides opportunities for individual and organisational development. It also **enables collaboration** through providing information on skills and resources. Networking opportunities are provided and the group **supports development** through advocacy and marketing and audience development.

Due to the current terms of reference (see Appendix 12), it is recommended that NLAS represents UCAN on this group. NLAS would provide updates on activity, business plan development and share opportunities for creative activity in the Upper Calder Valley. It would then feedback updates and reports to the UCAN steering group.

Creative Quarter, Hebden Bridge

Hebden Bridge Community Association has recently been given the go-ahead to develop Hebden Bridge Creative Quarter as part of broader plans to extend the facilities at the landmark Town Hall building. It is anticipated that by early 2012 there will be more than thirty new small enterprise units available at attractive rates. The building will also provide hot-desking and business lounge facilities for home-based and mobile workers. At an event on **January 20th at the Waterfront Hall, Hebden Bridge Town Hall,**

the Hebden Bridge Community Association shared their vision, discussed the plans and listened to the creative attendees on what they would like from the facilities. Paul Fallon of Creative Space Management attended the meeting to discuss his company's experience of successfully running the Electric Works in Sheffield and the Round Foundry Media Centre in Leeds. For recommendations see Section 5.

Tourism and opportunities in the UCV

Tourism to the Upper Calder Valley accounts for a huge amount of financial income to the local economy. Tourism in Calderdale accounts for £250m annually and is tending to grow at 6% per annum, against a yearly target of 5%. There are two Tourist Information centres in the Upper Calder Valley, one in Todmorden independently run, and another in Hebden Bridge run by the Tourist Information Board. Todmorden centre has a gallery which often hosts small exhibitions of work usually on local scenes.

Initial research with the centres indicated that there is a demand by the tourist information centres and by tourists themselves to have up-to-date and regular information about artists, exhibitions and events locally. A central website or information portal was felt to be a very useful tool for enabling accurate signposting of visitors to appropriate events or venues. Todmorden expressed an interest in showing more local artists in their venue, and expanding the range of the type of work shown. They highlighted that local artists work was often bought as souvenirs or as gifts to send abroad to ex-locals, and that this could be developed. Hebden expressed interest in taking postcards or prints of art produced by local artists, and also suggested the development of venue opening or activities on quiet weekdays (Monday and Tuesdays) or "wet weather" days where there was not much for tourists to do. The centre felt that although the area was well-known for its art and creativity, often there was no real evidence of art or creativity for the average visitor to see, and that this was an opportunity for the town and for artists. Better signposting to the studios was recommended, increased opening times for artists studios and galleries and a guide to the studios with a longer shelf-life.

The Tourism Officer for the Council is currently Katie Kinsella. Ms Kinsella provided an up-to-date study on the tourist economy in Calderdale (see Calderdale Tourism Board Cabinet report -provided in the supplementary information section). No statistics exist for motivations for visiting the UCV itself, although research above suggests that art and culture is part of the appeal of the area. Ms Kinsella suggested that UCAN could join Visit Yorkshire, entitling them to promotional slots in their publications and support with marketing the arts offer in the Upper Calder Valley. Membership currently costs £150 and would provide networking opportunities. UCAN would have to think through what the offer would be, and how access could be opened up to artists' studios, galleries and to UCAN members on a regular (daily) basis. Ms Kinsella also suggested that she would be interested in developing point of sale items, arts trails and tourist packages which would include courses or workshops, and would like to network with an agency or organisation to do this throughout 2011.

The Elsie Whiteley Centre hosts many different business events and the centre is willing to display art and craft based work there, raising the profile with businesses. The centre also networks out to such places as the Media Centre in Leeds

2.2 The Regional Context

Arts Council of England - Yorkshire

As the main funder of arts provision in the country, the Arts Council published their 10 year strategic framework in November 2010 titled '*Achieving Great Art for Everyone*', setting out a 10-year vision with five ambitious goals at its heart.

- **Goal 1 Talent and artistic excellence are thriving and celebrated**
England is regarded as a pre-eminent centre for artistic excellence.
- **Goal 2 More people experience and are inspired by the arts**
The arts are at the centre of people's lives – more people are involved in arts in their communities and are enriched and inspired by arts experiences.
- **Goal 3 The arts are sustainable, resilient and innovative**
Collaborative and networked, the arts are known for resilience, innovation and their contribution to the nation's reputation and prosperity.
- **Goal 4 The arts leadership and workforce are diverse and highly skilled**
The diversity of the arts workforce reflects the diversity of society and artistic practice in England. Outstanding arts leaders play a wider role in their communities and nationally.
- **Goal 5 Every child and young person has the opportunity to experience the richness of the arts**
Children and young people have the best current and future artistic lives they can have. They are able to develop their artistic capabilities and engage with, and shape, the arts.⁵

To achieve success in their grant applications, they seek the following outcomes in their work:

- **Excellence** – outstanding art and outstanding art experiences
- **Reach** – more people attending and taking part in the arts
- **Engagement** – more people feeling that the arts are meaningful to them
- **Diversity** – the arts reflecting the diversity of contemporary England
- **Innovation** – artists and organisations having the freedom and being challenged, to innovate

The new 10 year strategy has been developed from the previous Arts Council Plan '*Great Art for Everyone – 2008-2011*'. The following information is taken from the previous plan to give UCAN members and partners some background knowledge on their priority areas of interest and criteria for funding applications. For 2008 – 2011 their priorities are:

⁵ Taken from The Arts Council England (2010) *Achieving Great Art for Everyone: A Strategic Framework for the Arts and the National Portfolio Funding Programme*.

- Digital Opportunities
- Visual Arts
- Children & Young people
- London 2012

For the visual arts, the Arts Council Yorkshire are working to develop a stronger infrastructure, known as Turning Point (more information below) to support artists and arts organisations; encouraging growth of regional collections of contemporary art; creating a blueprint for developing sector skills; and building partnerships with a range of national bodies and their regularly funded organisations to maximise opportunities for everyone to experience great art. The regional plan is built on four interconnecting areas of work that contribute to the mission ‘Great Art for Everyone’.

- **Excellence, innovation and engagement** – artists and arts organisations are empowered to innovate and create international collaborations. Experiencing high-quality art for everyone.
- **Achieving potential** – help artists and arts organisations build on their strengths to reach their potential and extend their ambition. Encourage greater entrepreneurialism and identify new business models and partnerships to support sustainability and development and attract new markets for their work.
- **Building bridges** – Build and enhance partnerships that create an environment for great art to thrive and identify new opportunities for the arts, new ways of working, new commissions and new profiles. They will advocate for the arts and creative industries as a key element of the growing economy.
- **Higher public profile and influence for the arts** – Increase the profile of the arts in Yorkshire to ensure the best possible outcome for the arts in the government’s future spending decisions.

Both strategies from the Arts Council clearly set out their objectives, themes and priorities for the next ten years. This enables UCAN to be proactive in terms of developing project ideas to incorporate the Arts Council’s objectives and open up discussions with Relationship Managers at a regional level – Yorkshire would be the office in which UCAN would meet with – see Section 5 for contact details. Developing a rapport with the Arts Council will also strengthen links for future projects or initiatives they will create specifically for visual artists.

This Business Plan also recommends that UCAN continues to brief and update the Visual Arts Relationship Managers on the progress of the business plan and aims to submit a ‘Grants for the Arts’ application to support the next development stage. For more information on their funding streams, see Section 2.5 of this Business Plan. For specific information and to download the ACE 10-year strategic framework, see www.artscouncil.org.uk/plan.

Turning Point – Yorkshire and Humber

Turning Point (2006) is the Arts Council’s 10 year strategy for strengthening the visual arts in England. In Yorkshire, Arts Council England (ACE) hosted two sectoral meetings in the winter of 2008-9 which established 5 themes or work areas for the Turning Point initiative in the region:

1. Coordination and governance of the initiative;
2. Interchange 1: to devise and begin implementing a programme of visits and exchanges to inform the Strategy, and build relationships within the sector;
3. Interchange 2: to devise and begin implementing a programme of events that enable discussion and collaboration with key organisations and agencies from other sectors;
4. Learning Ecology: identification of options for a programme to address skills, career development, and leadership, and identify connections with complementary initiatives and the Higher Education sector;
5. A Yorkshire Project: Exploration of options as to how a major collaborative regional project or projects might help to strengthen and raise the profile of the sector.

Following the sectoral meetings organised by ACE Yorkshire in winter 2008-9, an interim steering group was drawn on a voluntary basis from the sector to guide activity in the initial phase. Its role is to reflect the interests of visual artists, organisations and audiences in overseeing the production of the new Strategy. The group has been meeting monthly in venues around the region since April 2009 and have commissioned work covering the 5 themes in an initial exploratory phase of the Turning Point initiative from April to December 2009. Beam, in collaboration with MAAP, undertook themes 1 and 3 to 5, and three curators - Anna Reid (Pavilion), Clare Lilley (Yorkshire Sculpture Park), and Sarah Brown - undertook theme 2.

A Voice for the Visual Arts (Strategy 2011-2014) will be launched by Turning Point Yorkshire and Humber in February 2011. The Interim Steering Group has guided the development of the strategy and Robert Powell, Creative Director of BEAM, has invited the UCAN steering group to an event taking place in March 2011 to launch A Voice for the Visual Arts and discuss how the Upper Calder Valley can play a part in the delivery of the strategy. Section 5 provides contact information for Turning Point.

<http://tpyh.squarespace.com/>

Arts & Business Yorkshire

Arts and Business Yorkshire has a Service Level Agreement (until March 2011) with Arts & Business nationally to run the membership programme, deliver training courses and support private sector businesses. Richard Brown, Director of A&B Yorkshire chairs the Cultural Partnerships group for Calderdale Council.

Due to the recent Comprehensive Spending Review results (Oct 2010), it has been announced that Arts and Business will have its funding reduced by half in 2011/12. Beyond 2012, the Arts Council will be looking at different ways to support this key area of work, including building the fundraising capacity of

arts organisations. It is recommended that UCAN meets with Arts and Business in Yorkshire in the near future to find out what opportunities there are for networking and training.

<http://artsandbusiness.org.uk/>

Local Enterprise Partnership - Leeds City Region

Local Enterprise Partnerships (LEPs) are currently being established to replace Regional Development Agencies – Yorkshire's was Yorkshire Forward. At the time of writing, the proposed Local Enterprise Partnership affecting Calderdale will draw on the existing Leeds City Region partnership arrangements but will provide greater collaboration with businesses.

The Leeds City Region Partnership Board brings together a group of 11 local authorities (Barnsley, Bradford, Calderdale, Craven, Harrogate, Kirklees, Leeds, Selby, Wakefield and York, along with North Yorkshire County Council) from across an area in which people travel to work and leisure to promote economic development and a better quality of life for our communities.

LEPs will administer the successful funding bids made to the Regional Growth Fund – the only funding budget available for economic growth, regeneration and housing.

At this stage, and through the Calderdale Cultural Partnership UCAN will become more informed of the LEP and the strategic context which will become clearer over the next 12 months. The funding for job creation, economic growth and cultural industries will most likely be accessed through the Regional Growth Fund. Calderdale Council can be contacted for more information and updates.

West Yorkshire Visual Artist Network (WYVAN)

As mentioned in greater detail in Section 1, WYVAN is a network of creative organisations including the West Yorkshire Print Studios, LOCA, Fabric, Bradford, The Art House, Wakefield and East Street Arts in Leeds. UCAN will now form part of this group. It is recommended that UCAN develop the established partnership with WYVAN and steps to do this are given in Section 5.

LOCA - The Cultural Development Agency for Kirklees

LOCA based in Dewsbury, West Yorkshire, offers a business support programme for artists. They have shared their processes and details of their support programme with UCAN, and are happy to advise and share their approach further. LOCA uses an assessment processes and has developed a model of diagnostics meetings with artists that has been working well for eight years. (Details of this are included in the appendices to this section). Robin Widdowson at LOCA is the main contact person for this support and advice. We recommend that the UCAN steering group should investigate the possibility of working with LOCA.

The Art House, Wakefield

The Art House 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. The

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.

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 also has a programme of workshops such as “How to sell your art and craft” and “Getting funding for art”. The organisation has expressed interest in delivering training for artists in the Upper Calder Valley, and can plan bespoke training days. The training is affordable and inclusive. The training contact is Heather on 01924 377740. It is recommended that UCAN develop this partnership to deliver on training needs.

Fabric and Creative Bradford

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. It provides a hub from which the local arts community can develop. It provides professional and creative business support in partnership with other local agencies and maintains a database of practitioners, creative businesses and arts information. It advocates for the arts and creative businesses and the role they play in Bradford’s cultural and economic regeneration

Creative Bradford is run by Fabric on behalf of the creative community. It provides a database of creative practitioners and organisations, venues and spaces for the arts and training and development opportunities for creative practitioners. It 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. It has been set up with resources provided by Bradford Vision through the District’s Cultural Consortium.

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 one 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 one will find more in-depth information including examples of artists' work.

It is recommended that UCAN works collaboratively with Fabric through WYVAN and The Gift project to understand more about the network and its artists. Gideon Seymour, Director of Fabric can be

contacted for advice and guidance on setting up and securing funding for a network of this type. More details are included in Section 5 of the Business Plan.

2.3 The National context

Department of Culture Media and Sport (DCMS)

DCMS continues to set the national policy framework for the arts in partnership with Arts Council England. The key commitment is to develop excellence through supporting artists and arts organisations. Across Britain the arts are helping individuals and communities by:

- Offering innovative solutions.
- Building bridges between communities.
- Expressing differences positively.
- Breaking boundaries.

In one or more of these ways, the arts help to address areas of social exclusion and bring key benefits to those involved

- **Disability:** Supporting the inclusion of people with disabilities.
- **Health:** Contributing to the improvement of the nation's health.
- **Crime:** Helping to break the cycle of offending behaviour.
- **Neighbourhood Renewal:** Building community pride and supporting neighbourhood renewal.
- **Cultural Diversity:** Promoting understanding and respect between our different cultures.

The DCMS and ACE partnerships support the Department for Communities and Local Government. Together they believe that culture and the arts should be placed firmly at the heart of both neighbourhood renewal and community cohesion. The arts have the capacity to:

- Develop individual pride and community spirit.
- Help reverse the spiral of decline in disadvantaged areas by fostering a new sense of community and civic pride amongst residents.
- Attract new commerce and businesses to deprived areas.
- Provide a positive focus for community activity and innovative training opportunities.
- Recognise and celebrate cultural diversity to the cultural benefit of the whole community.

The arts help to bring about the renewal of neighbourhoods, building community cohesion in disadvantaged and excluded communities.

The DCMS commission national surveys, including the Taking Part and Active People survey. The Taking Part survey collects data on many aspects of leisure, culture and sport in England, as well as an in-depth range of socio-demographic information on respondents. The need for consistent, high quality national data on engagement with culture and sport led to DCMS and four partners (Arts Council England, English Heritage, the Museums, Libraries and Archives Council and Sport England) commissioning the Taking Part survey, the first of its kind to provide data of this quality.

For UCAN, using the findings of these surveys on a Calderdale footprint may prove useful when applying for funding applications and/or use for evaluation purposes when carrying out project work.

National Artist Online Resources

A-N

A-N Artist Information Company publications and programmes are designed to meet the professional needs of artists and the visual arts sector, identifying changing trends and responding to new needs. Founded in 1980, a-n is acknowledged as the leading UK agency for supporting artists and stimulating contemporary visual arts practice.

www.a-n.co.uk offers fast routes into an information-rich resource that is relevant to all engaged in the visual arts. Their in-depth features and content along with the Communities areas are designed to represent the multiple voices and wide range of activities and industry insights within contemporary visual arts.

A-N provides small grants for artist network projects, based on a bursary scheme. It is recommend that UCAN investigate and follow this up.

Axis

Axis is an online resource for information about contemporary art. The website features profiles of professional artists and curators, interviews, discussions, art news, debates and showcases the artists to watch.

There is a searchable directory of artists and curators which features over 2500 profiles with images, audio, video, biographies, statements and an events listing. All artists and curators are selected to reflect the quality and diversity of art produced today. Axis also commissions influential artists, curators and writers to select and write about key artists and projects.

Other features include

- Open Frequency is a monthly selection of artists, nominated by invited curators and writers.
- MAstars features graduates selected from the leading MA art courses.
- Each month a guest selector chooses one Axis artist to be featured as our Artist of the month.
- The Curated selections are a series of guest curated online exhibitions featuring Axis artists.

www.axisweb.org

2.4 Political and cultural context

During the 12 months of developing this business plan, Britain has seen a huge change in its political, cultural and funding context. The following information is to be read as a guide only, as the interpretation of information is constantly being provided by different advisory groups.

Coalition Government (Post-May 2010)

With the new Government's focus on deficit reduction across all parts of the public sector, the DCMS were initially required to make £88m of savings as part of the planned £6.2 billion public spending cuts for 2010/11, with the ACE budget expected to be cut by £5m.

There still remains uncertainty over the future of arts and culture strategy, but at a keynote speech given in May 2010 by Culture Secretary Jeremy Hunt, a number of key principles were set out in terms of the Government's approach;

- to support a mixed economy that encourages and promotes philanthropy and sponsorship;
- culture and arts to be available and accessible for everyone, with continued support for free access to museums and galleries and educational programmes;
- support for the arms length principle, with ACE continuing to be responsible for grant decisions;
- cultural policy to continue to take a front seat in economic, education and regeneration policy-making.

As part of the keynote speech, the Culture Secretary also made a number of assurances with regards to the current spending environment. Of particular note were

- recognition of the important role of arts and culture in contributing economic value; value to society and individuals, and value as a nurturing ground for creative industries;
- given the tough public spending environment, this will inevitably impact on the arts and cultural sector. However, this will not be singled out as a soft target;
- to seek to secure core budget savings within DCMS, with ACE requested to cut their administration costs to 5% of budgets dispensed;
- cuts in overspending, administration and bureaucracy will be targeted ahead of decisions that could affect creative output;
- to reward high performance organisations by moving towards longer-term funding arrangements, and to strengthen fundraising capacity across the sector; and,
- arts, heritage and grass roots sport to be restored to their original 20% share of National Lottery good cause funding i.e. £50m each year for the arts.

Within this context, there are a number of issues for UCAN moving forward. It is clear that UCAN will need to develop capacity to secure opportunities for mixed-funding arrangements that can demonstrate economic, social and educational value. It will be essential for all arts organisations and networks to achieve high performance (artistic and operational) and to demonstrate efficient administration and governance.

More recently the Government's Comprehensive Spending Review (October, 2010) announced that DCMS will have its annual budget cut from £1.9 billion to £1.1 billion, with the ACE budget cut by almost 30% - with 40% of these savings expected in administrative costs (abolishing/merging quangos etc) as a means of offering some level of protection to frontline arts delivery.

The Big Society & Localism

The Department of Communities and Local Government have published 'Decentralisation and the Localism Bill: An Essential Guide' which sets out six actions to carry out the Localism agenda.

'Decentralisation' as a word is easy to pay lip service to. To actually make it happen there is a need to break it down into the practical steps that each part of government can – and must – take. The guide describes these steps in the form of the six essential actions that have the power to turn words into reality.

The first two actions are the most fundamental, because de-centralisation cannot get started without them. They are to:

- **Lift the burden of bureaucracy** – by removing the cost and control of unnecessary red tape and regulation, whose effect is to restrict local action; and
- **Empower communities to do things their way** – by creating rights for people to get involved with, and direct the development of, their communities.

The next two actions provide the resources and the freedom of choice needed to sustain progress on decentralisation. They are to:

- **Increase local control of public finance** – so that more of the decisions over how public money is spent and raised can be taken within communities:
- **Diversify the supply of public services** – by ending public sector monopolies, ensuring a level playing field for all suppliers, giving people more choice and a better standard of service.

The final two actions complete the picture by enabling local people to take complete control of the process as it affects them in their communities. They are to:

- **Open up government to public scrutiny** – by releasing government information into the public domain, so that people can know how their money is spent, how it is used and to what effect:
- **Strengthen accountability to local people** – by giving every citizen the power to change the services provided to them through participation, choice or the ballot box.

The rest of this guide sets out the case for decentralisation and describes each of the six essential actions in greater detail. The guide is available to download at:

<http://www.communities.gov.uk/documents/localgovernment/pdf/1793908.pdf>

New Localism Bill

The government has placed localism at the heart of its agenda. It sees it as a crucial part of meeting the challenges we face as a society. At the same time however, immediate budgetary pressures suggest the need for clear leadership and strategic planning across public services, to improve or maintain outcomes whilst delivering services. One of the most significant Bills to affect the planning system since 1947 was published on 13th December 2010.

1. Neighbourhood Plans - The Bill will introduce a new right for communities to shape their local areas. Neighbourhood plans will enable communities to permit development – in full or in outline – without the need for planning applications.
2. The abolition of the regional planning tier and new arrangements for strategic planning - The Bill sets out the removal of the primary legislation which is the basis for Regional Strategies. Ministers believe imposed Regional Strategies and the top down targets did not work effectively and that the target-driven approach to development was undemocratic and added unnecessary bureaucracy to the planning system.

Leading housing and planning charity, the Town and Country Planning Association (TCPA) Chief Executive Kate Henderson said: *“Collaborative neighbourhood planning, so that more people can be involved in the process of shaping the places in which they live and work, is an opportunity to be grasped. However the TCPA recognises that implementing such an ideal to be a meaningful choice will require communities to have intellectual as well as financial support.”*

For UCAN, this is an exciting opportunity for artists to take the lead on local issues and create solutions to engagement, leadership, collaboration and delivery of local services.

2.5 Funding Opportunities

This section presents information about the funding options that the consultants believe are the ‘best fit’ for the purposes of developing UCAN, in the short, medium and long-term. The section provides the sources information and funders contact details. It gives details of how these funding opportunities could fit into delivering the vision for UCAN, and what might be achieved. The Implementation Plan provides recommendations for developing some of these funding opportunities in the short-term.

The Arts Council of England (ACE): Options for investment

<http://www.artscouncil.org.uk/>

See also Section for the Arts Council’s 10 year strategic goals, targets and priorities.

For organisations and individuals – **Grants for the Arts** are for activities carried out over a set period and which engage people in England in arts activities, and help artists and arts organisations in England carry out their work.

The latest version of the application pack includes:

- The Grants for the Arts application form,
- guidance on how to apply,
- further information about other sources of funding.

A copy of the Grants for the Arts application pack is available from the enquiries team on 0845 300 6200 or download the information from <http://www.artscouncil.org.uk/funding/grants-arts/>

Central to the strategic framework 'Achieving Great Art for Everyone' is a new way of funding organisations.

From April 2012, a new system will replace the current Regular Funded Organisation (RFO) system, signalling the most significant transformation to arts funding for a generation. The new system will allow all arts organisations, including RFOs to apply for support, although the new portfolio of supported projects is expected to be reduced from the current one. The new system is called the National portfolio Organisation.

The four major changes to the existing regular funding programme are:

1. An open application process for all organizations,
2. funds awarded will be for a fixed term of normally three years, but there will be the flexibility to have variable funding terms of as little as two years or as much as six years,
3. the funding agreement with individual organisations will be tailor-made, based on the delivery of shared goals and clear criteria,
4. the funding agreements will be based around 'strategic' and 'programme' relationships with organisations, rather than a 'one-size-fits-all' relationship.

Through these changes they aim to make their investment approach more flexible, more open and more transparent. All funding decisions will be made against a set of published criteria, with organisations demonstrating how they will help Arts Council meet at least **two** of the five goals set out in *Achieving Great Art for Everyone*.

Lottery monies will continue to be used alongside for some limited investment in capital projects for strategic opportunities, and for Grants for the Arts – the open-application Lottery scheme that is focused on funding artists and developing talent. Grants for the Arts will have more money made available for new and innovative projects. For recommendations, see Section 5.

Other Arts Funders

There are a number of charities, trusts and funding organisations that have specific targets to fund arts and cultural activity. These include the Paul Hamlyn Partnership, Esmée Fairbairn Elephant Trust and the Jerwood Trust. Appendix 7 (Visual arts funding table) contains more information on a range of arts funders and their criteria.

It is recommended that UCAN look towards these funders for supporting an ongoing project programme of activity funded on an annual or tri-annual basis.

The Community Foundation for Calderdale

The Community Foundation for Calderdale (CFC) is the leader in Calderdale philanthropy, improving the borough by involving thousands of local people – all investing in neighbourhoods and ‘community’ through the generosity of donations, pledges, legacies, membership, gifts, grants, time, energy, expertise, and more.

To apply for CFC grants, UCAN would have to become a constituted group or a Community Interest Company (CIC). The CFC have refreshed the comprehensive grants portfolio and now run 3 main types of grants & funding programmes:

1. Donor Interest Programme.
2. Priority Interest Programme.
3. Managed Programme.

As much of the information provided here is taken from the current website pages, and as donors, priority issues and government priorities are in flux, the information here may well have changed by the time the UCAN steering group action their funding plans. The latest policy and a review document are therefore included in the appendices.

CFC Donor Interest Programme

Their work supporting the community relies heavily on generous donors and benefactors, many of whom are actively involved in the grant making, e.g. companies, philanthropists, private individuals, families and groups of people wanting to make a real and lasting difference locally, including through the Calderdale Pledge and LocalGiving.com. They also receive monies from wills, legacies, and other charities. Before applying, UCAN should identify whether they have any suitable donors for the project by first going to the ‘Donor Interest Programme’ on the website and also checking the guidelines. An initial investigation by the consultants indicated that many donors would fund the arts and community networking projects.

CFC Priority Issue Programme

The changing political and economic environment will continue to place great pressure on charities in Calderdale over the next 18 months. With this in mind, voluntary and community sector organisations in Calderdale were invited to formally express an interest in an exciting 'Durability & Sustainability' pilot to help develop long term strategies for their organisation and become more sustainable and enterprising in the years to come. The deadline for this has now passed but we will publish updates - and if it is as successful, they will consider providing similar funds and resources in the future.

The 'Caring, Sharing & Connecting' pilot will commence early in 2011, connected with the Voluntary Action Calderdale Funding Fair; and the 'Celebrating Calderdale' pilot will launch early in 2011 for projects happening in summer/autumn 2011. UCAN should monitor the Grants & Funding News on the website for details. <http://www.cffc.co.uk/pages.php?p=91&t=3>

CFC Managed Programme

As recognised independent experts, Community Foundation deliver schemes on behalf of other bodies such as national charities, local and national public sector organisations and grant making trusts.

Current schemes within their Managed Programme include Comic Relief West Yorkshire, ERDF Access Fund, Grassroots Grants Calderdale, Healthy Halifax '4health4fun4life', and Reducing the Harm of Alcohol & Drugs in Children & Young People. Before applying to these, UCAN should identify whether they have any suitable schemes for the project by going to <http://www.cffc.co.uk/pages.php?p=42&t=0> and applying on-line.

For more detailed information, the 'Grants Policy 2010/11' can be found on the website at <http://www.cffc.co.uk>. The Community Foundation is also in the process of reviewing its programme, more information is included in the supplementary information section.

European Funding

There is currently a 'Call for Proposals' — Culture Programme (2007-2013). The European Commission has issued the next call for proposals under the Culture Programme (2007 -13). Through the Culture Programme the European Commission provides financial support to enhance the cultural area shared by Europeans with a view to encouraging the emergence of European citizenship. Through this call for proposals, the European Commission specifically wants to support:

- Cultural projects.
- Literary Translation Projects.
- Support for European cultural festivals.
- Support for Organisations Active at European Level in the field of Culture.
- Cooperation projects between organisations involved in cultural policy analysis.

The Culture programme supports projects, organisations, promotional activities and research in all branches of culture, except the audio-visual branch for which there is a separate programme named MEDIA. The funding available is open to Cultural operators, including cultural enterprises as long as they are acting in a non-profit-making cultural capacity.

More information including information on the level of funding available and closing dates for applications, can be found via the link: http://eacea.ec.europa.eu/culture/funding/2011/index_en.php

UCAN should research who is applying for European funding and offer to become a delivery partner for the Upper Calder Valley.

The Green Business Network (GBN) and the Landfill Communities Fund (LCF)

The Green Business Network has up to approximately £100,000 available per year. As from 2011, this funding may be used to provide an amenity. An amenity is defined as “something that makes the environment more pleasant or comfortable and/or improves the aesthetic qualities of an area for the general public.” Plus “the amenity which is being provided, maintained, or improved must protect and/or preserve the environment (natural, built and/or social environment)”.

Funding is spent on Calderdale projects located within ten miles of landfill sites. There are several funding rounds each year, with decisions available shortly after the Grants Panel meeting. There are no deadlines nor is there a published schedule of meetings – applications are assessed on a rolling basis subject to the availability of funding.

Routine grants will be awarded for amounts up to £5,000. In special situations, which are usually by advertisement, grants up to £10,000 may be available. (Exceptional projects may be referred for possible grant aid up to £50,000 from national funders under the LCF). Grants will be available for community and environmental projects which must comply with the regulatory requirements of the LCF. Details of the LCF can be found on ENTRUSTs website (www.entrust.org.uk). Projects must be genuinely available and open to the general public

Exclusions apply and are expected to be updated in spring 2011. Section 5 contains contact details and recommendations for follow up with GBN.

Voluntary Action Calderdale (VAC) and Calderdale Council Grant funding

Voluntary Action Calderdale (VAC) run an annual funding fair for Calderdale, and can provide advice, guidance and support to voluntary groups. VAC could provide a resource service which could help UCAN develop as an organisation. More information about VAC may be found in Section 4.

Calderdale Council also provide small grants for voluntary organisations whose objective is to build stronger communities and networks under the banner of community cohesion. It also provides strategy and set up grants for small community organisations. Initial enquiries with the Council indicated that the UCAN network might qualify, especially if it linked into business development or income generating opportunities in line with government strategy.

It is recommended that UCAN considers applying to the Council, but as funding guidance is subject to change at time of writing, the authors have not included a detailed entry here. The contact details for VAC, Calderdale Council and the funding pages of the Calderdale website are included in Section 5. The council website also provides information on grant funding, and has links to a “fit for funding” online grant tool for organisations in West Yorkshire.

Communitybuilders Fund

Communitybuilders is a £70m investment fund which takes forward a commitment within the ‘Communities in Control: real people, real power’ White Paper to build more cohesive, empowered and active communities.

Communitybuilders will invest in the sustainability of multi-purpose, inclusive, community-led organisations (sometimes known as Community Anchors). These organisations can be the platform to support empowered communities by:

- Providing a place for community activities to take place;
- providing and running local services,
- stimulating community involvement and enterprise,
- generating independent sources of income.

There are three elements to the Communitybuilders programme - feasibility that provides grants and business support; development that provides grants, one-to-one mentoring and business support; and Investment that provides loans and grants and business support: **Development** - Bespoke business support based on an initial needs assessment and leadership grants of £2,000 for staff development and training. Each organisation will be assigned a Supporter who will lead them through an honest exploration of the health of the organisation; help develop foundations around governance, financial systems, and leadership as well as core functions. **Feasibility** - Further business support of up to 5 days and grants of up to £20,000 to use towards project development of a growth plan. Grants of up to £75,000 and 30 days of support will be available for larger projects. **Investment** - Tailored for organisations who are ready to develop, grow and expand their role within the community. Investment will consist primarily of loans between £50,000 and £2,000,000 offered at five per cent for an initial three year period of a ten year loan term.

60 per cent of the fund will be for loans, 40 per cent for grants. The loan / grant split for individual investments will vary according to need and circumstances. This only applies to the Investment element of the Fund. Loans will be offered at a fixed interest rate of five per cent.

For more information see the website <http://www.communitybuildersfund.org.uk/>

HBOS Foundation - Community Action Programme (UK)

Through its Community Action programme, the HBOS Foundation makes grants of up to £10,000 to support a diverse range of local activities. The programme which is available in those communities where the HBOS bank operates is open to registered charities and has two key themes: Money advice and financial literacy, and developing and improving local communities. Applications can be made at any time. Further information can be found at <http://www.hbosfoundation.org/index-community.html>

2.6 Evidence, evaluation and economic Impact

There is a growing need for cultural and creative projects to measure the impact the work has on other sector objectives specifically economic, health and community or social. There are a number of studies and research being carried out measuring the impact and, for UCAN it is useful to be aware which of the indicators considered are used for evaluation and evidence. Collecting this information or data evidences a need or proves benefits and therefore makes fundraising and marketing more meaningful.

The basic level of information that should be collected for evaluation purposes is what is required for the Arts Council's grant claims – age, ethnicity, gender, number of artist employment days, number of participants and audience, monetary value of the project.

A recent economic impact study for the arts organisations in Lancaster considered the following objectives:

- To identify the economic value of the arts activity of the seven regular funded partners to the Lancaster City Council district; Lancashire County and to the North West region.
- Estimate the value of arts activity generally as presented in Lancaster district.
- Evaluate the connectivity or cluster effect of the arts providers in Lancaster.
- Identify the economic value of the revenue funding investment in the arts made by local authorities as well as the indirect economic value through the art's enabling contribution to Lancaster Districts broader economic objectives.
- Assess the potential for, and the case that could be made for increased investment of the arts in Lancaster.
- For one project only (the Dukes Theatre), to evaluate the effect of the NWDA's capital investment in 2008.

Also, a similar report has been commissioned by the Liverpool Arts and Regeneration consortium's Thrive programme. The objectives for this report are:

- To develop improved intelligence about the arts sector and its value to the local and regional economy.
- To develop a robust methodology for assessing the economic impact of the arts sector that has credibility within both the arts sector and elsewhere. To produce a transparent and replicable methodology and primary research processes that will enable comparable studies to be undertaken in the future.
- To develop improved market intelligence for the LARC partners through primary research with the consortium partners' audiences and visitors.

This report is due to be published by April 2011. The LARC Thrive programme can be contacted for a copy of the report. <http://www.larc.uk.com/projects/liverpool-thrive>

If a similar study was to be carried out for the Upper Calder Valley, it is recommended this should be commissioned by the Cultural Partnership Board and UCAN are asked to collect information through specific measures in individual project evaluations.

For more information on economic impact of culture, see:

1. 'Welcome to the Impacts'08 Wellbeing Wheel Web Site' Toolkit - <http://impacts08.org/intro.php>

This is an online evaluation tool that has been designed to support researchers and practitioners to assess the impact of arts and cultural projects on the quality of life and overall sense of well being of participants.

2. CASE – Culture and Sport Evidence

The DCMS Culture and Sport Evidence (CASE) research programme and to the CASE engagement simulation model for scenario planning for cultural investment and interventions. Information about the programme, including many reports and research outputs can be found at the following link:

[http://www.culture.gov.uk/what we do/research and statistics/7275.aspx#other](http://www.culture.gov.uk/what_we_do/research_and_statistics/7275.aspx#other)

2.6 Conclusion

This section has tried to provide a full and detailed picture of the local, regional and national policy context and of the funding and cultural context that impact on the work of the future UCAN project. It should prove useful to the UCAN steering group as background information and areas for consideration when planning both future project activity as well as setting up the future organisation's structure.

For project partners, this section aims to highlight how UCAN can benefit and support to deliver on strategic objectives and use research and intelligence to provide a high quality and excellent service.

UCAN Business Plan

Section 3 – Creative consultation

This section outlines the approach to creative consultation with artists, and fully illustrates the findings. Our evaluation and recommendations are also provided at the section end, and the appendices to this section incorporates some of the detail and research gathered during the consultation and future use for the UCAN steering group.

Contents

- 3.0 Summary of approach for engaging local artists
- 3.1 The consultation events and summary of consultees: May-July 2010
- 3.2 The questionnaire respondents profile
- 3.3 The questionnaire findings
- 3.4 Findings from wider consultation activities
- 3.5 Evaluation and key recommendations

3.0 Summary of approach for engaging local artists

In consultation with the Client (NLAS) the following approach was adopted towards the consultation and related publicity:

- To take an informal, creative approach to the process of engagement, rather than high profile “consultation” events – to ensure broad engagement from artists.
- To publicise the role and the development of the network, ensuring expectations were managed and objectives were clear: E.g. 2010 was an opportunity for consultation and development. There would be few “live” functions of the network during this period.
- To make publicity would promote both the engagement events, and also the project remit for 2010.
- To make publicity general, rather than targeted simply to artists, ensuring a range of stakeholders would find out about the project, and to engage artists outside of the existing networks such as studio groups.

Initial development work

In January 2010, an **initial information sheet** was prepared to disseminate the project consultancy and advertise the upcoming engagement events. This was emailed to studio artists on the Open Studios mailing list, through email contact lists from Mary Loney (for students at Todmorden College) and contacts from the Big Shed project in 2008-9 (via Carole Kirk). It was also emailed to people who had

provided business cards at the “Made in Todmorden” event in late 2009. The information sheet was also posted in studios, cafes and shops throughout the Upper Calder Valley.

A **website** was set up on Wordpress with similar aims. The website included a page on the aims of the project consultants, the questionnaire, an events listing page and information about the project team.

It was intended that the site would later be adopted by the UCAN steering group to become a live and interactive site for comment, dialogue and postings. (See www.uppercalderartists.wordpress.com)

A **press release** was sent out and appeared in the Hebden Bridge Times and Todmorden News introducing the consultants and the UCAN project. A copy of this is included in the appendices.

From the initial information sheet, artists and groups began to register on the **mailing list** and further information, including a **spring update** was sent to the mailing list. At the time of producing this report 103 artists, individuals or groups had subscribed to the UCAN mailing list.

No data other than email addresses was taken from artists on subscription.

The consultation methodology

In line with the approach mentioned above, **3 informal, engaging consultation events** were set up across the Upper Calder Valley and in a range of venues, covering weekdays and weekends, in Todmorden, Sowerby Bridge and Hebden Bridge. Tea and free cakes were offered to encourage artists, and for them to feel welcomed and valued.

Posters advertising the events were distributed via email and put on display in Walsden, Todmorden and Hebden Bridge libraries. Posters were taken to the towns in the weeks prior to the events and were put up in cafes, shop windows, supermarkets, in Sowerby Bridge library, and in the Hebden Bridge artist studios, and in shop windows in Mytholmroyd and in Mytholmroyd community centre. **Business cards** and an A5 version of the information sheet were also distributed or displayed alongside the posters.

The design of the questionnaire

A consultation questionnaire was designed to find out what we felt were the essential criteria to consider for the development of the network. This included questions about the following:

- Information about the location of the artist.
- Information about artist type.
- What services artists would like from the network.
- What support a network might offer artists.
- What preferences artists had for social networking and travel.
- An opportunity to describe their current practice and ambitions for their work.

The questionnaires were taken to all the consultation events and to the Open Studios event in Hebden Bridge in July 2010. NLAS also set up a UCAN room in their upstairs office, where artists and visitors could come and pick up information, complete a questionnaire and talk to the consultant or to Don or Carole from NLAS. Copies were also emailed to artists who had requested it via the email list. (A copy of the questionnaire is included in the appendices).

Supplementary **questions for artists and visitors to the Open Studios event in July 2010** were also designed to start to assess who was visiting or buying at the Open events, and how purposeful the event was for artists. This small survey was to be used alongside the findings of the questionnaire, all building up a picture of artist practice in the region.

3.1 The consultation events and summary of consultees: May-July 2010

The consultation period took place between May and July 2010. Three events were organised by the consultants, covering Sowerby, Hebden and Todmorden. Two further events were attended by the consultants creating opportunities for more questionnaires to be completed and qualitative information to be taken via informal conversation and discussion.

The **Todmorden event** was held at Gusto Café on Water Street on Saturday May 1st between 2p.m. and 4.30p.m. Ten people attended who were based either in Todmorden, Walsden and Hebden Bridge.

The **Hebden Bridge event** was held at The Hole 'Int Wall pub on Wednesday May 19th between 2.30 p.m. & 5 p.m. 12 people attended throughout the duration of the afternoon.

The **Sowerby Bridge event** was held at Gabriel's Café on Friday June 25th between 2p.m. and 4p.m. Three people attended, based either in Sowerby or close to Halifax.

The **Open Studios event** took place over the weekend of July 2nd-4th. Nine visitors and eight artists were engaged with specific questions about the open studios itself. Informal discussions also took place with 17 artists based at Northlight, Brooklyn, 59 Steps, Artsmill, Linden Mill and at the Hebble End studios. Many artists took a questionnaire, but only two returned completed copies.

On 23rd March, **Todmorden College** held a **lunch event** which Ms Tymon attended and gave a presentation to the students. More than 30 art students attended and the feedback provided is detailed in the chart below.

The **Todmorden Library display** was also set up with a comments box and a map which invited artists to pinpoint their location. It also provided an opportunity **for their comments** to be dropped into a box on a postcard. **Eight** comments cards were collected.

Table 1 Summary of consultees engaged during all consultation period.

Consultees	Total number of consultees
Artists engaged with or interviewed	48
Public engaged with during open studios	9
Students consulted at Todmorden College	30
Comments made through libraries	8
Comments made through email	5
Comments made through website	16
GRAND TOTAL of consultees	116

Table 2 Additional data on the engagement process

Artist studios or centres engaged with	11
Questionnaire surveys returned and completed	31
Library displays and posters	4

3.2 The questionnaire respondents' profile

In terms of profiling the artists and the public engaged with through the events, questionnaires and surveys, it is only from the questionnaire survey that we have an accurate picture of the respondents in terms of location, art practice etc. Some profiling of studio based artists can be obtained from separate data held by NLAS and other studios, (included in the appendices) and some comparison between these profiles are made later in this section. In terms of the consultants work, the profile mentioned here refers to the questionnaire respondents only.

Questionnaire respondents' profile

A total of 31 respondents completed a questionnaire in time for the data analysis conducted by the consultants. (This represents approximately one-third of artists who are currently subscribed to the UCAN mailing list).

Table 3 The location/work base of respondents

Based in Hebden Bridge: 12	Based in Todmorden: 13
Based in Sowerby Bridge: 4	Based in Halifax: 2

Table 4 The gender of respondents

Female respondents: 21	Male respondents: 10
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Table 5 Disabilities (disclosed) of respondents

1 Female, based in Todmorden

Table 6 Respondents' use of studios

Studio based Total: 11	Non studio based: 20
These comprised of studios in; Hebden Bridge (7) and Todmorden (4) (In Hebden at Northlight, at Brooklyn, at Birchcliffe Centre Ceramics Studio). There were also 3 Northlight associates. (In Todmorden at Grumpys Mill, Shade Studio and Studio 26 and Continuum group, Cornholme).	Non artist respondents: 1

Respondent art form type

A full account of all the art forms practiced by the respondents is included in the charts below.

The questionnaire included both art and craft based art forms, and respondents were given the opportunity to add in further art forms practiced.

The highest represented art form was drawing, with 12 artist respondents for whom drawing was part of their work. This was followed by photography with 11 respondents and printmaking with ten

respondents. Nine artists indicated that they worked with textiles, nine with painting, and nine with conceptual work.

Sculpture, digital art, painting, pastels and jewellery making were all well represented in the sample, with between five and seven respondents indicating that they worked with these art forms.

At the other end of the spectrum, only a very small number of respondents carried out traditional craft based activities – such as basketry and ironwork.

Chart 1 Respondents’ areas of practice

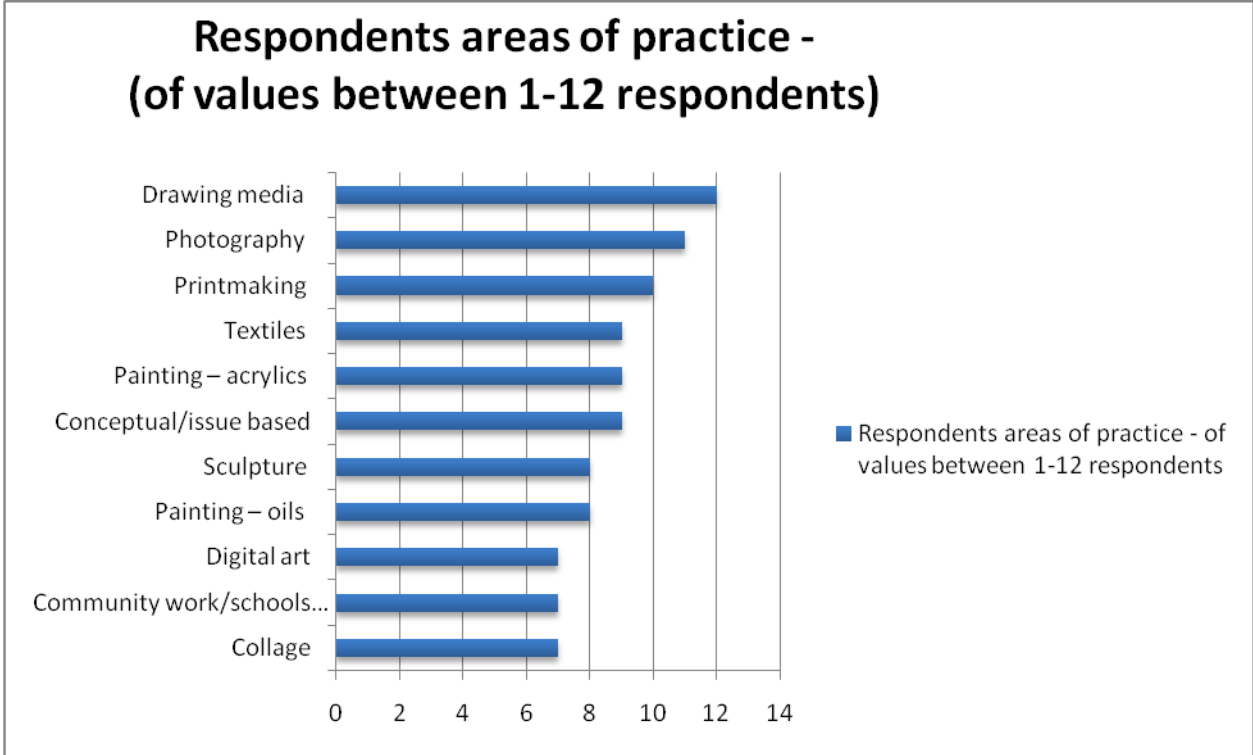
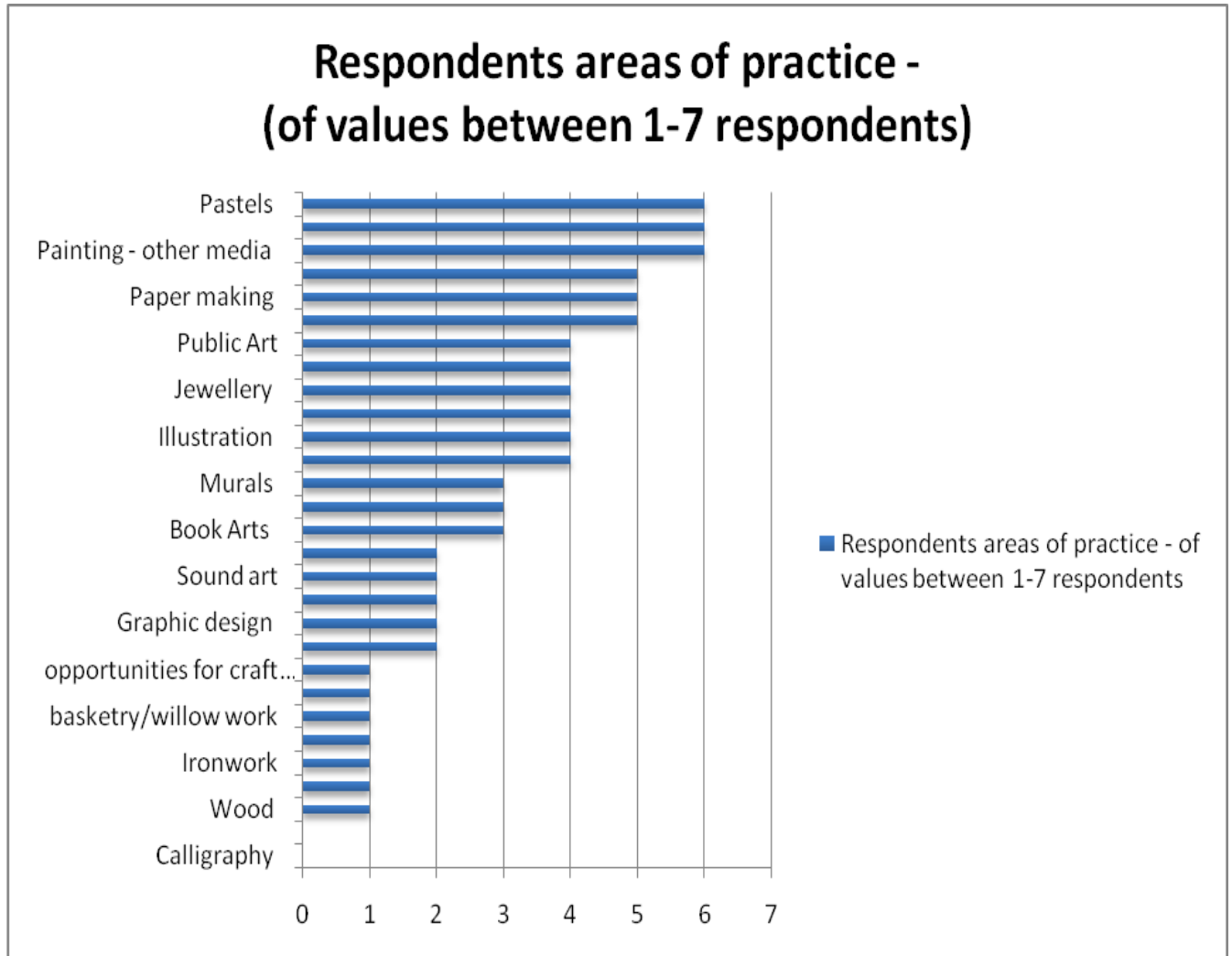


Chart 2 Respondents' areas of practice (cont'd)



Main area of artistic discipline

Respondents were also asked if there was one area or discipline that they focused on more than another. This data provides a more accurate reflection of artist practice; both in terms of the survey profile, and towards an accurate picture of artist practice more generally in the region. The results are provided in the chart below.

Table 7 Respondents' main focus of artistic discipline

Artistic discipline	Number of respondents
Painting	7
Textiles, including sewing and felt work	6

Drawing, including ink and life drawing	5
Digital and video	3
Printmaking	2
Ceramics	2
Glass	1
Experimenting	1
Music composition	1
Mixed media	1
Landscape	1

Skills profile

Recognising that artists usually have a range of diverse skills or often have other paid professional work; the questionnaire also asked respondents to indicate their other or complimentary skills or areas of work.

The highest associated skill or profession represented by the respondent group was teaching and training work. Also highly represented was mentoring work and project management skills. I.T is also well-represented within the sample.

Also represented within the sample is a hugely diverse range of professional, social work and creative skills. A full list of these skills and professions is detailed below.

Table 8 Respondents' with training skills

Education and training	Number of respondents
Teaching/tutoring/training	8
Mentoring	4
Training and managing volunteers	1
Action research	1
Early years pedagogy	1

Table 9 Respondents with professional management and administration skills

Professional management and administration skills	Number of respondents
Project management	4
Project development	1
Management	1
Organisational and networking skills	1
Marketing, PR and communications	2

Table 10 Respondents with I.T. skills

I.T. Skills	Number of respondents
Website development	2
Social media expertise	2
Computer skills/ Publisher programme/ Photoshop	1
Computer, mentoring, training	1

Table 11 Respondents with creative skills

Creative skills	Number of respondents
Community arts	1
Knitwear design/textile design	1
Drama	1
Writing	1
Low tech installations	1
Photography workshops	1

Cartography/Mural/designs for public spaces	1
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Table 12 Respondents with further skills

Further skills	Number of respondents
Gardening and food growing – Local food links (Director of Calder Food Hub)	1
Run venue for music hosting	1
DJ skills	1

Comments and recommendations on Section 3.2.

This information is useful for starting to investigate the wider skills base of artists in the Upper Valley. For UCAN this could be a useful starting point for drawing on these skills for future workshops or advice surgeries from within the local talent pool.

3.3 The questionnaire findings

This section provides a summary of the findings from the consultation questionnaire. An evaluation of the findings and recommendations can be found in the subsequent section 3.4 which includes recommendations for further research that the steering group could take forward to verify the data in this report, and strengthen the profile picture of artists for any future funding bids.

The quality of the sample

As a survey sample of 31, the consultants would like to highlight that these consultation findings cannot be viewed as a statistically sound piece of research. Taken alongside the other research and data provided, it is a reasonable starting point from which to begin to make judgements about the need and type of services of an artist network for the Upper Calder Valley.

To add to the picture created by the consultation findings, some comparative data has been included as section 3.5, a basis upon which future research can build.

Current work

Respondents were asked what they were currently working on or towards. Approximately one third of artists were currently working towards a show or exhibition. Around a quarter were working on their own work or projects. The remainder was working on associated activities such as publicity, skills development or point of sale activity.

- 10 artist respondents were currently working on installing a show or exhibition.
- Seven were working on their own art projects, including sound installations, digital art to art on allotments.
- Four respondents were trying to secure exhibitions.
- Four respondents indicated that they were studying, or had just completed courses or training.
- Three were looking for workshop or studio space.
- Two were looking for a shop or opening a shop.
- Two were working on a commission.
- Two were working on a submission or project proposal/not for profit company.
- Two were developing skills – either in sewing or portraiture.
- Two were developing courses, one in residential crafts courses and 1 in drop-in life drawing.
- One was on a funded residency in a school, leading to a conference presentation.

- One was working towards community work.
- One was working on jewellery orders.
- One was developing a website.
- One was working on networking skills.

Aspirations for their work

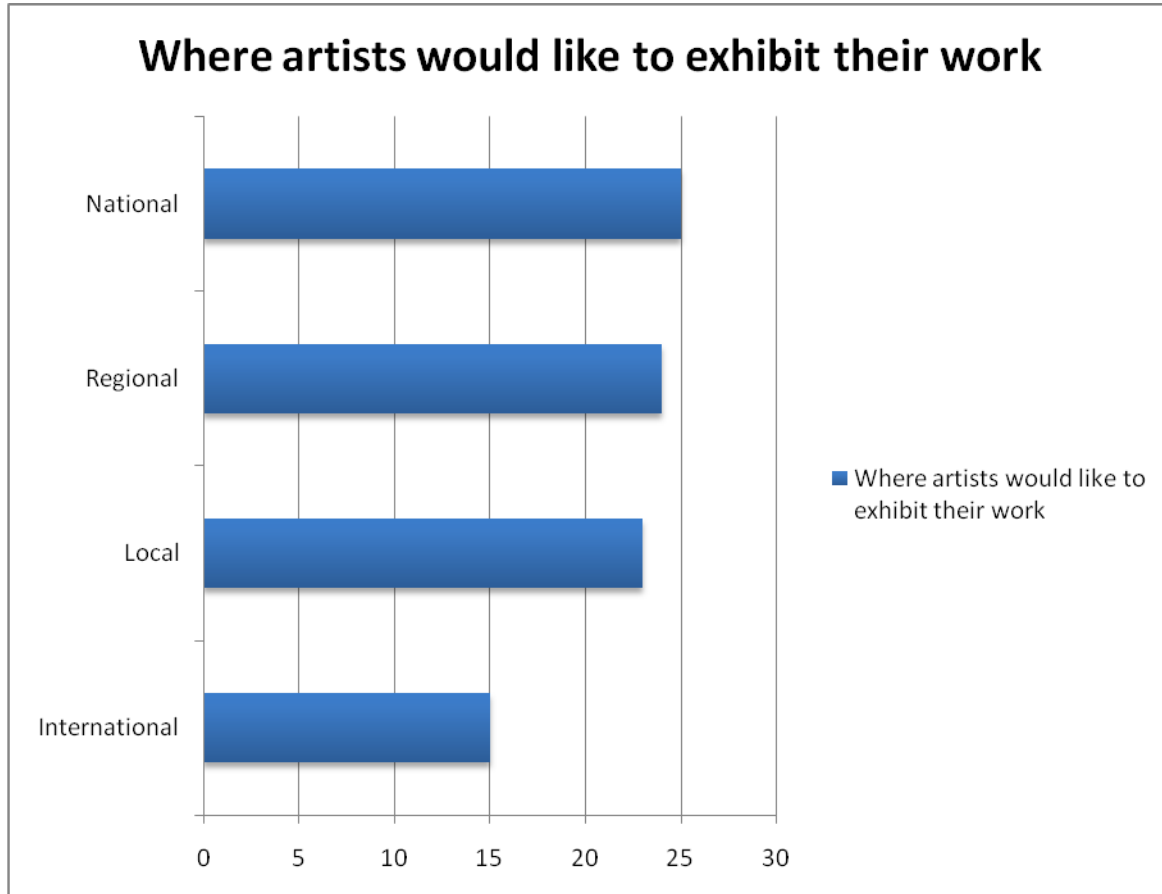
Respondents were asked what they hoped to achieve through their work. In general most artist respondents across all the areas consulted, were aspiring towards drawing a wage from their work either with more sales, more exhibitions and more commissions. Approximately one third of respondents aspire to use their skills and practices with and for the community. A small, but significant proportion also aspires to getting better publicity and promotion for their work.

- 16 respondents expressed an aspiration for exhibitions.
- 15 respondents wanted to achieve sales of their work.
- Eight artists expressed a desire for obtaining commissions.
- Seven artists aspire towards a freelance wage or raising funds through their work.
- Six are aspiring towards public service work or community projects, including one working towards a therapeutic sewing workshop for excluded groups.
- Five aspire towards community engagement work.
- Four aspire to greater publicity and promotion.
- Three aspired towards teaching work, including academic research, teaching, lecturing and promoting training courses.
- Two aspired to running workshops, including sewing and residential skills courses.
- Three aspire to co-operative ventures, collaboration and group work.
- One respondent aspired to greater connection with other artists in similar circumstances.
- One aspired to networking opportunities.
- One aspired for a network to enable creative expression/ideas/research.

Aspirations towards exhibitions

Respondents were asked where they would like to show their work. Respondents indicated that they want to exhibit their work nationally, regionally and locally. Just under half of respondents wanted to show internationally.

Chart 3 Where artists would like to exhibit



Aspirations for the network

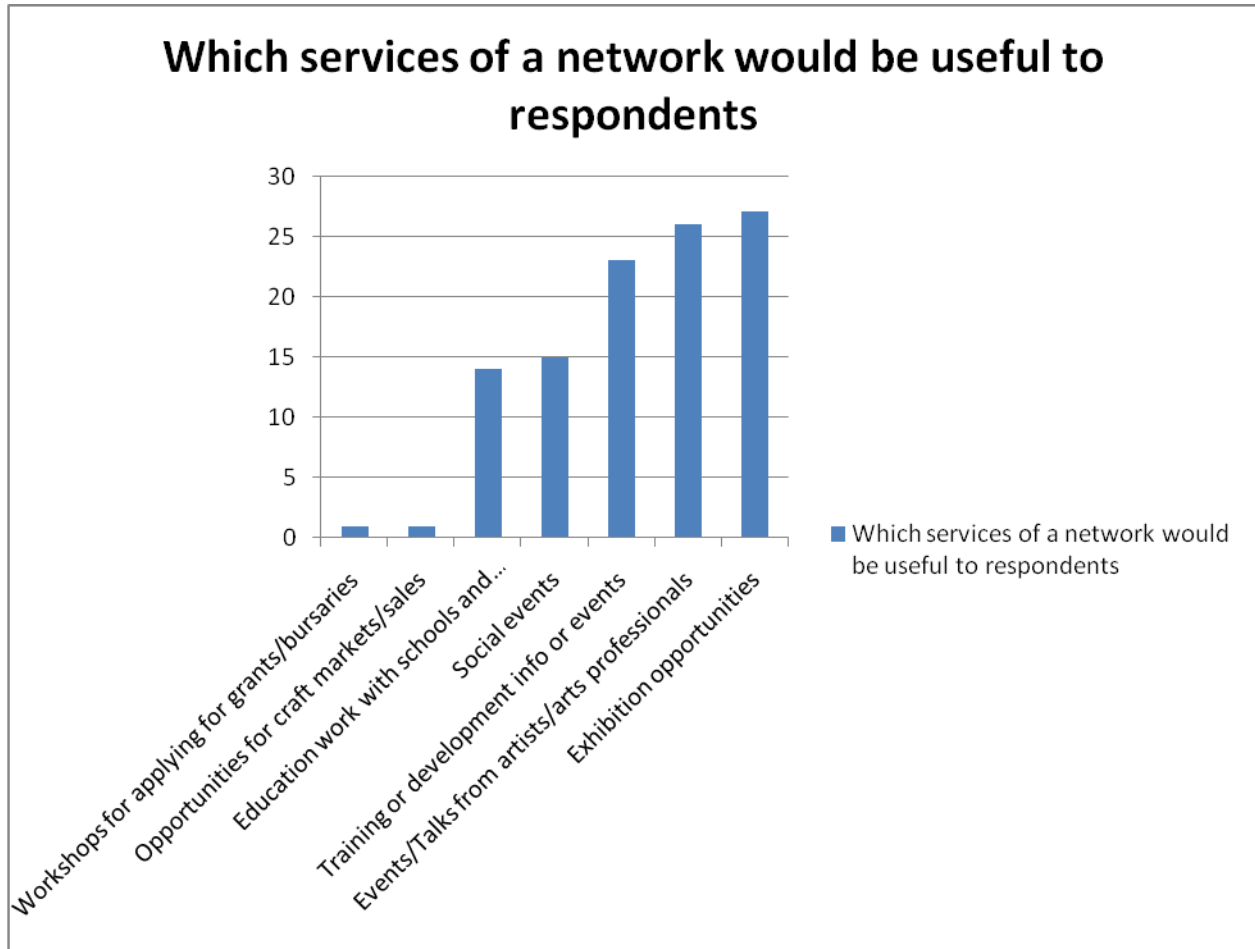
Respondents were asked which of the following network services would be useful in the future. The options given were exhibition opportunities, training and development information and events, education work with schools and communities, social events, events/talks from other professionals.

Exhibition opportunities were favoured by 27 of the total 31 respondents as the top service that would be useful from the network. 26 favoured talks or events from artists or arts professionals. 23 respondents wanted training or development information or events.

Just under half wanted social events as part of the network service, along with setting up work with schools and communities. We suspect that the demand for social events reflect in part, the number of respondents not involved in a studio group, or having an existing network. However this engagement

may be about identifying with similar artists, a desire to connect and to generate ideas. (See also section below based on qualitative data).

Chart 4 Which services of a network would be useful to respondents



The questionnaire also asked respondents to explain why these aspects of the network would be useful.

In terms of connecting, respondents mentioned brief ideas such as “need contacts”; “to develop skills” ; “need feedback”; “access to equipment, kiln, screen printing ”, “interesting to hear from artists and likeminded people”. The following quotes perhaps sum up these responses;

“It would be good to have something more structured in Tod – just informal networks and word of mouth at present.”

“I would welcome belonging to a borough-wide network to widen my horizons.”

Adding to this picture, four comments were made around the theme of isolation, some of which are as follows;

“...working from home on my own, it’s nice to mix with other like-minded individuals to share

thoughts, ideas and to share opportunities.”

“Lonely.”

“As a painter working from home I feel rather isolated.”

“All help is welcome when you work alone and other people’s practice gives food for thought.”

Several comments focused upon generating opportunities;

“I do not have a local profile this would be useful.”

“Would like to know of any opportunities to sell work throughout events/access markets.”

“I would like to develop my own work, be part of a network and possibly help others to develop through art.”

Respondents mentioned needing or wanting support through “a social and professional network”, e.g. “Funding stream support.” Two comments related specifically to newly qualified artists, and those starting out in their career.

“I am just starting and would find any resources extremely helpful.”

“As I will soon be out of the academic arena with only little contact with other artists this sounds really interesting.”

Two respondents also mentioned altruistic intentions for the use of the network – possibly indicating how the network would benefit them achieving their own professional and personal aims and that the network would be a tool for communicating and drawing in others into projects:

“Idea about a local conference on art and sustainability – and artist code of ethics.”

“Looking to offer backpacker style accommodation and work with artists to offer residency.”

Functions of an artist network that respondents would use

Respondents were given suggestions for 14 different functions of a network and were asked to choose which ones they would use.

The **most popular** functions, selected by over 27 respondents each (equivalent to 87 per cent) were collaboration opportunities and exhibition opportunities.

An events calendar and a website were also very popular, with 26 (83 per cent) of respondents.

Popular functions with between 20 and 25 responses (equivalent to 64-80 per cent of the sample) were

Funding opportunities/advice surgeries, skills sharing, running and promoting events at local, regional and national level, training and development, artist database and commission requests.

Just over half of respondents wanted;

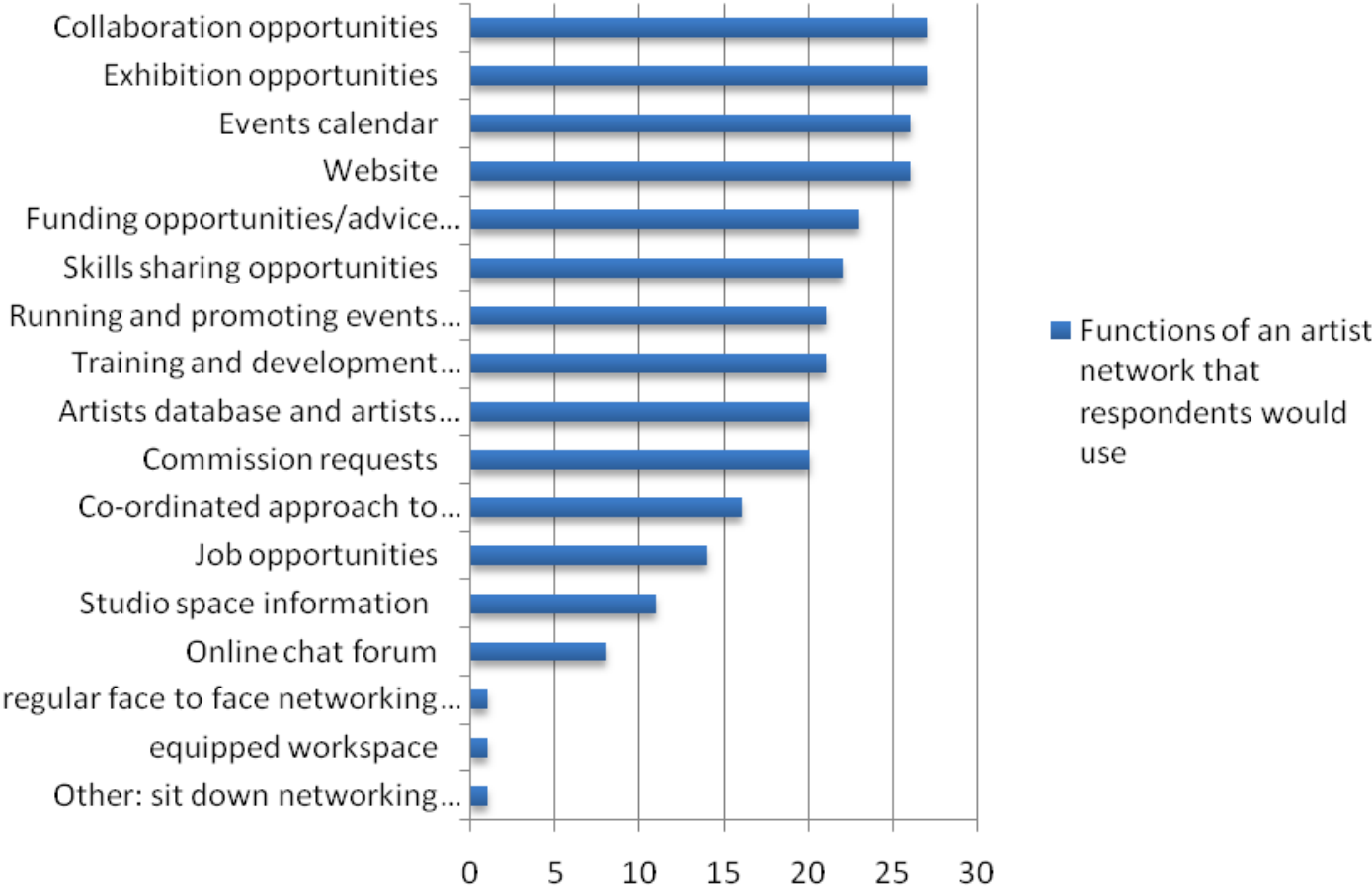
A co-ordinated approach to education and community engagement and access to job opportunities.

Relevant and important, but less popular were job opportunities (45 per cent), studio space information (38per cent) and an online chat forum (25 per cent).

Face to face events networking events and equipped workspace were mentioned by one individual only.

Chart 5 on page 53 provides a summary of the network functions favoured by respondents.

Functions of an artist network that respondents would use



Preferences for face-to-face events

The majority of artists who completed the questionnaire indicated that they would like to meet other artists regularly. There was a real mixture of response with regard to preferences for times of the day and locality and Todmorden, Hebden, Sowerby Bridge and Calderdale were all mentioned by respondents. No single time of day was valued more highly than another. Half of respondents were happy to travel more than 10 miles for events or networking, while a quarter of respondents indicated they were happy to travel less than 5 miles.

This data is shown in the chart and table below;

Chart 6 Where respondents are prepared to travel for events

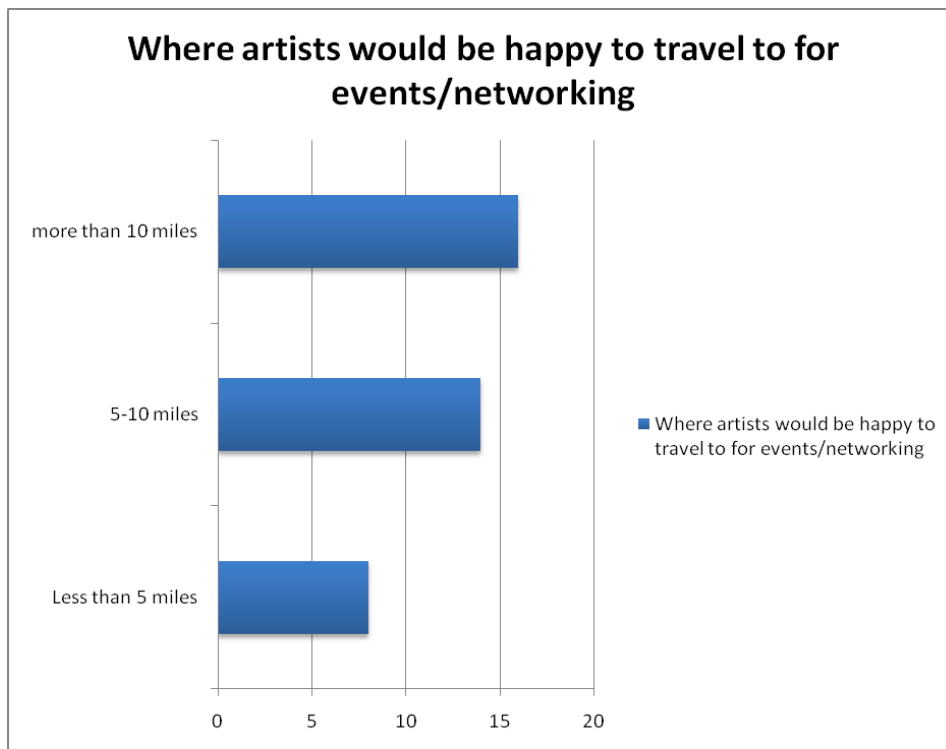


Table 14 Respondent preferences for location and times of meetings

Preferences for location of meetings/events	Number of respondents
Calderdale/Upper Valley	4
Sowerby	2
Hebden	4
Todmorden	2
Preferences for regularity/ times of meetings/events	Number of respondents

Once and month	2
Any evening	3
Anytime	3
Weekday evening	1
Weekends	1
Saturday	1
Daytime	4
Venue suggestions:	Number of respondents
Accessible venue	1
At a social venue e.g. pub	1

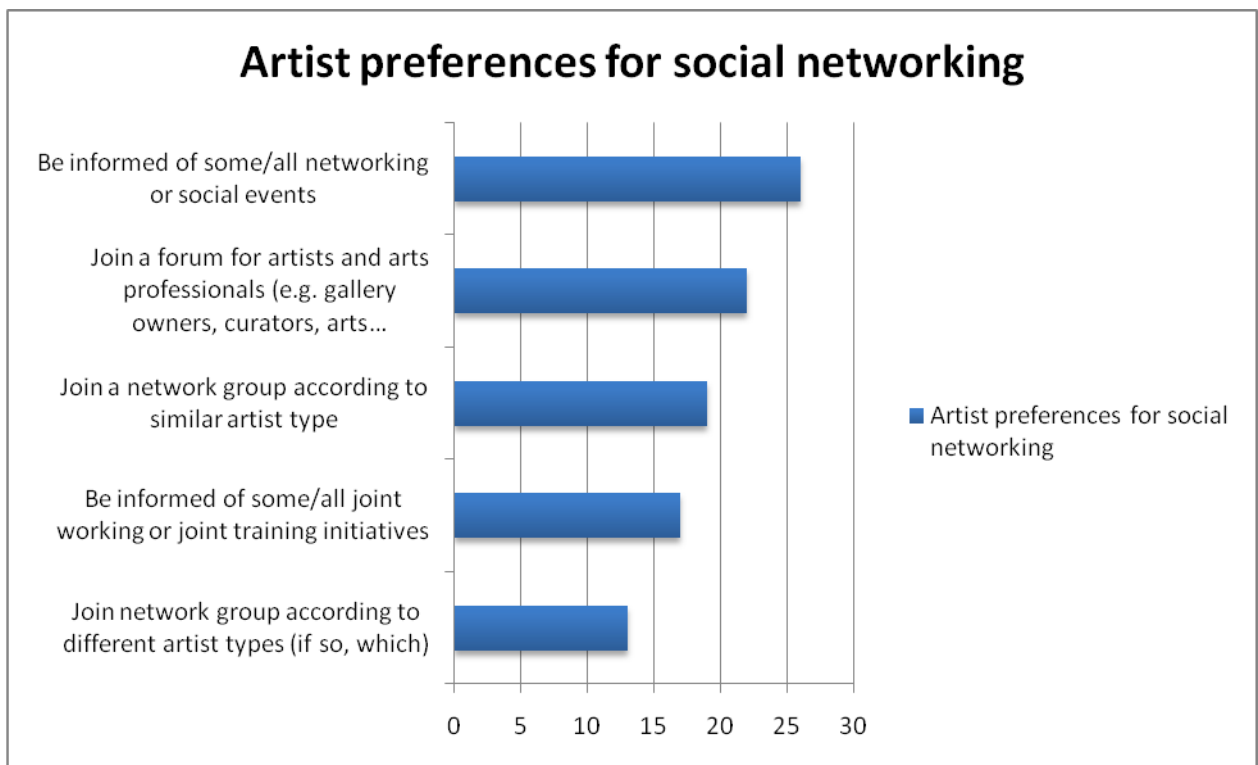
Connectivity/Communication (social networking)

Respondents were asked to select their preferences for social networking, and were given five choices (shown in Chart 7 below). Most respondents (27 from 31) indicated that they wanted to be informed of some, or all networking or social events. Over half of respondents were happy to network with a diverse range of artists and practitioners, while one third expressed a preference for networking with artists of similar type only.

22 respondents indicated that they would like to join a forum for arts professionals in order to share information and to meet each other. This compliments the data mentioned above about skills sharing and receiving training and opportunities.

17 respondents indicated that they would like to be informed of some or all joint working or training initiatives. Again this backs up the data around collaborations and skills sharing, and should also be prioritised highly.

Chart 7 Artist preferences for social networking



Further suggestions for the network.

An additional section to the questionnaire entitled “final comments” gave rise to further suggestions for the network from respondents. The comments cover ideas around the **need** for the network, **subscription rates**, and illustrate the **enthusiasm** for the project:

Comments on **subscription rates**;

“Am happy to subscribe - but depends on what’s offered”; “Did pay £30 per annum for Art House- that was ok.”

Comments that were **enthusiastic**;

“Great idea to develop an artist network”; “Excellent idea”; “Great idea – what Calderdale needs!”

“Good luck! It would be very useful to have a network from the upper valley to add value and promote what is happening.”

Other comments and suggestions – illustrating the **diverse needs** that could be met through the network;

“My need currently is to meet with other artists to share ideas.”

“Group critiques/discussion of ideas, coming out of informal networks.”

“Life drawing studio.”

“Central meeting room.”

“Much of creative activity feels as if it is based in Hebden Bridge, I think it would be good to forge ways of developing the creative community in Todmorden.”

“How to tap into literature and writing heritage in the area. Set up an arts centre like the Ted Hughes writing retreat in Heptonstall.”

“What happened to the sculpture trail at Hardcastle Craggs?”

“Thinking about how ideas of Place and the landscape/locality can link together artists and designers ideas.”

“Thank you very much for having formed and having made yourselves available for the benefit of artists and their audiences/clientele.”

Two respondents mentioned opportunities for volunteering as part of the UCAN steering group. Two respondents offered their skills, illustrating the range of opportunities available from artists and practitioners reached throughout the survey.

“I think UCAN is a great idea and I’d like to help if possible by developing links with the Town Hall.”

“I would be interested in helping with the project – I think I have complimentary skills and have suggested I could add a social networking/media element in particular. I am a freelance worker with a very wide skill set and experience. Also currently organising social media for the Hebden Bridge Arts Festival.”

3.4. Findings from wider consultation activities

As described in section 3.1 above, a wider consultation was conducted in addition to the questionnaire survey. Artists and students were consulted at an event at Todmorden College and over the Open Studios weekend in Hebden Bridge.

Consultation event at Todmorden Community College, 24th March, 2010

At this event, Mary Loney, Course Leader for BA in Visual Arts introduced Claire Tymon to over 30 students and tutors and Claire introduced the principle idea of the network. She explained that the consultants were carrying out the research phase for a potential artist network and highlighted the ways that feedback could be given. Ms Tymon also stressed that without the input of those attending, we would not gather a reliable evidence base to develop a network that would match their needs.

In the academic year 2009-10 Todmorden college ran several arts courses, including a BA in Visual Arts, Art and Design Foundation, HND. The college has been running art courses since 1994 and in 2006 the first twenty students at Todmorden graduated with a BA Hons degree in Fine Art.⁶

Todmorden Art College student profile

The majority of students are mature ranging in age from 19 or 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. Others 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.

The college has always been involved in the local community and held exhibitions in Todmorden and Hebden Bridge in empty mills, churches, marquees, and shops. There are annual European trips to Madrid, Paris, Berlin Barcelona, Prague and regular London visits and to other local galleries. Many of the opportunities at Todmorden are spread by word of mouth; very little marketing is done by the college.

Findings

The students needs, identified at the event were as follows:

Funding advice

- Signposting to funding opportunities through an online network.
- How to complete funding bids.

Advice around employment

- Where to look for job opportunities - what qualifications, skills and experiences are needed.
- Business set-up support.
- Marketing advice.
- Advice on budgeting to deliver workshops.
- Advice on Public Liability insurance, CRB checks and other legal requirements which may impact on artists' employment opportunities.

Identified problems/concerns

- Not everybody is on the internet or has email - how do we engage/gather feedback from those artists?
- Some students don't know what their needs will be as they have only just joined the course.

⁶ Taken from a summary by Mary Loney, Course Leader, written January 2011. (Included in the appendices for Section 3).

Immediate suggestions

- Some of the students are graduating this summer and need support or advice as soon as possible.
- Ms Tymon suggested that the college organise a workshop or lunchtime talk to provide advice on where to look for job opportunities, exhibition opportunities, legal responsibilities etc.

Feedback on “Satellite” concept (See Sections 4 and 5 for more information).

- Ms Tymon mentioned the idea of satellite groups which would focus on a theme or need - this idea was positively welcomed.

Consultation at the summer Open Studios, Hebden Bridge

During the open studios weekend of July 4-7th 2010, the consultants spoke to 25 artists who were based either at Artsmill, Linden Mill, Brooklyn, Northlight or Hebble End Studios. Artists talked about their ambitions for their work or practice and the benefits and weaknesses of the network.

A full account of the recorded feedback is included in the appendices to this section, however in general, the idea of the network was well-received. Many studio-based members felt that they had their needs met by belonging to a group, or by being part of something, although the majority were unable to give any time to setting up or supporting the development of UCAN, mainly due to their commitments to their work or studio groups. The benefits of UCAN from the studio point of view were still similar however, incorporating online sales, marketing and promotion opportunities, and publicity in general and also for promoting work such as teaching activity.

3.5. Evaluation and key recommendations

Collecting data on the artist profile

Profile information could continue to be gathered from new and existing members of UCAN, for example through a registration form or survey. Knowing more about the profile of the members would strengthen any funding bid and help to target UCAN services.

Developing exhibitions

Exhibitions occur as a top feature for artist aspirations for the network. Collaborations also score highly, and while not mentioned as an aspiration for artists own work, it is clear that such opportunities would become favoured should they be offered through a network, providing more work and possible income.

Providing training and development

The desire for advice, sharing skills, training and development opportunities fits in with the needs we would expect from the respondent profile - with many artists newly qualified, starting out, early in their career, or working alone. These functions should be strongly considered by the network.

At time of writing this report the UCAN consultants have made contact with Art House and also ArtsNet Manchester which can offer support with delivering training. It is recommended to signpost all members of the mailing list members to ArtsNet Manchester's Toolkit a resource which covers all the setting up considerations for artists. (The Toolkit advice sheets are included in the supplementary information section).

Adele Robinson, Manager of ArtsNet and the Toolkit is based in Todmorden and is willing to attend Steering Group meetings to offer support and guidance on this strand of work.

We also recommend that the steering group follows up with current students to find out what their needs are. If possible we would recommend setting up talks and advice sessions for students relating to their professional development and as identified in section 3.4. It is possible that Art House and ArtsNet could help with this.

Given the number of students, and recent graduates in the area, it is surprising that more didn't mention the set up support they needed. For example, many respondents at the Todmorden consultation event took details of the toolkit produced by Community Arts Northwest. This was not, however reflected in the answers to this section.

Many respondents at the Todmorden consultation took details of the toolkit produced by Community Arts Northwest. Again, given the number of students and recent graduates in the area, it was surprising that the need for set up support was not more greatly reflected in the answers to this section.

Assisting with commissions

Commission requests and an artist database were valued by over half of the sample and should also be considered as a priority function. It is recommended that it would be worthwhile investigating if these functions would be valued more highly by galleries and arts administrators. Research through conversations with gallery owners and tourist offices indicates that along with an up to date events calendar, these functions would be well used by other stakeholder and interest groups.

Ensuring face-to-face events and networking

The desire for face to face events and networking score low, and this result contradicts the 50 per cent who indicated that they wanted to have social events. However, this question section had separated out the social aspect and put this into the next section, so taken as a whole, this statistic has less weight and that networking events would still be popular. It is recommended that further research is carried out via the UCAN mailing list and that the steering group confers with Creative Calderdale to assess demand and attendance at similar networking events.

One third of artists wanted to network with similar artist type only. The steering group could address this need by initiating satellite networks. This could be encouraged and fostered by the steering group members who could help facilitate this for members. However once up and running the networks could become independent, possibly feeding back periodically to the steering group meetings.

Supporting and developing the Open Studios

It is recommended that once UCAN is set up and developed, further work is undertaken with studio groups members to identify their needs and how they could support UCAN. Key members driving the Open Studios events are part of the UCAN steering group and can be utilised to promote the shared aims of UCAN to studio members.

UCAN Business Plan - Section 4

Using the research conducted and evidence presented in this business plan, Section 4 presents the vision and aims for UCAN, and proposes options for how these can be achieved financially and organisationally.

Contents

- 4.0 Introduction
- 4.1 Vision
- 4.2 Aims
- 4.3 Key Functions for members
- 4.4 Management Structure Options
- 4.5 Business Model Options
- 4.6 Concluding remarks

4.0 Introduction

The artist consultation and research showed that there is a strong need for exhibition and collaboration opportunities as well as an online information portal. Continued Professional Development, making artwork accessible, job opportunities and marketing were also high priorities for artists in the Upper Calder Valley. As a result, these findings have informed the design of the primary aims for UCAN, and the objectives for each of the business options. Secondary aims have also been developed to ensure the growth and sustainability of the UCAN network, and vary according to the business option model and funding scenario given.

The business options that are presented are for three business models, and each option is provided with the associated costs. This was a requirement of the consultants' brief, but by looking across all three options, it also presents a long term picture of what the development of the network could look like.

Actual recommendations and proposals for immediate activity as a starting point for realising this vision are included in Section 5 – The Implementation Plan.

Please note: This section gives the proposed vision and aims. These aims are tied into the objectives and organisational approaches offered in this section, but this section also requires comment and input from the steering group before the final recommendations are agreed.

4.1 Vision

UCAN should become the organisation to symbolise and champion the visual arts and creativity within the relatively small region of Calderdale. Its vision is as follows:

To provide creative practitioners in the Upper Calder Valley with a platform to share ideas, source information and create exciting art projects or artworks, whilst contributing to the thriving creative economy.

4.2 Aims

The vision can be delivered through a series of primary and secondary aims:

Primary Aims

1. Offer and develop a service for members that is based on their diverse personal and professional needs. **(Members and skills).**
2. Promote the creative offer of artists (individual or group) in the Upper Calder Valley. **(Promotion).**
3. Represent and developing the artistic and creative community in the Upper Calder Valley. **(Community development).**
4. Create opportunities for exhibitions and collaborative processes that will result in employment, financing of artists and support the growth of the network. **(Opportunities and sustainability).**

Secondary aims

5. Strengthen the management and leadership of UCAN. **(Management and leadership).**
6. Increase public access to the visual arts and crafts in the Upper Calder Valley whilst empowering local artists. **(Access).**
7. Develop fundable opportunities both for artist projects and for developing the UCAN infrastructure. **(Development.)**
8. Provide opportunities to exchange with other regional networks and artists (managed by an administrator/steering group). **(Development) (Promotion).**

4.3 Key functions for members

Based on the consultancy findings and research, it is proposed that UCAN should prioritise its role for members and keep this at the core of its vision and mission statement regardless of future funded or non-funded approaches.

It is proposed that UCAN's role for members should aim to be:

- A mutually supportive and inclusive forum, for sharing information, practice and ideas.
- An online information sharing network.
- A face-to-face social network.

- An agency that promotes and supports exhibition opportunities locally, regionally and nationally.
- A forum for inter-dependent development and learning between artists of all levels and disciplines through workshops, mentoring and diversity of practice.
- A catalogue of all artists and practitioners within the Upper Calder Valley for internal use by members, and for external agencies, organised according to art form, practice, ambition and interests via Creative Calderdale.
- An agency for advocacy for artists at strategic level, ensuring representation and consideration.

In the medium term it is also propose that a satellite system could also be set up within the network.

- 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, and generating greater sustainability.

This section now turns towards the possible organisational and business options which may help to achieve the vision, aims and functions for members presented above.

4.4. Management Structure Options

Introduction

For the purposes of this report, the consultants have researched relevant management structures which best fit with the development of a voluntary and community led organisation. The decision to choose or develop an option will be the responsibility of the steering group, and will need to be based on further specialist advice. Section 4.4 signposts the steering group towards additional support in developing these options and provides some information on the types of organisations in question.

Any voluntary organisation or group who form and whom would like to apply for funding will require a formal basic constitution (additional to the steering group terms of reference). Information about how to do this can be found at the end of section 4.4.

The current picture: UCAN as a Voluntary Organisation

One of the key achievements of the UCAN consultancy has been to facilitate the development of a UCAN steering group. As it is currently unconstituted and is being run on a voluntary basis, UCAN can draw on certain resources to assist its growth and organisational development.

Calderdale is fortunate to have a charity which supports Voluntary and Community groups. Voluntary Action Calderdale (VAC) is based in Halifax and has a resource centre and provides a range of services very relevant to UCAN, as listed below. It also convenes an annual funding fair for Calderdale.

VAC can help develop voluntary groups and organisations by providing advice & support around the following:

- Funding & Fundraising.
- Setting up/ developing projects.
- Responsibilities of trustees.
- Constitutions.
- Policies & Procedures.
- Business Planning.
- Financial issues.
- Equal Opportunities.
- Health & Safety.

VAC also has a number of resources available for voluntary groups, statutory bodies and private companies. These resources include:

- Three rooms for hire ranging from a meeting room for eight to ten people to a training room that can accommodate 22 people.
- A resource room with information for 3rd sector groups.
- VAC has a Criminal Record Bureau service available.

- For small groups VAC can accommodate photocopying and faxing needs.
- VAC hires out a digital camera or laptop and will soon have two digital video cameras and two editing suites to make short films.
- VAC currently has an office for hire that accommodates three to four people.

VAC also has a **Planning Toolkit** which allows groups to work through the key elements of a business plan and prepare text which should transfer easily into funders' application forms or the additional documents required for an application. The toolkit is available on request by phone or email. Enquiries for VAC can be made on the following numbers 01422 348777 or 01422 348777. Or e-mail info@cvac.org.uk . The contact for the Upper Calder Valley is Mary Vadaie.

It is strongly recommended that UCAN meet with and take advice from VAC using the information provided in this report. This will assist with the development of management options and structures as referenced within the business model options.

Social Enterprise

A Social Enterprise could be a suitable management model for the UCAN management structure. A Social Enterprise is a business with primarily social objectives whose surpluses are principally reinvested for that purpose in the business or in the community, rather than being driven by the need to maximise profit for shareholders and owners. This model could therefore secure funding and invest funding or any profits in the enterprise. It would allow a wage or wages to be paid to any staff.

Within this definition, Social Enterprises can take on a variety of legal forms, including:

- Unincorporated associations,
- trusts,
- limited companies,
- some industrial and provident societies such as community benefit societies,
- Community Interest Companies (CIC),
- charitable incorporated organisations.

A social enterprise can also consider whether to set itself up as a charity. Doing so offers a number of benefits, including significant tax reliefs, but results in increased regulation and less flexibility.

The bulk of this information has been gained from the Business Link website <http://www.businesslink.gov.uk>. Research with Business Link also signposted the consultants to Voluntary Action Calderdale and to their advice service and training days. Business Link Yorkshire can also help with developing a business plan which can assist with securing set-up funding for any Social Enterprise. Please refer to the supplementary information section for more details.

Community Interest Company (CIC)

Community Interest Companies are limited companies, with special additional features, created for the use of people who want to conduct a business or other activity for community benefit, and not purely for private advantage. This is achieved by a "community interest test" and "asset lock", which ensures that the CIC is established for community purposes and the assets and profits are dedicated to these purposes. Registration of a company as a CIC has to be approved by the regulator who also has a continuing monitoring and enforcement role. <http://www.cicregulator.gov.uk/>

Setting up a CIC

Registering as a CIC is a single process. When you register you choose to be a company limited by share or a company limited by guarantee. CICs must comply with the CIC Regulations and Company Law. When registering your company with Companies House, you will need to provide additional documents, including a **community interest statement** describing your social purpose. The CIC Regulator will approve your application if your statement passes the **community interest test** – i.e. the business activities you intend to undertake will be carried out for the benefit of the community or a section of it, or that the CIC's purpose is in the community's or wider public's interest.

<http://www.businesslink.gov.uk/bdotg/action/detail?itemId=1077476109&lang=en&r.l1=1073858808&r.l2=1085110659&r.l3=1085110806&r.l4=1077475650&r.s=m&type=RESOURCES>

For the purposes of UCAN, it is advised that informed advice and guidance is taken from VAC or Business Link Yorkshire before forming a CIC or a Social Enterprise.

Becoming a Co-operative

The information in this section is taken from Co-operatives UK and the International Co-Operative Alliance which have defined the principles of co-operation. While co-operatives are usually businesses, the ethics and values associated with the co-op model may be appealing to the steering group and to the values of the UCAN members.

There are over 4,800 independent co-operative businesses in the UK. They work in all parts of the economy, from healthcare to housing, farms to football clubs, credit unions to community owned shops, pubs to public relations, wind farms to web design.

Although they carry out all kinds of business, co-operatives everywhere all have one thing in common and believe in the seven "[principles of co-operation](#)":

1. People can join – and leave,
2. your voice will be heard,
3. you control the capital,
4. together, you are independent,
5. you can develop yourself and others,
6. you can be more successful by co-operating with others who know how to co-operate,
7. you can do something for your community even as you keep succeeding.

Whatever their differences, co-operative businesses all use the Cooperatives UK business model to provide goods or services to their members – whether they are the customers, the employees or the local community.

These members are also the owners, with an equal say in what the co-operative does. As well as getting the products and services they need, members help shape the decisions their co-operative makes. Like any other businesses, co-operatives want to trade successfully. And because the very definition of a co-operative is that the members control the capital and have their voices heard independent of pressure from outside investors or governments, they get to decide what happens to the profits – whether they're reinvested in the co-operative, shared amongst the members or used to help fund work for their local communities.

Statement on the Co-operative Identity

Definition

A co-operative is an autonomous association of persons united voluntarily to meet their common economic, social, and cultural needs and aspirations through a jointly-owned and democratically-controlled enterprise.

Values

Co-operatives are based on the values of self-help, self-responsibility, democracy, equality, equity and solidarity. In the tradition of their founders, co-operative members believe in the ethical values of honesty, openness, social responsibility and caring for others.

Principles

The co-operative principles are guidelines by which co-operatives put their values into practice.

1st Principle: Voluntary and Open Membership

Co-operatives are voluntary organisations, open to all persons able to use their services and willing to accept the responsibilities of membership, without gender, social, racial, political or religious discrimination.

2nd Principle: Democratic Member Control

Co-operatives are democratic organisations controlled by their members, who actively participate in setting their policies and making decisions. Men and women serving as elected representatives are accountable to the membership. In primary co-operatives members have equal voting rights (one member, one vote) and co-operatives at other levels are also organised in a democratic manner.

3rd Principle: Member Economic Participation

Members contribute equitably to, and democratically control, the capital of their co-operative. At

least part of that capital is usually the common property of the co-operative. Members usually receive limited compensation, if any, on capital subscribed as a condition of membership. Members allocate surpluses for any or all of the following purposes: developing their co-operative, possibly by setting up reserves, part of which at least would be indivisible; benefiting members in proportion to their transactions with the co-operative; and supporting other activities approved by the membership.

4th Principle: Autonomy and Independence

Co-operatives are autonomous, self-help organisations controlled by their members. If they enter to agreements with other organisations, including governments, or raise capital from external sources, they do so on terms that ensure democratic control by their members and maintain their co-operative autonomy.

5th Principle: Education, Training and Information

Co-operatives provide education and training for their members, elected representatives, managers, and employees so they can contribute effectively to the development of their co-operatives. They inform the general public - particularly young people and opinion leaders - about the nature and benefits of co-operation.

6th Principle: Co-operation among Co-operatives

Co-operatives serve their members most effectively and strengthen the co-operative movement by working together through local, national, regional and international structures.

7th Principle: Concern for Community

Co-operatives work for the sustainable development of their communities through policies approved by their members

Co-operatives UK is a useful starting point for further advice and guidance. Its guide 'What is a co-operative?' is provided in the supplementary information section, and the website includes advice about how to set up a co-op. See <http://cooperatives-uk.coop/about> for more information.

4.5. Business Model options

Building on the aims, vision and possible management options, this section provides three business model options which could support the development of UCAN.

These models and their aims and objectives are based on all findings presented in this report, the proposed aims and vision, and on discussions with the UCAN Steering group and NLAS project lead. The authors have also drawn on their own knowledge and experience and professional interpretations, and informal conversations and observations based on living and working in the Upper Calder Valley.

The following options are based on different levels of funding, resources and capacity to deliver the UCAN project, and as mentioned previously, can be viewed independently or as indicative of a funding pathway over the short, medium and long-term. Table 15 at the end of Section 4.5 summarises these options and possible timescales.

Business Model Option 1:

A network which is member focussed and delivery driven, run by a voluntary steering group, based on obtaining little or no funding.

This option is the foundation for all future development of the UCAN network:

It is based on having no funding to establish UCAN and is based on volunteers who may run the management and some services.

Section 5 'Implementation plan' is a start to setting up this business model option. **All recommendations made in Section 5 tie into the points given in this option table and this business model option should be read in conjunction with Section 5.**

Option 1: Aims

- The Steering group will progress developing funding opportunities, with public and private sector and be developing strong partnerships
- Exhibitions, projects and training opportunities would be developed and made inclusive to all creative practitioners in the UCV.
- The delivery of projects will be developed through newly established network partnerships with WYVAN and Calderdale Council.

(This option reflects the key aims outlined in section 4.2. above).

1. Members and skills
2. Promotion
3. Community development
4. Opportunities and sustainability
5. Management and leadership
6. Access
7. Organisational Development

Management

UCAN will be co-ordinated by the steering group with clear Terms of Reference. (See Appendix 2 for current terms of reference).

Ingredients

- A committed voluntary steering group – each with roles and responsibilities.
- Commitment to attending strategic groups and key partnerships.
- Commitment to developing external opportunities
- Brand.
- Membership – email based.
- Social networks – commitment to online and physical social gatherings.
- Free website through Word Press or other.

Objectives – short term (Year 1)

Organisational Development and Management and leadership: Steering Group

- Develop and form this into a strong working group.
- Networking and collaboration project The Gift strengthens this working group.
- Development of priorities (see implementation plan).
- Allocation of roles.
- Bedding in of responsibilities.
- Agree action plan for years 2-3.

Promotion

- Ongoing publicity for exhibitions and developing local artists work.
- Linking up with Creative Calderdale for listings and profiles.

Community development and opportunities and sustainability

Access: Exhibitions and developing the network.

- Identify exhibition venues and opportunities to link with local events.
- SG achieves one exhibition or collaboration opportunity which promotes UCAN and develops its relationship with clients.

Members and skills

Training development:

- Research training opportunities through the Art House and other local networks and partners.
- Produce training options series.
- Develop training needs questionnaire for email to members.

- Run first UCAN training event/days.

Online facilities:

- Continue to develop a website and social media networking i.e. Facebook, twitter etc.
- Create forum page for member postings.
- Create a monthly digest to circulate via email
- Link site to Creative Calderdale (see implementation plan in later section).

Membership and mailings:

- Form artist detail database with email, professional and personal details building on existing research (creating profile for future funding).
- Recruit new members and exhibition events.
- Plan a recruitment drive for year 2.

Objectives – Medium term (Year 2-3)

Members and skills

- Continue to run existing services.

Opportunities and sustainability

- Ongoing project support for members of UCAN.

Management and leadership

- Develop stronger terms of reference and action plan for next 3 years.
- Identify resources needed to deliver required services.
- Develop and Deliver ongoing and new training programme.
- Identify ways to support local artists sell work – art fairs, online sales, training, publicity and profiling.
- Identify funding opportunities to plan, develop and deliver projects **OR** Actively start to seek funding strategies to support development of services.

Organisational Development

- Establish a stronger brand for UCAN network relating to core vision and mission statement as evolves after year one.
- Evaluate the activities of the network, review its objectives etc and determine the appropriate way

forward for the network. For example, should the steering group become constituted?

Promotion

- Create a central marketing and information point – this will require some resources to implement including money and personnel.

Objectives – Long term (Year 3-5)

Organisational development

- Achieve funding for activity resources and projects.
- Network with other artists associations across the country and internationally, according to demands and needs of artists.
- Review UCAN Business and Implementation Plan for future development and planning.
- Update research and artist profile information.

SWOT Analysis

Strength includes a strong steering group driving the network with no financial resources.

Weakness - relies on contribution of people's time and no guarantee of delivery for example member services. A fantastic option for building up this initial phase and assessing what is viable.

Opportunity includes funding available for voluntary groups with a community focus – fits with new localism agenda.

Cost

No cost for setting up the network, it would rely on volunteer time and skills.

Funding opportunities

- Arts Council up to 10K .
- AN will fund collaboration and networking opportunities
- Community Fund for Calderdale – priority is stronger cohesive communities and economic development. Up to 10K available.
- See also sections 2 & 5 for recommendations on funding opportunities.

Business Model Option 2:

A network which is managed by a dedicated paid worker to support the steering group to run member/client services, to run exhibitions/projects and to co-ordinate training that is inclusive to all creative practitioners in the Upper Calder Valley. Based on achieving set-up funding.

This option is based on securing funding of £10,000 annually or as set up costs. It takes into account using the funding for a worker to deliver and add to UCAN services. (N.B. This could also be an immediate OR the medium term option).

Option 2 Aims	<p>As option 1, with the delivery of projects will be developed and funded through further partnerships with private sector and community groups. The steering group will still lead on funding developments alongside UCAN partners. (A similar model would be Lancashire Artist Network.)</p>
Management	<ul style="list-style-type: none"> • UCAN will have a constituted member group or steering committee with an official Chair and Secretary. • Could be a Community Interest Company (CIC) or social enterprise. Business Link can support and guide this development. • Supported strategically through partnerships with Calderdale Council, Creative Calderdale, ACE and Wyvan.
Ingredients	<ul style="list-style-type: none"> • Online database – dedicated website • Office/gallery space • Brand/Identity • Membership – subscription • Bank account • Targets and objectives for developing the creative economy and visual artists
Objectives – short term	<p>All objectives in Option 1, plus:-</p> <p>Members and skills</p> <ul style="list-style-type: none"> • Project worker runs some member services. <p>Promotion</p> <ul style="list-style-type: none"> • Join up and coordinate ideas, projects and initiatives being run by the various arts groups and organisations in the area. <p>Management and leadership</p> <ul style="list-style-type: none"> • Seek funding for sustained administration and development of the project.

	<ul style="list-style-type: none"> Steering group runs services and manages development and partnerships.
Objectives – Medium term	<p>Objectives in Business Option 1 plus:-</p> <p>Promotion</p> <ul style="list-style-type: none"> Create a central marketing and information point. Create a visual arts and crafts calendar of events. Provide a first point of call for the development of visual arts and crafts community and education engagement. Establish partnerships in UCV E.g. to support joint marketing and education projects.
Objectives – Long term	<p>Objectives in Option 1 plus:-</p> <p>Promotion</p> <ul style="list-style-type: none"> Promote achievements of UCAN to partners, funding partners, local press. <p>Opportunities and sustainability</p> <ul style="list-style-type: none"> Evaluate successes and lessons of UCAN – link to promotion. Seek funding for future development. Review Business and Action Plan for future funding and development, considering service level agreements with partners. Communicate with strategic partners future plans for UCAN. Update research and artist profile information by project worker.
SWOT	<p>Strength is the reliability of outputs due to the funding being secured, paid worker to support the delivery of the targets or objectives. Paid worker would require management from the Steering Committee.</p> <p>Weakness is the steering group needs to continue a large level of commitment for project management and fundraising.</p> <p>Due to the increase in resource, opportunities for projects and funding will be easier to access. A good trial period for something new and developing into something bigger and more sustainable. The current funding and political climate is supporting the set up of new social enterprises.</p>
Cost	<p>Up to £10k for a paid worker, minimum of £3k to set up a</p>

website, and additional office costs.
OR greater amounts based on the funding opportunities, as below.

Funding opportunities

- Arts Council Grants for the Arts (possible 3-year application) to fund posts, organisational set up costs and programme funding.
- Esmée Fairbairn for project funding.
- Landfill Trust fund capital costs towards premises and project office open to the public.
- Calderdale Community Foundation
- Paul Hamlyn
- See also recommendations and options in Sections 2 and 5.

Business Model Option 3:



A network organisation which delivers all of the original services and is also strategically driven. It will secure funding for dedicated exhibition spaces, create a visual arts programme to include the open studios weekends and establish an accredited training programme. Will have core funding of £40,000+.

The following table summarises the anticipated activity should funding be achieved of £40,000 per annum.

<p>Option 3 Aims</p>	<p>Project delivery will be managed by the organisation through partnerships with private sector and community groups.</p> <p>A similar model would be Fabric in Bradford – an independent organisation which runs a visual arts network, offers training and is related to a large organisation that seeks large project funding.</p>
<p>Management</p>	<p>A Social Enterprise or Community Interest Company with a constitution, Board of Trustees, Director etc. See section 4 for information and contacts.</p>
<p>Ingredients</p>	<ul style="list-style-type: none"> • Staff team • Brand • Website with online database • Membership with payment • Network • Office space • Board (replacing steering group)
<p>Objectives – short term</p>	<p>Objectives in Option 1 and 2 plus:-</p> <p>Management and leadership Establish organisational structure and then:</p> <ul style="list-style-type: none"> • Set up Board. • Secure funding for staff, office and set up costs, website etc • Recruit paid worker/s.
<p>Objectives – medium term</p>	<p>Objectives in Option 1 and 2 plus:-</p> <p>Community development</p> <ul style="list-style-type: none"> • Source, audit and coordinate studio space provision – provide the link between landlords and artists.

	<p>Access, Opportunities and Sustainability</p> <ul style="list-style-type: none"> • Coordinate high quality exhibition space for the area. <p>Member & skills</p> <ul style="list-style-type: none"> • Provide a first point of call for the development of visual arts and crafts community and education engagement. • Create systems for paid membership and formal services. <p>Promotion</p> <ul style="list-style-type: none"> • 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.
<p>Objectives – Long term</p>	<p>Opportunities and Sustainability</p> <ul style="list-style-type: none"> • Marketing and promotion significantly increases. • Advocate for a champion taking visual arts offer to national/international level. • Develop or promote high quality exhibition spaces with private sector partners.
<p>SWOT</p>	<p>Strength of a dedicated arts organisation for the UCV will attract different types of resources to support the provision of arts activity in the area.</p> <p>Weaknesses Due to the current funding climate, there is no guarantee or clear funding routes to support this type of organisation.</p> <p>Time rich for the steering committee. This is a big commitment for both volunteers and partners to make it succeed.</p> <p>Opportunities Further research and development is required to create a new organisation – evidence of need etc to attract funding.</p>
<p>Cost</p>	<p>£40k plus for set up costs, staff resources and premises.</p>
<p>Funding opportunities</p>	<ul style="list-style-type: none"> • Arts Council will fund posts and organisational set up costs. • ACE application for National Portfolio Organisation.

Table 15. Summary of UCAN Business Model options (based on costs or funding secured, and timescales)

Cost 	£0 (None or little funding option)	£ 10,000 (Set up funding secured or regular per annum)	£ 40,000 p.a. (Core funding secured)
Timescale 			
Short term (Over 12 months)	Set up steering group Exhibition and network project The GIFT Offer basic member services* Finalise steering group roles Agree UCAN priorities Create action plan *see objectives and implementation plan for details	Steering group fundraises for paid project worker Project worker runs some member services Steering group runs services and manages development and partnerships	With funded post and/or team, management structure could be formally established. All member functions continue and grow
Medium term Years 2-3	Strengthen Steering Group as a team Implement action plan Trial and develop member services* Creative project based on gift concept (in UCV) Develop satellite models or working groups Begin funding applications based on priorities	Project work provides services: Create central information and marketing point and events calendar First point of contact for visual arts development in UCV Establish partnerships to support joint projects e.g. marketing and education Project worker and steering group fundraises for ongoing project worker, premises and long-term project funding.	Project worker develops and runs member services Steering group or committee paid to develop UCAN constitution and run creative enterprise schemes Serious consideration of National Portfolio Organisation status including commissioning or developing a new business plan
Long term (3-5 years)	Continue member services Develop further funded projects Develop UCAN funding Develop Long-term vision and review objectives	Project worker promotes achievement to long-term partners Evaluate successes and lessons learnt Consider Service Level Agreements with partners Develop long term plan and funding strategy	Advocate for a champion taking visual arts offer to national/international level Marketing and promotion significantly increases

4.6 Concluding remarks

Based on the research conducted by the project consultants, this section has outlined three business model options based on three different funding scenarios.

It is business model number one that is strongly recommended by the authors as the most useful and realistic starting point for the development of UCAN. As such, Section 5 has been designed as a reference guide and checklist towards delivering and managing business model one.

This final version of this report has been approved by the UCAN steering group and partners and a handover meeting by the consultants was carried out in March 2011. Section 5 has been agreed (in the form presented in this report) with the project partners and the steering group and it is envisaged that this will become a working document for the group, subject to changes and amends according to the project developments.

The consultants wish to express their thanks to everybody who has helped with the research for this report, and wish UCAN a successful future.

References

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Halifax art collective <http://pa-in.facebook.com/group.php?gid=55790822179>

Todmorden Community College – See Appendix 9.

UCVR <http://www.ucvr.org.uk/news.php?type=Valley%20Wide&ID=34>

VAC - Conversation with Mary Vadie, 25/1/10 Development Officer for UCV 01422 431097

Calderdale Tourism Board Cabinet Report - see supplementary information section

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