



# **Bristol Visual Arts Review**

**Arts Council England  
27 March 2018**

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# Introduction

Bristol is home to a vibrant visual arts sector, delivering cultural experiences that bring substantial audiences to the South West and achieve national and international acclaim.

The city is known for high profile artists – Richard Long, Daphne Wright and Martin Parr; sector leadership in creative media – Aardman Animations and Watershed; and excellence in live art – In Between Time Bristol International Festival. There are year round programmes of high quality gallery-based exhibitions and events at Spike Island, Arnolfini, Royal West of England Academy and Bristol Museums, and a rich ecology of projects from smaller organisations focusing on artist-led activity, that include BEEF, Champ, and East Bristol Contemporary, and community engagement, notably Knowle West Media Centre.

Place-based, public realm commissioning is an emerging strength in the city, with recent successes including Theaster Gates' Sanctum for Situations, Richard Long's Boyhood Line for Arnolfini, Luke Jerram's Withdrawn for the National Trust/Bristol 2015 European Green Capital, and Fujiko Nakaya's Fog Bridge for In Between Time/Bristol 2015 European Green Capital.

Bristol nurtures artistic talent with an established network of artists' studio providers, exemplified by Spike Island and Jamaica Street Artists, and a strong visual arts education offer led by the University of the West of England (UWE) and the Bristol Cultural Education Partnership. UWE recently signed a Memorandum of Understanding with the Arts Council England, providing a framework for collaborative activity centred

on the City Campus, including a shared commitment to developing Bristol's creative economy, supporting the arts and creative industries, championing talent development, and working together to establish Bristol as a national centre for Arts Technology.

However, despite recent positive developments there are concerns that Bristol's visual arts sector is not as strong in some quarters as it should be.

In the 2018-22 National Portfolio investment round relatively few applications supporting the visual arts in Bristol were successful, and Arts Council England has a clear understanding of the strategic need to achieve a sustainable, long-term step change in the visual arts in the city.

We committed to setting aside significant resource to achieve this ambition, and asked two nationally renowned experts, Godfrey Worsdale and James Lingwood, to provide objective advice to inform our priorities for investment. (See Appendix 5 for brief biographies of Godfrey and James.) Between September and December 2017, they spent time in Bristol talking to artists, audiences and organisations, in individual meetings, group meetings, and an open space event for 200 people. In parallel, we ran a social media campaign asking everyone to respond to the key questions of the Review (see Appendix 1 for the social media campaign questions.) James and Godfrey's aim was to analyse the needs of the visual arts sector in Bristol, and make recommendations for investment, in response to the following brief:

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## The Brief

We are seeking to identify a proposition, or set of potential options, which will achieve sustainable, long-term step change in the visual arts in Bristol over the period 2018-22. It is worth noting Arts Council England's broad definition of 'visual arts'<sup>1</sup> and the need to be inclusive of the strengths of (and opportunities provided by) the range of art practices developing in Bristol.

Areas that we believe might be usefully considered within the scope of the project are:

- **To deliver a programme of internationally significant visual arts activity**

To include: consideration of the range and quality of exhibition and event space in Bristol and options for using these; ways to enhance the exhibitions programme across the city spaces to maintain Bristol's profile in the national and international touring networks continuing to attract leading artists; scoping demand and potential for future festivals and art events; art in the public realm and temporary commissions in non-traditional exhibition spaces. It is expected that the Arts Council's Creative Case for Diversity will sit at the heart of any future artistic proposals.
- **To invest in the development of artists based in the greater Bristol region at all career stages**

To include: artists' workspace, production facilities and temporary project space; professional support networks for early and mid-career artists; the evolution of higher education partnerships; commissions, residencies and other means for artists to build their profile and international opportunities.
- **To maximise audiences for the visual arts in Bristol**

To include: a review of audiences for current visual arts spaces and total provision within the city; opportunities to continue diversifying these audiences; work outside the city centre; art in the wider public realm; partnership working and co-commissioning with diverse community groups; current draw for audiences outside of Bristol and potential for the visual arts to contribute to tourism.
- **To support the development of partnerships & collaborative working**

To include: considering how visual arts activity can become more than the sum of the parts; site-specific commissions; profile building for Bristol's visual artists; developing shared agendas with other cultural providers in the city; working with Bristol Cultural Education Partnership; initiating national and international partnerships that bring ambitious projects to the city.

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<sup>1</sup> Current Arts Council England definition of visual arts as fine art plus the experimental intersection of craft and creative industries. This tends to include: artists' books, crafts, design, drawing, graffiti, installation, live and performance art, media arts, painting, photography, printmaking, sculpture, sound art.

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- **To develop a sustainable business model, founded on prudent financial assumptions**

This area is a single deliverable which will clearly identify how the above ambitions are to be realised; the management and governance required to support it; the sustainability of the work after March 2022; and its legacy. It will also set realistic goals relating to leverage from other investors.

Any of these proposals will need to be developed in close consultation with Bristol stakeholders and evidence of buy-in will be required.

## **Out of scope**

- Solutions substantively based on activity outside Bristol
- Any proposals requiring substantial immediate capital investment
- Any proposals predicated on further revenue funding applications to the Arts Council
- Any proposals predicated on large proportions of speculative future fundraising from other sources

## **1. Resources**

Between April 2018 and March 2022, Arts Council England will invest up to £3.34 million in supporting the development of the visual arts in Bristol.

Although the headline level of investment is known, we will resolve at a later date the question of how this is apportioned between particular activity streams.

We are not setting specific requirements with regard to wider leverage, but will expect this brief to identify realistic ambitions with regard to co-investment.

## **2. Next steps**

We would anticipate that an individual (or individuals) would be appointed to lead the process no later than early July 2017, with a draft report received by the end of the calendar year 2017. Investment in any successful proposition could be made from April 2018 onwards, subject to process.

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# The Future of the Visual Arts in Bristol

## Report and Recommendations

### James Lingwood & Godfrey Worsdale

In September 2017, Arts Council England (ACE) invited us to carry out a review of the visual arts in Bristol.

The Bristol Visual Arts Review was framed by the Arts Council's decision for the 2018-22 National Portfolio investment. Relatively few applications supporting the visual arts in Bristol were successful. Notably neither Arnolfini nor Situations were included in the National Portfolio, and a number of other Bristol-based organisations have recently been unsuccessful in their bids to secure project funding from the Arts Council.

The challenging funding environment for arts organisations in Bristol has been compounded by Bristol City Council's 40% cut in grant funding for cultural provision over the same four-year period. The funding decisions made by the Arts Council and Bristol City Council mean that the reduction of public funding for the visual arts in Bristol will by 2022 have continued for almost a decade and threatens to become more severe. Recognising the urgency of the current situation and the importance of Bristol as a centre for the arts, the Arts Council reserved £3.34m for investment in the visual arts in Bristol from 2018-2022. The purpose of the Review was to identify a proposition, or set of potential propositions, for this investment.

Notwithstanding areas of marked deprivation and poverty, Bristol is a relatively affluent

city. The City Council identifies the arts and creative industries, and the creative economy, as vital to the city's future.

The University of the West of England (UWE) recently signed a Memorandum of Understanding with the Arts Council with a shared commitment to develop Bristol's creative economy, supporting the arts and creative industries and working together to establish Bristol as a national centre for arts technology. Yet per capita investment from public funding sources, local and national, in the arts in Bristol is low when set alongside comparable cities in England (See Appendix 4 for visual arts investment data compiled by the Arts Council).

Arts Council is looking for a sustainable step-change for the visual arts in Bristol. Whilst we believe the Review – and perhaps, more importantly, the conversations in the city that have informed it – can be the catalyst for positive developments in the city, we need to preface our recommendations with a note of caution. If the downward spiral in public investment for the visual arts in Bristol continues over the next decade, then a sustainable step-change becomes a very challenging proposition.

During autumn 2017, we initiated a process of consultation with artists, organisations, audiences and stakeholders, involving individual meetings, group discussions, site visits, and an open space event attended by around 200 people at M Shed. Our work has also been informed by the Arts

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Council's Bristol Visual Arts social media campaign, which asked people to contribute to the central objectives of the Review, attracting responses from a broad spectrum of interests and a wide geographic area that encompassed Plymouth, Liverpool and London as well as Bristol, Bath, and Gloucester.

Our relatively brief immersion in the visual arts scene in Bristol revealed a dynamic, complex and fragile visual arts ecology with a palpable energy, generated by a wide range of individuals and organisations: artists, producers, agencies, studio complexes, new media labs, a range of exhibition spaces and widespread commissioning activity in the public realm. Bristol is a city of makers: artists, musicians, writers, performers, architects, designers and cultural entrepreneurs. A recent report by Sheffield University identified Bristol as the British city with the highest density of working artists of all kinds after London and Brighton.

The past decade has seen the emergence of Spike Island, Situations, In Between Time and Watershed's Pervasive Media Lab as Bristol-based organisations and projects with national and international visibility and credibility. Through its creative campus, UWE is becoming increasingly involved in the creative life of the city in which it is based.

Perhaps most importantly, there is clear evidence of audience interest and engagement with contemporary arts experiences of all kinds. There have been strong audience figures for particular exhibitions at Arnolfini, Bristol Museum & Art Gallery and Spike Island and for

engagement with a range of new media experiences generated by Watershed. In Between Time, Situations and a range of festivals have brought diverse audiences to projects across the city and generated a vibrant critical culture.

At the same time, however, the visual arts in Bristol could be said to add up to less than the sum of its many parts. With one or two notable exceptions, it is not offering a level of sustained activity of international quality that a city with this density of artists and this intensity of audience interest should enjoy.

Using the objectives set out in the brief, we have identified the following priorities:

### **To deliver a programme of internationally significant visual arts activity**

There is a clear appetite amongst Bristol's artists and audiences for a wide range of internationally significant visual arts experiences. This need is best addressed by a regular programme of ambitious outward-facing exhibitions, projects and events in an easily accessible, prominent central location.

Historically, Arnolfini has been at the heart of this offer, and its current predicament has loomed large over this Review. The importance of Arnolfini's location in Bush House on the harbour front, adjacent to the Architecture Centre, almost opposite Watershed, and within walking distance of M Shed and Spike Island – within a University-designated Creative City Campus

– should not be underestimated. Very few cities in the UK offer this cluster of cultural spaces in close proximity, and the closing of the most prominent spaces for contemporary art within this cluster would be a significant loss to the visual arts offer to the city's audiences, which would not be easily replaced.

As evidenced by a number of highly visited exhibitions in Arnolfini's spaces over recent years, there is strong local recognition of the building as a place for high profile, museum-standard exhibitions or presentations of artists with an established track record, as well as occasional historical exhibitions. In the absence of any obviously compelling alternatives, the Arnolfini spaces continue to offer the best current option for these kinds of exhibitions in the short to medium term.

The recurrent problems of Arnolfini over the past decade are well-known and do not need to be rehearsed again here. If the Arnolfini is to fulfil its potential, a different partnership with UWE, to whom the freehold of the building was sold, and with whom a lease was agreed in 2015, is a prerequisite. This cannot be achieved through a tweaking of current arrangements; it will need a radical reworking to ensure step-change is achieved and built upon. As a major potential investor, we strongly recommend that the Arts Council should take a central role in brokering a new agreement with UWE with the aim of alleviating the heavy weight of the current operational arrangements and enabling a significant proportion of any new the Arts Council investment to be earmarked for an ambitious programme of internationally significant visual arts.

Alongside this, Arnolfini needs to produce a robust business model that can ensure its future financial sustainability. This process is, we understand, already under way. Whilst the location offers significant income-generating possibilities, given recent history of over-optimism, and recent experiences, there needs to be realism about targets.

We recommend that the responsibility for the conception and delivery of a successful financial operating model should be shared between the Arnolfini Board of Trustees and UWE. Clearly, the Arts Council would have an important role in shaping this model, and would need to have detailed oversight of its ongoing operation.

The business should run on an open-book basis and the assumptions and agreements made in the financial plan should clearly relate to both programmatic and operating models. On the condition that a new relationship can be successfully brokered and a new business model approved, we recommend that the Arts Council makes a substantial investment from 2018 -2022 for an ambitious year-round programme in the Arnolfini spaces – 'The Arnolfini Programme'.

Whilst the scope and shape of the programme would need to be agreed between the Arts Council, UWE and Arnolfini, we recommend that the primary focus of the Arnolfini Programme should be to make the building as engaging and animated as possible, strengthening its connection to local audiences and building its national profile: fundamentally, by the presentation of an inspirational exhibitions

programme that is both innovative and of the highest stature, in keeping with a city of Bristol's status. During our time in the city many people spoke positively of the impact of exhibitions such as John Akomfrah, Richard Long and Grayson Perry's, arguing that such exhibitions demonstrated the impact that Arnolfini can have on the cultural life of Bristol, and underlining the continuing importance of Arnolfini's identity to a wide range of artists, audiences and stakeholders in the city.

Although there are a multiplicity of exciting ideas as to how a re-purposed Arnolfini might play an ambitious role in reimagining the civic environment in Bristol, we believe that the priority over the next four years should be to make the building a vital centre for contemporary art, artists and a broad audience.

There are interesting precedents for institutional alliances and developed partnerships, in other British cities in recent years, notably the Whitworth and Manchester Art Gallery and Baltic and Baltic 39 in Gateshead / Newcastle. The identities and programmes of the respective organisations have kept their distinctiveness, whilst the organisations and their communities of interest have benefited from co-ordinated planning and programming of exhibitions, events and learning and shared marketing and fundraising efforts.

We would however wish to make our view clear, that a city of Bristol's size and status should be able to accommodate both Arnolfini and Spike Island, and with both

those organisations operating successfully – for artists and audiences alike – a platform would be created from which Bristol could be seen to be amongst the more ambitious visual arts destinations in the UK.

Whilst making our recommendation that an international contemporary arts programme should continue to be centred in the spaces at Arnolfini, we would like to add a caveat. When Arnolfini moved into Bush House in the 1970s, the exhibition spaces were amongst the best for contemporary art in the UK. In comparison with a number of newly built or repurposed galleries which have opened around England since the turn of the century (Baltic, Hepworth, Whitworth, Nottingham, Margate etc), the Arnolfini spaces now seem adequate rather than exceptional.

We would suggest that, despite challenging financial circumstances, a long-term objective should be for Bristol to have a more distinctive 21st century space or spaces of scale which would generate real excitement amongst artists and audiences, and enable Bristol's contemporary arts offer to be more visible within the national and international landscape. We recommend a more in-depth 'scoping' review involving the major stakeholders in the city and the region which should identify possible roadmaps towards this objective.

## **To maximise audiences for the visual arts in Bristol /**

### **To support the development of partnerships & collaborative working**

The recommendation for a continuing Arnolfini Programme in the spaces at Arnolfini/Bush House is based on the view that Arnolfini's identity retains significant value and offers the most important building block for engaging sizeable audiences for contemporary visual arts in Bristol.

In parallel, it is clear that Bristol is well placed to host an annual or biennial project that would act as a catalyst for different organisations and individuals to come together and present exhibitions or projects in a range of formats and locations in the Bristol area, including a strong element of community engagement and the creation of opportunities for diverse communities to become producers of artistic content.

We recommend that an investment is made in a new fund for a co-ordinated city-wide visual arts project ('The Bristol project') to take place either annually or every two years, from 2019, in the Greater Bristol area.

There are numerous variants on this kind of model taking place in major regional cities around the world. Glasgow International, Liverpool Biennale, Folkestone Triennial are three notable examples in the UK. We note that the Bristol arts community should not replicate one or other of these; it can build its own model, drawing on its unique strengths, including its current festival activities, and pooling its energies to produce a project which feels specific to the

city, its artists and its audiences, and that resonates nationally and internationally.

Such an initiative has the potential to create a strong magnetic pull for audiences, to offer significant production, exhibiting and networking possibilities for artists and organisations in the city and region, helping make national and international connections, and to be the catalyst for new promotional and funding possibilities. This could add to the compelling story about Bristol as a hub for the creative industries and as a city of artists that other major arts organisations and festivals in the City are already telling.

There are a number of relevant precedents that have originated from within Bristol over the past decade or so. In *Between Time* has, in little more than a decade, established itself as an important biennial (and more) festival with a growing national and international presence. The Bristol and Bath Art Weekenders of 2014 and 2015 orchestrated by Situations showed the benefits of a co-ordinated city-wide event, energising sizeable audiences and bringing exposure and opportunities for artists and groups across the city. The Festival of the Future City, the Festival of Ideas and others have created strong identities and widespread participation for their diverse programmes in a short period of time.

Given the presence in the city of many organisations with plentiful ideas but slender resources, setting up a new organisation for the Bristol Project is not a priority. The Arts Council should invite organisations – including but not restricted to those mentioned above – based in Bristol or with

strong links to the Greater Bristol area to come forward with proposals for the Bristol Project in 2019, 2020 and 2021 – or if biennial, 2019 and 2021. Priority should be given to proposals made by organisations working together. Organisations currently in receipt of NPO, Grants for the Arts or Arts Council National Lottery Project Grants should be eligible to apply to the Fund, so long as they are part of a consortium.

We would hope this would stimulate the involvement of as many as possible of the key visual arts organisations in the city and surrounding area – including Bristol Art Gallery & Museum, Royal West of England Academy, Arnolfini, Spike Island, Watershed, the Holburne Museum, In Between Time, community organisations, artist-run spaces and studios, universities in Bristol and Bath – actively involved in such an initiative, presenting exhibitions or projects of international significance within a focused time-frame.

This initiative could extend beyond Bristol and Bath to take in a larger area including North Somerset and South Gloucestershire. It could also develop into one interesting idea put forward for a major visual arts project ('Great Western') showcasing artists and arts activities in the Bristol region every five years or so.

### **To invest in the development of artists based in the Greater Bristol area at all career stages**

It is clear that a large number of practitioners currently living and working in Bristol are facing significant challenges because of the combined impact of factors that include the rapid rate of property development in the city, suspension of business rates relief, decreasing affordability of studio/project spaces. Recent acute pressure on properties accommodating large groups of artists is resulting in a reduction in the number of artist collectives in the city.

There is a clear need to support the artist-led sector with increased professional development opportunities and affordable workspace. It is difficult to see how this situation can be addressed without the decisive involvement of Bristol City Council.

In 1998 the council offered a 125-year lease on an 80,000 sq. ft. building to a group of artists to set up a studio complex, Spike Island – a magnanimous offer which has turned out to be a very significant investment in the visual arts infrastructure in the city.

Over the past 20 years, Spike Island has grown into an important and increasingly public place, offering the provision of studios, facilities, residencies, advocacy and leadership for a large number of artists and organisations as well as a significant exhibitions programme. The Associates Programme for artists' development, which currently has c.150 members, provides

invaluable support on a shoestring and has clearly been generative. Over the past decade, Spike Island has provided support for Bristol based artists who have either initiated or worked with artist-led projects including BEEF, East Bristol Contemporary and Champ. We recognise Spike Island as an exceptional model of good practice in supporting artists' development, and a significant asset to the city and the region.

Given the significance of Bristol to the visual arts sector across the region, we recommend that resources are made available to support new opportunities geared towards professional development, resourcing and promotion for artists. The potential of a more successful programme of investment in this area would include the retention of the city's best artists, the attraction of new artists and it would also contribute to the student retention agenda.

In conclusion, our report recognises two over-arching imperatives. First, the importance to Bristol of a first rate facility for the presentation of visual art is not in question and currently, Arnolfini in Bush House with the strong and committed support of UWE and Arts Council – operating in a tightly managed manner and delivering for a wide range of audiences – should fulfil this objective. However, key stakeholders should also begin discussions to plan for the long-term realisation of a 21st Century facility to enable Bristol to become a national leader in the field. Second, Bristol and the Greater Bristol area are in an excellent position to develop as an important place for artist development – already exemplified by the sector-

leading work of Spike Island. Imaginative approaches need to be put in motion to enable this work for the advantage of artists, and key stakeholders – national, regional and local – should be engaged in this process so they can together deliver enduring outcomes for residents and visitors which support the reputation and economy of Bristol and the Greater Bristol area.

# Arts Council England's Response to Report and Recommendations

We would like to express our gratitude to Godfrey and James for the rigour of their research and analysis, the breadth of the conversations they have initiated, and the clarity of their conclusions.

We note the findings of the report, and welcome its identification of elements which resonate closely with Bristol's visual arts ambitions.

The Bristol Visual Arts Review has started an exciting conversation with artists, audiences and stakeholders that we're keen to continue. It is clear that, with the right response, this has the potential to be a defining moment for the city.

Several key points have emerged from the report:

- There is substantial demand from artists and audiences for ambitious, internationally significant visual arts exhibitions, projects, and events delivered in a prominent, readily accessible, city-centre location.
- Bush House has been identified as the most suitable building currently to support this demand, and the Arts Council's priority over the next four years should be to strengthen Bush House's role as a centre for contemporary art, artists and a broad audience.
- Although there is substantial evidence of good will from organisations and individuals, the lack of tangible investment in the cultural sector from the city will place serious constraints on the Arts Council's investment in Bristol in the future.
- The number and impact of artist-led collectives in the city make an important contribution to the city's visual arts ecology, and Bristol has been identified as the city with the highest density of working artists after London and Brighton.
- There is an urgent need to support the artist-led sector in Bristol and the West of England with increased professional development opportunities and affordable workspace.
- With very few exceptions, Bristol is not offering a level of sustained activity of international quality that a city with this density of artists and this intensity of audience interest merits. With the right investment now, Bristol and the West of England could begin to position themselves among the more ambitious visual arts destinations in the UK.
- Partnerships with Higher Education are increasingly important to the growth and sustainability of Bristol's visual arts sector.
- The visual arts sector in Bristol and the West of England would benefit from the catalysing effect of an annual or biennial event which both provides opportunities to celebrate the creativity of Bristol's

communities and creates a platform for arts organisations to raise their commissioning ambitions by working with major national and international artists.

- As a long-term objective, there is a need for Bristol to have a more distinctive, large-scale space or spaces to enable Bristol's contemporary arts offer to be more visible within the national and international landscape. As a logical progression from the Bristol Visual Arts Review, consideration needs to be given to viable routes to achieve this objective.

**In response to the findings of the Review, our development priorities will be as follows:**

1. An internationally significant programme of exhibitions, projects and events in Bush House, which engages substantial audiences locally, prioritises the Creative Case for Diversity, and has a highly developed national profile. There are, however, some unresolved questions here:
  - The future of Arnolfini
  - The role of UWE in the development of Bush House

In accordance with the proposal put forward by Godfrey and James, we will commence negotiations with UWE to find a sustainable business model for Arnolfini in Bush House. As a first step, we will invest £180k from the ring-

fenced £3.34m in a small team led by Claire Doherty at Arnolfini for a fixed period, April – September 2018, to enable them to engage with us in this work.

In addition, we will commission a business planning specialist to analyse the financial figures and advise us on the best way forward for a sustainable business model in Bush House.

2. The creation of a collaborative commissioning programme focusing on a broad spectrum of commission formats, locations, participants and audiences. The aim will be to provide opportunities for Bristol and the West of England to strengthen their offer as a visual arts destination for audiences and practitioners.
3. We've heard the need for professional development opportunities to support artists at all career stages, developing the best working conditions for Bristol artists, supporting the resilience of artist-led collectives, the availability of artists' workspaces, and the provision of specialist advice.

We will identify additional resources to address these needs.

**Our next task will be to consider how best to invest in these priorities. In September 2018, we'll announce the specifics of the investment we intend to make and the timeline for distributing these funds.**

**As future resources permit, we'll also address the following recommendation put forward in the report:**

- The need for an in-depth 'scoping' review involving the major stakeholders in the city and the region to identify possible routes towards the creation of a nationally and internationally significant 21st century visual arts space for Bristol.

## **Appendices:**

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# Appendix 1

## Arts Council England: Bristol Visual Arts Review

### Social Media Campaign Questions

Are you a visual artist, curator, or producer working in Bristol? Perhaps you're someone who enjoys going to visual arts exhibitions and events in Bristol on a regular basis, or you're thinking about exploring the visual arts for the first time.

If so, we want to hear from you.

In 2018-22 we're going to invest up to £3.34m in Bristol's visual arts sector with the aim of achieving sustainable growth. This is an unprecedented opportunity to transform the future of visual arts in Bristol. But what could this look like?

Our Review leaders, James Lingwood and Godfrey Worsdale, are helping us to answer some key questions, but we need your help too:

- **What does a programme of internationally significant visual arts activity in Bristol look like?**
- **How should we support the development of artists based in the greater Bristol region at all career stages?**
- **How can we maximise audiences for the visual arts in Bristol?**
- **How can we support the development of partnerships & collaborative working to strengthen Bristol's visual arts sector?**

If you have answers or thoughts on any or all of these questions, please email them to: **ceri.johnson@artscouncil.org.uk by the end of November 2017.**

The answers you provide will be used by our Review leaders to inform a set of options for how to fund the visual arts in Bristol in 2018-22. These options will be further developed in early 2018 with the expectation that funded projects and activity will begin in April 2018.

And if you'd rather provide your answers in person, we'll be holding an Open Space event in Bristol in November. Everyone is welcome. More details to follow here and on Twitter soon.

We hope you will join the conversation.

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## **Appendix 2**

### **Bristol Visual Arts Review Individual Consultees**

**Jill Edwards**, artist

**Luke Jerram**, artist

**Eva Martino**, artist/Bristol Biennial

**Sarah James & Nick Childs**, The Architecture Centre

**Claire Doherty**, Arnolfini & Situations

**John Kieffer**, Situations

**Helen Legg**, Spike Island

**Alison Bevan**, Royal West of England Academy

**Laura Pye**, Bristol City Council

**Clare Reddington**, Watershed

**Louise Jennings, Mike Ricketts, Jane Roscoe, & Lynn Barlow**,  
University of the West of England

**Helen Cole**, In Between Time

**Simon Morrissey**, Foreground

**Jeremy Lewison**, Arnolfini

**Simon Cook**, formerly Bristol City Council

**Louise Mitchell**, Bristol Music Trust

**Matt Little**, Real Ideas Organisation

**Roger Griffith**, Ujima Radio

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## **Appendix 3**

### **Open Space: ‘What should the future of the visual arts in Bristol look like?’**

*Wednesday 15 November 10am – 5pm at MShed, Bristol*

This is a direct record of the notes taken during group sessions at the Open Space meeting on 15 November at the MShed in Bristol on the topic *‘what should the future of the visual arts in Bristol look like?’*

It includes notes from each of the group sessions from which we received a record from the session conveners.

# 1. What should the future of the visual arts in Bristol look like?

## Title of session:

People and Places

## Who called it?

Sarah James, Architecture Centre

## Who was there?

Included Upfest, Spike Island, BCC Cultural team, UWE, Arnolfini, Tate 8, freelance producers and individual artists

## Notes:

There was a core number in the group who stayed for the whole hour and people came in and out as well.

## Any Actions?

2 main points – we need a joined-up approach to sharing intel, where the cultural offer is happening and where it's not and a shared language/strategy to articulate the value of Bristol's culture to its own regeneration, to developers and to the UK (Manchester kept being mentioned as a shining star in its profile and visibility of its culture and local distinctiveness).

## Main points:

Architecture, design and the built environment is the only art form that is all around us, everyday but it doesn't necessarily sit easily in the ACE definition of Visual Arts even though placemaking is seen as an important part of the Bristol Visual Arts Review. Placemaking is we discussed about community capital, it's about public realm, great design and co-

producing with communities to explore issues around wellbeing and place, local distinctiveness and connecting people to place to become stronger and more resilient.

Placemaking is an essential component of the visual arts – we discussed the nature of architecture, urban spaces and the spaces in-between buildings being as important for the production and showcasing of art as dedicated venues. Resources and capacity of artists, the community and public places are an essential part of Bristol's cultural ecology and what makes Bristol special and unique. It is important not to lose the very nature of innovation and entrepreneurship which happens spontaneously across Bristol either.

There was a consensus that there is so much excellent visual arts and interdisciplinary work going on in Bristol but often we don't know about it and there is a risk that there is super saturation in particular communities and localities and areas of cultural deserts in other wards. Also, short term projects don't take into account local capacity, champions and skills and often seem to be starting again in terms of engaging and working with local people. There are also the unusual partners and settings which aren't ACE funded which play an enormous role in supporting culture outside of the city centre (such as libraries) – this is critical when often the critical mass of cultural offer is in the centre and there are real barriers to

families and communities accessing the city centre offer because of poor and expensive transport.

Discussion was had about the role of artists in placemaking and the regeneration of local areas and how this is seen as very desirable but can lead to gentrification. How do we talk direct to developers and the BID's coming onto line now such as the Enterprise Zone and the Harbour side BID? – we need to have a shared language and possibly hard economic evidence of the impact of a culture led regeneration and the support of BCC to make the case to developers about how they can support a sustainable

approach to working with artists, artist studios and placemaking as part of their development plans.

There was overwhelming support for an approach, strategy and process of how all the many components that make Bristol special (artists, venue, festivals, architecture and communities) needs to be more connected and collectively promoted and advocated for outside of the city. There needs to be a sustainable approach to working with and in communities around place and local distinctiveness and more joined up thinking and less competition within the arts in Bristol.

## 2. What should the future of the visual arts in Bristol look like?

### Title of session:

What about craft?

### Who called it?

Ruth Hecht

### Who was there?

See some contact details below

### Notes:

#### General

- Crafts / the handmade / making is now very popular with lots of amateur makers and interest in crafts with the general public is high because of programmes like the Great Pottery Throw Down
- Many artist's practice includes craft
- Craft has become separated from the rest of the Visual Arts... in some cases this is because the sector has ghettoised itself
- In other cities, there are spaces for makers which include incubator space, business support, retail opportunities e.g. Cockpit Arts in London
- There are real connections between innovation, creativity, materials and design with makers increasingly working within industry, with digital, etc.
- Fab Cities – by 2030 there will be hubs which have data and design spaces where people get things made locally rather than importing them from elsewhere

- Other cities are making strong relationships between makers and industry e.g. Derby Silk Mill/Derby museums
- In the region Walford Mill Crafts Centre has not been funded for 2018-22, the Devon Guild might be moving to new premises
- It's good to use the word 'making' or 'maker' rather than 'crafts' as not so loaded /more fluid

#### Craft ecology in Bristol

- Grayson Perry exhibition at Arnolfini is one of the most popular exhibitions they've had with a fairly diverse audience in terms of class and age
- There are dozens (hundreds?) individual makers – amateur and professional... look at all the Art Trails in local communities where many people sell
- There are pop up craft fairs & pop up craft shops as well as static shops particularly around Colston Street as well as the Guild, Ken Stradling Collection, applied art collection at the Museum & Art Gallery
- There are making facilities / studio spaces e.g. the Factory in Knowle West, Centrespace (originally set up as the Craft Centre), at UWE (e.g. expertise in 3D printing), Hamilton House, the Maze in Barton Hill, Hand Made, Made in Bristol
- There are some exhibition spaces e.g. Architecture Centre, Centrespace, Museum & Art Gallery, the Vestibules, Knowle West Media Centre, RWA

- Individual makers are setting up CPD events e.g. 75 people paid £30 for the Design Trust to do a marketing workshop
- Makers are involved in community / health and wellbeing projects both in and outside Bristol e.g. heritage project about the Somerset Levels / Vicky Harrison at Paper Village
- The Crafts Council doesn't seem very visible / have a presence in Bristol
- There is no single focus or network for craft in the city
- Bristol Museum & Art Gallery is programming craft e.g. Woman Hour Craft Prize, Radical Clay... but exhibitions either have to make money or include their collections. There might not be a dedicated Applied Arts curator in the future.
- Briswool was the most successful exhibition at M Shed
- UWE and other partners have recently produced a report about Design in Bristol; UWE has individuals with an interest / specialism in craft (e.g. Matthew Partington) as well as facilities (Centre for Fine Print Research) and relevant MA courses (e.g. MA in curation & MA in producing)
- There is a tradition of very high quality adult education classes in craft in Bristol which have led to people becoming full time makers in disciplines such as enamelling, jewellery, ceramics, stained glass, particularly at 'Queens Road' (now run by South Gloucestershire and Stroud College)

### Questions

- How can craft skills be celebrated? From community projects, such as Briswool to designers working in industry to individual makers to artists whose practice includes 'craft'
- Who are the key makers in the city?
- What impact have Crafts Council initiatives such as Hot House / Make Shift (which looks at innovation and industry) / their Education manifesto had on the city? How can we get them to engage with the city?
- What kind of craft infrastructure do people want to see?
- Should there be a craft-led space?
- How can curators be made more aware of craft?
- How do you grow a market for craft in Bristol where people are prepared to pay more than £10 or £15 for something... but £1000s? How can makers get advice and support about routes to market, locally, regionally, nationally and internationally?
- Where are the incubator spaces?
- How many makers are accessing business support which is there for visual artists or should there be bespoke CPD?
- Do makers want to come together e.g. in Maker's meetings?
- Is Craft Net still going... are people part of this network? What other networks are they part of e.g. Creative Bristol, Crafts Council directory.

**People happy to share their contacts**

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anne.hitchcock@outlook.com

**Any Actions?**

- Andrew Proctor from ACE said he'd be happy to help facilitate a discussion about the future of crafts in Bristol... Ruth Hecht said she'd meet with him to discuss and make happen... we need to join the dots... find out what is

already happening... find out what the needs of the sector are. The people whose contacts are above would be happy to be part of this and help spread the word.

- We need to ensure the Crafts Council is part of the conversation... Annie Warburton is their Creative Director and used to live / work in Bristol so would be a good person to talk to & invite to take part in a conversation
- The needs of makers need to be taken into account in the review of the Visual Arts in the City, otherwise they will be forgotten and side-lined because visual artists have a stronger voice (possibly because they are more organised in studios / there are building based visual arts organisations)

### 3. What should the future of the visual arts in Bristol look like?

#### Title of session:

What is the review process?

#### Who called it?

Julie McCalden

#### Who was there?

Julie McCalden, Angela Piccini, Vicky Smith, Chris Greenwood, Katy Connor, Bryony Gillard, Peter Heslip, Jodie Marks, Stewart Geddes, Jackie Yeomans, Ali Roche, Godfrey Worsdale, Elsa Collinson, Josie Cocksam, Gordon Dalton, Alison Catlin, Lara Goodband, Karanjit Panesar, Ailsa McKay, Jodle Inkson, Richard Storey, Helen Grants, Martin Rieser, Ashley Peevor, Rachel Cartwright, Eva Martino, Esther Mars, Heca Mrvova, Adam Green, Richard Broomhall, Josephine Lanyon, Theresa Bergne, Trina Grayska, Ros Ford, Lucy Austin, Matt Gillen, Linda Bothwell, Liz Lloyd, Elise Hurcambe, Paula Orrell, Martha Crean, Lhosa Daly, Sarah Roberts, Lucy Cooper-Willis, Sue Lowe, Vic Tollotson, Clodagh Scott, Julia Carver, Carl Laidler (and many others!)

#### Notes:

##### INTRODUCTION

ACE frames the conversation. The NPO investment round informed this process. 46 applications/18 funded. Not many visual arts orgs chosen. 'We had to do something'. £3.3m set aside, which is roughly equivalent to previous Situations/Arnolfini funding. ACE say if felt wrong to 'decide or not delegate decision-making to City'. ACE wanted to involve orgs and

artists in decision-making. UWE/BCC were key stakeholders [where were the other HEIs? E.g. School of Arts, University of Bristol; Bath; Bath Spa]. Timeline is consultation to be done by Xmas, with report, response and action plan published in first quarter of 2018.

##### ACE CONTEXTS & ARTIST INVOLVEMENT

Q: A very large percentage of delegates chose to be at this session, which suggests that it should have been framed before the day. Request that all-in space declare whether they are salaried and therefore paid to be here?

Most unpaid.

Q: What about the Creative Case for Diversity? There are 5 Goals published by ACE. But what is to be done given that the people in the room today don't represent the City? We are not a diverse gathering. How is ACE achieving its own diversity goal?

ACE respond to say the review has been informed by Ujima etc. But there are further questions about the need to involve more diverse voices and bodies in the process.

Q: Who has been consulted?

UWE/Spike/Arnolfini were the primary stakeholders

Q: But what about artists?

ACE responds that artists have this event to feed in and through direct representation. [But this is consultation, not involvement or co-production of solutions]

Q: What role will artists actually have in terms of co-producing the policy?

This feels like decisions being made are in the mode of 'doing to' artists rather than 'doing with'.

Q: What about the middle tiers?

What are the role of artist-led orgs and small studios in addition to individual artists. It's about the involvement of all these layers in strategic development rather than relying on large orgs to 'represent' when they often don't

Q: Artist-led orgs in Bristol (BEEF, Champ, Resident, Interval, etc.) need to be involved in the strategic planning. Not just consulted. But to have expertise recognised and drawn in.

Q: The review reproduces power asymmetries and hierarchies of knowledge and expertise. It's a conservative and conventional approach to strategic planning. How do we grow artist/producer/programmer/curator network?

ACE answers by pointing towards the Theatre Bristol model and whether this might be an answer?

Q: Why is there no conversation between ACE and the full and diverse range of organisations?

ACE say that no one approached them. DIY Arts Network was involved in development of BCC Cultural Strategy but there is a lack of knowledge and communications

Q: Will outcome reflect all other ACE corporate strategies?

Yes. Everything must sit within the 5 Goals

## **MONEY**

Q: NPO versus ringfencing? Can money support only existing orgs or also project work?

ACE confirm both

Q: What is likelihood that money will go somewhere else than Arnolfini/Situations?

ACE confirm that everything is on the table to play for

Q: Is this new money or existing?

ACE confirm this is existing money from next financial year

Q: If artists are the river swirling round organisational fortresses...we want the review to join the dots. What about S106 monies? Why isn't this enforced? What's beyond ACE? And how can ACE help BCC to identify and capitalise on other funding sources?

Q: How can we make visual arts relevant to all communities in order to address change and inequality? What about the affordability issue in Bristol?

Q: This is a very wealthy city. How do we pressure wealthy communities, individuals and businesses to invest in the arts? The big firms don't let people in. Difference between philanthropy and the city committing to invest in the arts? How can BCC get smarter about using Section 106 money and think more boldly about economic/financial modelling? National and international models? S106 money can only be used if it directly mitigates the impact of the development.

Q: Artists early less than £10k annually. What are we going to do to commit to proper pay and simplify applications processes? To make funding accessible? If we're serious about broadening

participation, we need to simplify processes and frameworks.

### **CITY OF BRISTOL**

Q: BCC wants to know what new financial instruments might look like and we need to involve artists in this

Q: What is the BCC/ACE relationship given BCC's poor record of arts funding?

ACE say that BCC situation is challenging and unlikely that any money is coming from the City. ACE challenges rest of the city to pitch in funding. Is £3.3m enough? It's modest compared with other cities. There may be a need for a cross-arts festival. Manchester does well leveraging money to fund the arts. E.g. Tax from airport. New financial models in Bristol are needed and nothing can happen till Bristol does things differently.

Q: What is the role of Bristol Museum and Art Gallery given the significant cuts to their funding? (reduced to £1.2m – needs fact checking)

ACE say that this is subject to confidentiality agreements but yes there are many ongoing questions about resource cuts

Q: Can ACE step into Bristol like it did in Walsall?

Q: What is the role of UWE as Arnolfini landlord? Should Arnolfini remain in its physical HQ? How do we ensure this?

Q: Who catalyses the new fusion between powerful institutions? If not BCC, then who? Why is UWE the only HEI in this conversation? There is a diversity of partnership modelling across HEIs

Q: What are the issues specific to Bristol? Financial resilience? Barriers to engagement? Claire Doherty (Situations/ Arnolfini) says 'it's time to give up some control'.

Q: How do we get businesses to join in? Business Improvement Districts provide one model. We need Bristol businesses to participate.

### **REGIONAL IMPACTS**

Q: How far beyond Bristol does this stretch?

ACE confirms that this is Bristol rather than SW but that everyone can participate. [Others contribute that funding decisions in Bristol impact the whole South England arts landscape]

### **FUTURE ACTION**

Q: If new relationships emerge today with commitments to share resource, how will this actually come into being? How do we make the report an actuality?

Q: With the talents in ACE and within the visual arts, how do we more effectively plan and take sustainability into account?

Q: Other orgs have shifted arts funding into 'engagement' and 'impact', which reduces diversity of practice. Should artists always have to create 'useless splendour' that just gets bums on seats? Is that the only driver?

### **Any Actions?**

Is Theatre Bristol a model for the visual arts? What's its relationship to DIY Arts Network? How do we work with DIY Arts Network to bring artists and artist-led organisations into strategic planning?

## 4. What should the future of the visual arts in Bristol look like?

### Title of session:

Making It Happen (Together) How can we nurture, grow and share producing talent in the city (and beyond)?

### Who called it?

George Bolton – Arts Producer

### Who was there?

John O'Connor  
Shani Ali (Room 13 Hareclive)  
Sean Kerr  
Rowan Fae  
Rob Bowman  
Sarah Corbett  
Martha King  
Deborah Aguirre Jones  
Alexis Butt  
Claire Titley  
Lhosa Dhaly  
Vic Tillotson  
Ali Roche  
Anna Wilson

### Notes:

What is a Producer? What does a Producer need? Where do you start? How do we do it? How are we qualified? What are the barriers? How do we qualify funding people and their time to make things happen?

How operate whether connected to an organisation or independent. Discussed that the collective notion is powerful, often holds more weight and access? City as a place of abundance. But how can we get better? How better negotiate the barriers between inside and outside organisations?

Language: Big discussion around what a Producer is and our understanding of the term. Whether peer to peer, sector and non-sector, nationally and internationally. Cross art form working.

Producer or artist? Artist Producer? Independent arts producer? Public art producer? Does it matter.

Producer as translator – ability to shape different stakeholder communications to create access and opportunities for ideas and artists.

Multiplicity of role

Language used is often tailored to personal approach, i.e. 'Makers Happeners'

Would a network define? Would we want this?

Idea to make the multiplicity more visible, to celebrate the differences and the specialisms – understanding how Producer's in the city self-define their roles. How could they help you? Grow and nurture artists? Create a sustainable network of Producers with different offers and capacities to make things happen. Potential qualified and respected – comes hand in hand with value in process.

Other end of the telescope – it was mentioned that we need to look at this from the other end of the telescope. Understand that the culture of production has perhaps been qualified in the city due to Bristol's unique ecology and legacy of production (i.e. venture capital philanthropist investment creating large organisations with their individual identities).

Instead we should ask ourselves WHAT DO WE NEED? HOW CAN WHAT'S OUT THERE FEED US? WHAT DO AUDIENCES WANT? HOW CAN WE PRODUCTIVELY CONTRIBUTE TO OUR LIVING HERITAGE THROUGH THE ARTS? HOW CAN WE SUPPORT EACH OTHER GENEROUSLY?

Funding – For example, if we were to say to the Arts Council what we needed to make things happen. What would we say?

Models such as Theatre Bristol, UK Theatre Producers and Bristol Creatives all offer valuable resources. Could this be expanded to embody a more cross-art form approach? Visual arts.

Identified resources and approached that are desired amongst the group –

- Mentoring – peer to peer support / buddy scheme
- Informal networks
- Pooling of resources and templates
- Collaborating

How do we qualify the ever-increasing need for MONEY FOR PEOPLE, rather than tangible items in funding bids? Often misunderstood on a national level in funding applications.

Higher education – could help hugely in opening up possibilities of what a producer is / could be.

Different levels of support in the city. There are some fantastic initiatives offering tailored support at high levels (e.g. Watershed Producer's International), but need for different levels of sharing and support to create a Sustainable accessible model.

### **Any Actions?**

1 / CREATE A PRODUCERS RESEARCH AND DEVELOPMENT FUND.

This would allow Producers (wide definition) to support themselves for a R&D period, translate ideas into words and provide support for the time and process needed to shape an idea to the next stage. Would be a ring fenced local seed fund that would provide org development but for independents. Fund that supports and values PROCESS. Sustainable model that also supports artists to realise their ambitions.

### 2/ POOLED FUNDING FROM CORPORATE BUSINESSES.

Support /set up a fund for businesses to fund Producing R&D. Understand the need and value of their role cross-art form. Mentoring/sessions in businesses could be offered in exchange. Donations from merchant philanthropists? Support from ACE mentioned.

### 3/ PLATFORMS FOR ENGAGEMENT/ EXCHANGE.

International outward looking agenda. Creation of more space for this, subsidised access for independents, etc. 'Spike Associates' Model translated into a Producers network, potential membership fee. Exchanges, national and international talent development. – Ability to scale ambition to international contacts whilst maintaining integrity and high profile(ness) of work.

### 4/ PRODUCERS PEER NETWORK.

local? More specific to Bristol/SW based context and ecology.

Established in the city for resource sharing, support and exchange. Could exist in form of Open space focussed on producers that takes place bi-annually. Expansion of Theatre Bristol network to support and share cross art form resources.

## 5. What should the future of the visual arts in Bristol look like?

### Title of session:

How make a better use of Castle Park for the Arts

### Who called it?

Sirius Rocio Bucheli

### Who was there?

Ros martin

### Notes:

Beautiful space that is underused buildings are dilapidated in the area. It has interesting history & landscape. To engage in transatlantic history of the city to inform the present. Capitalising on people who visit the city for its history & architecture

### Any Actions?

Engage students and new families

A survey of local people residents & community

Ros happy to deliver in summer Big people play sessions with young & old Games we used to play in any language using space claiming the space making the space playful

Making the most of visitors to the city in the area artists selling crafts & offering crafts and Arts

Showing contemporary artwork and installations

Learn and share craft skills

Explore a covered area

A monthly weekend event a Castle park art hub with food soup music, stalls

In the future, would wish buildings to be used as an artist space & hub.

## 6. What should the future of the visual arts in Bristol look like?

### Title of session:

Show me the Money!

### Who called it?

Lhosa Daly

### Who was there?

Rob Bowman, Clare Titley, Sarah Roberts, Harry Duncan, Rachel Cartwright, Sarah Roberts, Elisa Hurcombe

### Notes:

If the review is allocating £3.4 million to the Visual Arts in Bristol, how do we turn it into £50m?

Partnerships and leverage takes time – can this money be released in stages as and when leveraged funds becomes available?

Can some of the £3.4 be set aside to leverage more funding – is a match funding pot in and of itself? Yes – or sorts.

We need to be more ambitious to be able to access more funding. Orgs can lead on this and ensure that there is access to funds for artists and producers. Prevent isolation of artists.

Do Orgs have the capacity to take the wider view and approach businesses, philanthropists and investors on behalf of the city? The Cultural Strategy for the city does not set out an “investable” ambition for what we are trying to achieve. You can’t take it to investors at the moment and say “get in involved”.

Is collective leadership possible? Is it orgs? Is it individuals. Who can lead on bringing Investors – together?

Clear and BIG Ask is required – KPMG invested £1m in Green Capital – they did not get £1m of value from this – can we demonstrate what £1m of support from KPMG would do for the cultural sector in Bristol clearly. What is the return on investment?

Are only institutional problems being addresses by the £3.4 million? Is it a sticking plaster? Are their sustainable business models being put forward by those who may be able to access the funding? Where is sustainability in all of this?

Good examples of other cities attracting funding more widely – Sheffield – city working well to unlock funds, civic and historical leaders, University, Philanthropy, Private collections, International Collectors, museums at heart of it.

Hull – has a perceived need – no perceived need in Bristol. Bristol already coolest place to live – what more does it need?

Property Developers – where are they in the equation? What is their responsibility to put back in?

S106 – Bristol City Council taken away S106 from use in arts. Taking money away from artists.

Austerity is impacting our ability to fight in the city for funds – we are being pitched against libraries, parks, lollipop ladies. AND we are being asked to resolve social care issues.

Working together to be visionary is hard.

Use some of £3.4 to ensure visual arts are able to articulate their social impact – so that they can access social investment funding. Visual Arts not prepared for competition in this area with social enterprise and cics, we are charities who are not experienced in creating sustainable business models which can repay investment.

Other examples of new money – Manchester – Bedroom Tax from hotels and tax on airport tickets being used to fund culture and public parks in Manchester.

Can Cultural Destinations Bristol & Bath open discussions with the airport and port in Bristol re a similar tax? Import/Export? Big Cruise Liners?

Building on our strong international profile – Tourism. How can we champion this more?

Can Cultural Destinations get involved with the Bristol Harbour side and City Centre BID – could they support the use of derelict spaces?

Bristol Arena – do we really need this – can funds being used to build this be repurposed? Level of Capital funding required in the city – where will it come from? Level of ambition cannot be funded at the moment.

One ticketing platform across the city where % goes back into funding cultural organisations.

Ticketing – Lots of issues around visual arts being ticketed. Seen as very negative. But it could it be supported for one big event per year? How can Harbour Side Festival remain free all the time? Level of work and development not valued if everything is free.

ICA £1 membership for the day. Does it have any impact? Negative or positive?

Arnolfini not big enough to charge some exhibitions. How does charging impact access and diversity?

Tate Soul of a Nation – important exhibitions priced at £12 – who is going? Who is it for?

Philanthropy – can those who love the visual arts pay something? Can this be channelled city wide?

Promoting Donation – while not excluding.

Underpinned by responsibility to pay artists fairly and properly, yet dream big and do important work for humanity.

Need for an ecology at all levels. The Ecology in Bristol has declined and no-one has audited property everything that has been lost in the last 10-15 years. We are now operating at rock bottom and just recycling.

Can the £3.4 million not just be for one organisation, can it be thrown up in the air to create money for development activity for artists? Remodelling takes time and costs.

How much did Situations or Arnolfini put back into the city as organisations? Sanctum – did money have impact in Bristol or in Chicago?

PM Studio Watershed and Kaleider are given money to actually create and develop. Where is this happening in the visual arts? Spike? Bristol Biennial?? Artist Led sector?

Ecology needs different levels though – don't want to have to go to London to experience visual arts.

Football Analogy – if want to create a great football team invest in Academy model – develop talent and then sell it on/out??

What is happening to the talent coming out of University? Where is it going and what is it doing?

Take council members to other cities where investment in culture is successful and see results. Soil in Bristol is fertile – but how do we sustain things longer term – not replanting bedding plants every year, but growing perennial and evergreens.

Conferencing Industry in Bristol is vibrant – what is value of having it in Bristol? Arts & Culture is undervalued in this – don't showcase for free – charge them. Discuss this with Cultural Destinations and Visit Bristol.

### **Any Actions?**

Lots of ideas to take forward to support and deliver Bristol Cultural Strategy.

Actions identified for Cultural Destinations (see above)

Have more ambitious conversation with potential funders – think bid – endowments, hedge funds, return on investment, social investment.

## 7. What should the future of the visual arts in Bristol look like?

### Title of session:

Artist led approaches to urban planning – working with organisations to think and work beyond gentrification.

### Who called it?

Angela Piccini, University of Bristol

### Notes:

LEP and metro mayor money and other regional strategic bits of money could be used to feed culture.

Individual planning does not provide money, necessarily – they have other priorities. KWMC; 'We Can Make Homes' is citizen-led home building initiative using wiki-house and other things, working with architects and residents. Looking at how can it be done together and locking in the benefits (of gentrification or increased value) for them.

How can we look at what's already in a community and how can we facilitate live/work spaces (for artists and others?). Open dialogues between artists and communities. Including everyone in this conversation.

Try stuff out – releasing pockets of land, using buildings that're underused. On the edge of the city.

This is within an existing community; it would be different in a new development/community. Bristol is uniquely rich in cultural activity, and this makes it interesting to developers. Council needs to be aware of this.

Other organisations such as universities are also benefitting from this cultural richness. Both the council and the universities should therefore contribute to sustainability of culture.

Can artists be involved in strategic, planning spaces/conversations?

The planning process doesn't lend itself to this. It's difficult to get developers to be open to it.

Artists can demonstrate different economics, different ways to live together. Going beyond public artwork commissions.

Affordable spaces have diminished in Bristol.

The success of Bristol squeezes out artists with property prices rising.

A very different kind of conversation with Local authority is needed.

We must re-frame – how can we offer something to councils (rather than only asking for money)?

Artists need to demonstrate how working with artists can be a benefit to them, with models and statistics to show the effects of culture/art.

We need to persuade combined authority to work with artists.

Because of ideas (beyond simply funding) which are rethinking and experimenting with living and being, and creating the city differently.

New cultural strategy is being written (combined authority?). Interesting that

nobody in the school of arts was writing the Bristol Cultural Strategy.

DIY network, held by Theatre Bristol. About culture, with informal working groups. Open access.

Bristol City Council (BCC) – should they expect/invite artists and arts organisations to be around the table, writing strategies?

Arts officer (previously Aldo Rinaldi) post is being reviewed.

Planning money – can it be re-purposed?

Mixed user groups – integrate arts and culture into health and all other departments. E.g. old peoples' homes / artists.

BCC space review currently being done – neighbourhood partnerships (which are often just a few people because it takes a lot of reading). The only way is to keep pushing. Can paid people lead the way on this?

Spatial plan is being written. Review is happening because of the combined authority.

It can feel like you're shouting in the wind, but now is a good time to lobby in North Somerset.

A chain would be effective;

Freelancers – arts organisations – ACE.

Resources are being squeezed. Now is really the time to have these conversations, about innovative models.

Often the people who apply for opportunities to work with new models are not artists. Housing and energy are having to be re-thought – these are hot topics.

Arts are not peripheral. It's an active transformation – it's worth trying out different routes, e.g. not going via the culture conversation, try going to the conversation about other things such as space.

Who are developers that need these conversations about re-invention, about new models.

Is there a need to provide for non-social artists?

Art can be used as a quick-fix, like a sticking plaster, rather than being set up in a way that engenders meaningful engagement.

Longer term involvement of artists is more likely to lead to meaningful engagement. Short, 3 month projects are often done to tick boxes, for token engagement.

Politics have changed.

Local authorities are in appalling situations.

Funding is being cut.

We need to be very sophisticated.

The commercialised model is not appropriate, the connection engendered between organisations and audiences is based on a commercial model.

How does involving artists in the planning process work well?

How does it avoid the gentrification and consequential out-pricing of artists?

London examples – ground floor spaces, longer leases, 9 Elms between Battersea Park and Vauxhall.

These conversations are easier in areas that are not premium value.

Re-map the city, test models then evolve culture-rich areas and re-offer it back

Bristol has lots of empty spaces but difficult to use because of rates/council tax.

Conversations are needed about how BCC manages space/s.

What are the 'soft' values of having artists in empty spaces?

You can apply for discretionary rates relief via arts team in BCC; a small amount is allocated for this. But this isn't waived; BCC must pay it. Empty shops scheme was too successful; maybe council needs to lobby central government.

Other cities; examples are cited, such as Manchester, but they are likely to now be experiencing the difficulties of less money.

How can the conversation be an offer, rather than an ask?

Independents/freelancers wanting to be in the discussions should contact the DIY Network.

Note: there can be a tribal difference between council officers and elected councillors. When lobbying, make sure the elected councillors are involved, not just council officers.

DIY Network are developing communications and accessibility (people in the discussion group didn't know how to find it/them, to get involved).

The timely nature of these offers (from artists and cultural practitioners) being made NOW. Getting the language right.

Being pro-active.

We can't rely on others doing it for us.

### **Any Actions?**

Finding a contact email address for DIY Network.

## 8. What should the future of the visual arts in Bristol look like?

### Title of session:

What would an experimental and transparent redistribution of funding look like?

### Who called it?

Oliver Sutherland

### Who was there?

Loads of people (30?)

### Notes:

Redistribution of 3.3M into smaller amounts

- How would you make 'it' transparent?
- What does experimental look like? [alternative to ACE current process]

### Process:

#### Transparency:

ACE Grantium can be a barrier – current feedback for under 15K does not supply enough response for artist lead groups to make effective change to applications and dissuades groups from applying again.

Funding costs for evaluating applications is limited – Henry Moore Foundation split 25% yes 25% no 50% liked but unable to fund – feedback unachievable.

As a consequence, could ACE supply **generalised** feedback for applications. % feedback on each ¼ funded g4a applications to give an idea of what is being funded.

Where would this money go geographically within the City? Structural inequality.

Big Orgs need to be transparent.

G4A is a horrible process

Are artists willing to lead in publishing budgets and outcomes from grants?

### Festivals:

Could we consider long term funding? Something with more life and engagement with the city than a few days or weeks.

Expectation for artist lead orgs to do the same thing – not sustainable or tenable.

Sucking up a lot of resources and funding.

How do we get to a point where ACE identify Bristol as a city of excellence within Visual Art as well as Theatre, Music and Performance?

### Ideas:

- Different forms of applications
- Peer review funding
- Picture this / Artist lead commissioning body – small scale and large scale.
- R+D trust fund
- Artist lead building – Asset that has a longer life span than a 12-month project or a number of smaller projects. Asset that feeds and supports itself.
- Grow Money – interest or return that can then provide seed funding
- International residency and network development – Spike and Arnolfini both had residency
- ACE given lump sum to create partnerships

- Airport tax / Hotel tax income stream used to fund art projects within the city.
- Could a trust fund/asset anchor the community.
- Do we accept the capitalist landscape – would a challenge be to create grassroots organisations.

A distinction between money to artists and money to institutions needs to be made.

Artists need development opportunities and skills as well as places to exhibit and test work. Everyone is suffering

Many studios are dependent on venture capital money (e.g.: BV, Cell) – this is not necessarily a transparent process.

Is Bristol a city of philanthropic investment? Is there space or potential for find this form of funding from tech, private, business, university £?

Ideal world – artists manage the money.  
THE REVIEW IS ONLY HAPPENING IN BRISTOL – Potential for change and a radical/experimental approach.

Which city is leading in visual art sector – and why does one's city do better than another – is this a question of best practice within ACE funding criteria.

### **Landscape:**

How can we support ourselves?

Will ACE continue?

Is the radical position the ownership of an asset?

## 9. What should the future of the visual arts in Bristol look like?

### Title of session:

Where's the Kiln? Or how do artists make their work?

### Who called it?

Tom Ketteringham, Spike Island

### Who was there?

5-7 people.

### Notes:

Themes of Resources, Knowledge, Awareness

Joining the dots – What facilities and expertise are available in Bristol already, how do we map that out and see what the gaps are. Is Make/Works Bristol still happening and how can that process be aided? It is important that artists know where they can go to work with specific materials

Identifying where the gaps are in making facilities for artists. How can they be filled with affordable access? How can these facilities develop artist skills?

What part do universities play in opening up their facilities?

Why can't Bristol be a national hub for 'making' as the city has a lot of expertise already? Bristol should be a place where any artwork can be made.

Where funding for production facilities could come from – social investment, funding to provide self-sustaining models for production of artwork.

What models of access can be developed to make these facilities self-sustaining. There is a strong argument that this

would create jobs in the sector and create paid work for artists to share their skills (through workshops, through fabrication)

Artists need time, space and funding to develop work without pressure of public engagement that comes from GFA. There is a real importance of learning, experiencing and failing to develop a practice.

Artists need access to fabrication workshops on a short and medium term basis, as well as digital and emerging technologies. Artists don't always work in the same way with materials, so they need temporary access to facilities and expertise.

### Any Actions?

Spike Island has facilities already and wants to open those up to the wider community, which is sympathetic to other making spaces in the area, so that there is a network of facilities. Spike Island's associates programme provides a space with art library facilities and a computer suite. Many of the members are not studio holders and often do not have a space to use specific tools.

Bristol needs a way of managing this programme, maintaining and developing the local talent.

Spike Island could lead on making a network or map of production facilities in Bristol and be a hub for making. Some investment is needed to develop existing facilities to enable them to be open to the wider artistic community. Spike Island could act as the central hub to connect artists to facilities.

Firstly, a map or network of facilities needs to be produced. If Make/Works in Bristol is no longer happening, we need to develop a way of producing that.

After that, we can identify what access there is to these facilities and where the gaps are.

Funding and business models can then be applied for to develop these facilities or create new ones.

Different models need to be looked at in terms of how artists access

these facilities. Could a membership programme or similar scheme work across the city that gives some access to a variety of places. How can these models become self-sustaining after an initial investment?

How can we develop artist's skills to empower them to make the work that they want to without having to invest heavily? How can we use our pool of talent to teach and facilitate this?

## 10. What should the future of the visual arts in Bristol look like?

### Title of session:

What Spaces Do We need to present changing forms of Visual Arts?

### Who called it?

Philip Walker

### Who was there?

Chris Kennedy, Clive Adams, Tessa Fitzjohn, Tess Jackson, Jessa Fairweather, Helen Legg, Carolyn Black, Claire Doherty, Natalie Levy, Victoria Williams, Gary Sangster, and about 15 others – sorry I forgot to pass the sign-in sheet around!!! Anyone else who attended this session, please sign up below and you'll be added – thanks!

### Notes:

Context – art forms are changing, so we need to adapt as well as plan for and consider future forms of arts practice, making, experiencing and collecting.

More art in urban Wild Spaces – Bristol is full of wild spaces – we need to reconnect people with nature.

Changing forms of arts practice, particular growth of digital and virtual technologies – such as Virtual Reality (VR)

We need real spaces for production of new art forms – such as VR Resource production space and thereafter VR cinemas / places to experience VR depending on what forms emerge.

We need spaces that are distributed and dispersed across the city. On common land / public space.

We need spaces to show everything from

Picasso to radical contemporary art. We require a range of places – not either/or but BOTH!

Integrated into social spaces and society more widely. Arts spaces should not just be arts spaces in future, but community hubs. An interesting model is the future use of Filwood Community Centre, but also cited is Hamilton House, Spike Island, Knowle West Media Centre, The Cube cinema and other communities that support other sorts of activity, not just vis arts.

Soil Project galvanised a community of allotment owners to connect with art. More socially engaged arts practice is needed, not just art in silos, but art that connects with people, places, audiences.

What about the idea of an artist's hotel at KWMC?

Real spaces for mid-career artists.

Fluid, flexible spaces. Access to empty buildings needs to continue.

Beyond the white cube space, non-precious spaces are required, suitable for artist-led groups.

Space for Vis Arts should be dispersed across the city – not just city centre

Supporting artists with spaces to exhibit / show work is still important. There are empty spaces such as Create Centre, which has a gallery that is under-utilised.

Presentation spaces need to be affordable.

Culture driving regeneration and an opportunity for developers often puts arts practices at risk. Should we defend these existing spaces? IF so, how? Bristol

City Council has DDR – Discretionary Business Rates Relief that allows arts orgs to apply for reduced rates. This subsidy allows for orgs to stay in areas, but this is fragile and Council budgets are under extreme pressure. Another option for support and securing of future spaces is through Community Asset Transfer, which will allow some orgs to purchase buildings at reduced rates. Short-term use of buildings is also an option, but again, it's difficult to navigate who to approach. Suggest contacting Bristol City Council Arts Team. The hoops that organisations like Spike Island had to jump through are ridiculous – Trust us. The space was eventually sold to a developer at huge cost (after huge effort from Spike). Economic regeneration is inevitable, but we need to speak with one voice in defending culture and arts.

We need spaces for Experimentation – e.g. Edwardian Cloakroom and Control Room – now Bristol City Council is working with Artspace Lifespace to provide spaces such as the Vestibules at City Hall which are new spaces to exhibit. Toilets are being sold off and developed.

We need a range of spaces to present and experience arts. There should not be just one focal point, but many locations for Visual Arts in the city.

We must remember that we need to offer local and regional audiences the opportunity to experience great art – without having to travel to London / out of the city.

Remember also that Bristol has a vibrant and passionate sector and we CAN make things happen. We are resourceful and can collaborate, we need to do this more – and better.

Bristol is also a regional hub and draw for audiences, so we need to remember that audiences and artists from further afield engage with Bristol arts scene.

Provocation – Do we need specific spaces for Photography / Crafts / Visual Arts?

Again, people in the group felt that flexible spaces would be required, rather than designated use. No Silos! Being smarter at using spaces collectively and collaboratively. Collective shared use of spaces. E.g., a cluster of Vis Arts orgs/ groups / artist-led organisations.

Create Centre could be used better, will be linked by Metro Bus, there's

However, do we need to protect some of these dedicated visual arts spaces? In the culture and climate of a reduction in public funding, spaces that are being developed and sold off, do we need to work even harder to protect these spaces and 'save' them for cultural use?

Provocation: Do we need both Spike Island and Arnolfini? YES! Both have different propositions and support artists and audiences in different stages of their careers / journeys into art.

Spaces are different to institutions. It is as much about the curation than the space itself. Intermittent organisations/ happening lack the institutional power of what an organisation is "known for". Danger of the loss of specialism within Visual Arts sector, museum curators of Applied Art. But also, some strong curation retained in Fine Art in the city.

Should we defend existing spaces? Public spaces need protecting.

Public space needs to be considered, not just the existing traditional gallery

spaces, but also the public realm – squares, harbour side, green spaces, parks and neighbourhood spaces, etc. as these as these can all be sites for art.

“There is no cutting-edge gallery or art museum that collects.” It was pointed out that there is an active programme of contemporary arts collecting in Bristol Museum & Art Gallery that has led to £1m investment in contemporary international collecting through Art Fund International that has left a strong legacy – including Ai Weiwei and others

Commercial galleries to support artists – present them. There is a lack of these in Bristol, however, there is a stronger gallery sector elsewhere in the SW.

Late entry comment – We still need a Representational Mother Ship! It takes a long time to grow an audience.

Sustaining audiences and developing new ones, takes time, and a location / space with an identity has a role in this audience development.

### **Any Actions?**

Develop better links with commercial gallery sector

Embed a stronger community model as described above.

Support artists with spaces.

Reinvent galleries – repurpose existing ones, don't throw the baby out with the bathwater. Re-use and share resources and collaborate more regularly and effectively. Communicate!

# 11. What should the future of the visual arts in Bristol look like?

## Title of session:

Artist Residencies across the city – working from collections in different institutions and spaces.

## Who called it?

Lucy Austin

## Who was there?

Lucy Austin, Martha King, Karen Macdonald, Hela Mroona, Clodagh Scott, Esther Mars.

## Notes:

Ideas of possible places/ institutions  
Forestry Commission, National Trust, RWA, Arnolfini, Avonmouth, Harbour side, Filton Aerospace, We the Curious, Pervasive Media, Watershed, The Old Vic, Tobacco Factory, Spike Island, UWE, University of Bristol, Centrespace, Libraries, Parks, the prison, Hospital, Schools, MShed, Bristol Evening Post, Swimming Pools, Old Asylum, Record Office, Create Centre, SS Great Britain, BBC, Radio local stations & Bristol, Seven Beach railway line, First Bus, The law courts, Botanic Gardens, Circus School, What do you think Artists can bring to the city?

And why?

Looking out – Artists have a skill set, creative thinking/making, how can that be transferable across areas.

Places to work, places to be seen.

The idea of collaboration and partnership between the artist and the residency host – offering space, maybe paying part of

the residency fees.

Networking/sharing – JOINED UP

But who does this? – if an admin paid post – panel mixed breadth to commission

Really good for the city?

Which develop Artists practice

Bristol based artists don't show in the city – why not? They show in London, NY Europe. What spaces in Bristol available to offer residencies.

Bristol Biennial – mapping artists in the city? – thinking about a different model.

Strange idea of 'local' artist = rubbish. Not always true. Maybe we need to support their development! In Berlin that's not true.

Example of artists working together – studio book in Manchester.

Artist Union?

Residencies offering a breadth of practice/ diversity of artists and outcomes

E.g.: from performance to painting to digital to whatever?

Multiple residencies happening at the same time.

Length of time – one year each – but maybe the amount of days is fixed across the year – 25 days.

Residencies must pay the artists a fee.

The residency fee could be seed funded from the Arts Council with the host paying an equal amount or more – fundraised or sponsored. Also, later talked about Crowd Funding model.

A platform for interaction across the city – e.g. thinking about planning, housing etc.

Commissioning a product? argue about

this – because that is an outcome. The idea of a residency – what is that?

Time/ space?

There should be NO theme to the residencies.

There should be an artist collaborating with a place (collection, commercial place whatever) There should be space & time – and some sort of outcome & celebration.

A framework of support across the residencies – network, peer mentoring?

This should not be artist as Social worker – it is time for artists to develop work.

Agreement/conversation.

Should there be a co-ordinator/structure to support this project model

Does it begin small and then show models to tempt more residency hosts into the model for the future. Is this part of a Bristol Festival or something?

Find people to apply to.

Tough Times

But maybe this is a real opportunity to think differently.

Idea of practical work – to help support dev of artist's work in Bristol – so they can stay living in Bristol.

Recent study by Gulbenkian Foundation – civic role of Arts organisations – also something from the artists point of view -??

Welcome Trust – Scientist Hub, study around Social Change by Artists

How artists work in the city.

Outreach possibilities – education, sharing.

VARC – engaging in rural communities –

maybe we do one about engaging with Urban Communities.

Time given to practice

What does a residency mean? Who is it for?

Guardianship scheme? Is this also in Bristol. Works in London for empty houses.

Small case studies with different residencies – then move forward

DIY Arts Network run by Theatre Bristol is co-ordinating

Everyone is in silos in the city and don't talk to each other!

Crowd Funding model – but for this project in Bristol – so not having a panel or invisible people choosing the artists for the residencies.

Time bank model – swapping time for a skill or whatever

Consider that only Bristol Postcodes can apply for one of these residencies. That happens with some residencies in London or NY. Why are we not nurturing our talent in the city.?

Think about studio spaces in different environments such as schools like Room13 at Hareclive – but also in Hospitals, Libraries, city hall!

Also, what is an Artist – work by Welcome Trust – a Mathematician in residence – the idea of exchange.

## 12. What should the future of the visual arts in Bristol look like?

### Title of session:

How can we create more exhibition space in Bristol?

### Who called it?

Ros Ford

### Who was there?

Hazel Mountford, Emma Harvey, Olly Mead, Claire Jackson, Arthur Buxton, Stuart Nurse, Linda Brothwell, George Buldrick, Lisa Scantebury, Irena Czapska.

### Notes:

The situation was set that for many decades Bristol has had a lack of exhibition spaces for local, professional artists. Consequently, the profile of these artists. Examples raised were ideas such as the Whitechapel Art Gallery – one month of curated local artists in the gallery and open studios, locally.

The group looked at the options already available or not. The Arnolfini and Spike Island as well as other publicly funded spaces were looked at but the discussion moved to other spaces.

The status of the spaces was important. Bristol in the last year has lost the Grant Bradley gallery and the Engine shed by Temple Meads station.

Centerspace has been a space used by many artists but is not suitable for all.

Create is a good space but is difficult to get to and is out of the centre.

Plan 9 in Broadmead is apparently still going and as Broadmead is a dying part

in central Bristol there could be some options there.

Quite a lot of the discussion centred around Council owned spaces that currently lie empty and often dilapidated. The problems there are that the council has no funds and little time to enable these spaces to be used. They have so little time and resources that there is not even a database of suitable spaces

The issue is about what sort of spaces were needed? In an ideal world, a dedicated, permanent, curated, free space near the centre of town that is easily accessible. However, in the real world the discussion moved to pop-ups and shared spaces. Libraries, soon to be closed or under review could be a possibility but artists would have to offer some sort of tangible community benefit.

It was agreed that any space could only be considered if it fulfilled a set criteria in terms of footfall, and suitability. The Affordable art fair uses tents for some of their venues.

Another idea was established galleries/ museums should have a subsidised space in their programme.

It was realised that all options of gallery space involve funding, time, upkeep which in the present climate is probably not possible.

However, to reflect the brilliant cultural activities of Bristol artists it would be of long-term and sustainable benefit.

The possibilities of online galleries which could lead to pop-ups or more permanent spaces. Questions were raised about

whether spaces should be funded, sponsored, part funded or hired and how this would affect the quality of work. Commercial galleries were discussed why are there so few in Bristol? Bath sustains a number. Is it a cultural Bristol problem, do people go to London to buy art.

An idea about the new university complex near temple Meads could they be approached at the planning stage? Bath university sustains 2 galleries.

**Any Actions?**

Maybe to follow up the Bristol university idea.

# 13. What should the future of the visual arts in Bristol look like?

## Title of session:

Why is it crucial for artist-led organisations to continue to work independently in Bristol?

## Who called it?

Rachel Cartwright, Bristol Biennial

## Who was there?

Dawn Giles, Jack Wilson, Eva Martino, Jo Hellier, Sean Kerr, Laura Bottin, Ashley Peevor, Richard Fox, Orrell, Kate Foster, Helen Grant, Amilia Deb, Claire Doherty, Jane Faram

## Notes:

Championing the benefits of artist-led organisations in the city who support and understand the needs of emerging artists. Smaller non-venue based organisations can dream big, genuinely support artists and have a place in the visual arts ecology to grow and support work from the ground up.

Many artist-led practices are based in different areas of the city there are more opportunities to tap into this and work directly with the local community and organisations. How can this work infiltrate more areas and audiences? Artist-led practices who are not necessarily venue based can be more mobile in their activities across the city.

Networks of support – there is more work to be done to support each other and have a collective voice that champions all our work.

Can we look at other successful ecologies: what would this look like to

support individual's careers? What other cities have any similar models to look at? SPACE in London as a model – consider how they operate and could their model of working support how we might move forward?

What barriers are in place to stop this from happening? It feels like artist spaces and collectives come in waves and recently we have seen the decline in these? Do we want these to grow, develop and be sustainable and maybe be a part of institutions?

Q: Bristol Biennial: why do you think as an artist-led organisation you should continue? How do you know you are relevant? There is a strong responsibility with the name 'Biennial'

A: talks were held earlier this year with artists, peers, partners to discuss the future of the Biennial and the response was extremely positive and that this visual arts festival fills in the spaces where other organisations are not showcasing and developing emerging local and international artists through an open call. Liz West's *Our Colour in Pithay* was free and brought in over 7000 people and the opened the work up to new audiences: 33% of the audiences questioned identified themselves as engaging little with the arts.

Is there an opportunity for artist-led orgs to work collaboratively with other groups and organisations? In a previous session that was held we discussed the DIY Arts group that currently exists but it more larger organisations taking

part and is not just visual arts. There has been discussion to create a new group specifically around the visual arts but to ensure that some representatives from the wider DIY group can be present and ensure no duplication.

Not all arts organisations need to have a long-term life cycle: some organisations will organically dissipate. However, this attitude perpetuates the lack of sustainability and lack of expectation for organisations to step up and grow into an important role. Can they work collaboratively with other organisations and can they empower and help these artist-led orgs / collectives to grow?

Example of Hand in Glove they have recently decided to finish their practice after 8 years in the city due to lack of support, funding and sustainability. This should be seen as a negative for the visual arts ecology and that valuable artistic practices need to be more widely recognised and supported to grow – possibly by the larger organisations? A space for sharing best practice, supporting learnings and experience.

There needs to be more of a spectrum for artistic practice in the city. Currently it feels like there are not many mid-level organisations supporting artists, allowing artists to grow and connecting to the larger organisations. For a vibrant arts ecology, we need many voices, different practices and spaces to work and showcase in. True collaboration seems to be key in this process. We should connect and link organisations here and link arts and local community work already being done.

Professional support and possibilities of mentoring schemes? People sat on boards / trustees / professionals who

are willing to champion developing artists and emerging arts practitioners with support to grow: governance, administration, public liability etc. to be the next generation of successful arts professionals and artists.

Primary in Nottingham is a good model of artist-led space that exists to support creative research and develop new ways to engage audiences – have just become an NPO.

Plymouth as an example – lots of championing of the wide variety of artistic practices in the city also with the use of the app – Artery.

Art Weekender as an example of a wider collaborative way to work and showcase the visual arts in Bristol. If this is not resourced properly, co-ordinated well (it takes a lot of work) then this type of model will not continue.

Offer of space in kind to host these meetings to connect everyone: Arnolfini could provide in-kind spaces for this to happen.

Test Space at Spike is an example of where artists can test their work in an established exhibition space in-kind with invigilators – more of this is needed....

Capacity scheme – previous BCC scheme and this is how Interval formed and now are based at St Nicks market on a reduced rent – without this their existence would be difficult. Is there a way of bringing these types of schemes back? Maybe with developers rather than council?!

It is worth mapping out what is the current value of the work that you do? Substantiate these conversations, give it validation to put your case forward for future support and ensure your work is

aligned with what you want to achieve.

Advocacy: for ourselves and for others and to this should be championed on a regional and national level

Music and art – are there many places that are collaborating in music venues / DIY spaces? There could be an opportunity here to create more vibrancy.

Education and professional development is important. Also, development for the freelance staff / volunteers at festivals?

For example, volunteer networks from arts organisations – a sharing and opportunity making for future arts professionals. For example, Situations

partnered with Mayk for Sanctum and brought together many arts professionals, practitioners and volunteer exchanges.

Glasgow as a model with a flexible artist practice? Expertise can be across the city and from this thing can mobilise and happen.

### **Any Actions?**

Event on 18th Jan at Brunswick Club 8pm – all attendees of this review will be emailed – with an aim of an artist-led discussion and to look at how collaboratively work could make us stronger.

## 14. What should the future of the visual arts in Bristol look like?

### **Title of session:**

What are the challenges for artists who are parents and carers?

### **Who called it?**

Vic

### **Who was there?**

Sarah, Andrew, Rosalie

### **Notes:**

Vic (Watershed) convened the session in collaboration with Rosalie from We The Curious, as we are interested in how we can better support artists who are parents and carers to practice – it seems this is an area which is often overlooked. The aim of the session was to explore the issues artists face in juggling caring responsibilities with practice, and what could be done in Bristol to better support them.

Sarah from Bristol Old Vic outlined the support they are giving to Mothers Who Make, a movement that began in London and rolled out to the regions. 70 people attended the first session but following that only 3-4 people come each week. BOV offer space and the sessions are facilitated by the people within the network. They are currently looking at ways to improve this. Rolling it out beyond the theatre sector to other sectors (inc visual arts) was discussed.

The conversation then moved on to focus on potential residency programme models, and what kind of support could/should be offered to give time, support, resource and most importantly flexibility to participating artists.

Any Actions? Watershed and We The Curious will continue to look at ways in which we can support artists who are parents and carers. We will also continue conversation with Bristol Old Vic to share knowledge and ideas.

## 15. What should the future of the visual arts in Bristol look like?

### Title of session:

Beyond city Centres

### Who called it?

Martha King – KWMC

### Who was there?

Rebecca, Deborah, Caroline, Rosalie

### Notes:

Benefits of working outside city centres?

if taking groups out think about resourcing of transport. Benefits to groups to visit new spaces

/ different contexts – developing confidence

Links and exchanges – twinning neighbourhoods. Similar ones and different.

How to allow for hard conversations – to facilitate this well, don't censor.

The role of the host / guest –how to be open to change – who invites you in?

Diversifying what diversity means – class: divisions caused post-Brexit. Rural / urban Edge suburbs can feel very isolated – ghetto-ised nature of Bristol city: class / demographics. Social engineering of architecture – city planning. – need to be aware of community dynamics

Experienced artists' having worked in these contexts: how to create a space for sharing this knowledge / expertise – a desire from younger artists to work in these contexts more, but looking for support – training.

(7 estuary project: 'forgotten landscapes' – Davies & Jones, training in conflict

resolution 5 day residential in Cornwall –Bram Arnold – keastle Barton – place exploration, interventions based on common issues)

Problem of instrumentalisation of socially engaged artist's role – need to be more support for the artists' well-being, what supervision / care is in place when working in potentially traumatic contexts – level of pay vs professionalism can socially engaged art do more harm than good? Often perceived artist has a 'halo', will save / solve the problem.

Can learn more about practices by working across disciplines: with a social worker / therapist etc.

What is the role of city centre organisations – a traditional arts space to visits as a visitor attraction, family day-out – are these spaces important? – can they act as public spaces citizens right to be able to freely enter cultural city centre spaces

What is the 'role' or 'responsibility' of these spaces? – how to avoid the 'colonial' come to us we will improve you feeling or the we will go to you and make it better

How to make cultural orgs feel more like public spaces – what is the invitation, what are you coming in to do? Make something / take-over? Which door do you want to come in? are these spaces intimidating?

We the Curious are currently redesigning ground floor as a free space – what could this be? How to make this an accessible space? For who? – what is it that people need? That the org needs? A suggestion

that instead longer term relationships are formed – don't ask the Q head on, create 'hang-out' spaces for all ages and get to know people. – what is a genuine exchange

How to really know each other across the whole city

What creates ownership of space? How to translate the status / respect / role people may have in their community to other spaces.

### **Any Actions?**

More resource to share expertise / learning / training for artists who haven't worked in socially engaged contexts, but want to: there is a strong desire

More work needs to be done with outlying communities and city centre spaces on how city centre spaces are perceived / what are the barriers to visiting them – what is the invitation?

A working group on: How we genuinely know each other across the city – what public spaces could mean – what role for artists.

## 16. What should the future of the visual arts in Bristol look like?

### Title of session:

How do we ensure access and inclusion of young artists?

### Who called it?

George Baldwin

### Who was there?

George Baldwin, Arthur Buxton, Kirsten Cree, Vohn O'Conner, Naney J Clemance, Kamina Walton.

### Notes:

What is a young person?

How do we include all young people not just those in the arts already?

Arnolfini as an example had an open call for young artists to put on a group exhibition. Was only broadcast on their website.

This could be done by diversifying outreach.

Welcoming structure needs to be in place within larger organisations.

Rife was a great example of supporting young people. But has had the funding cut. Arnolfini Young people's program is being saved from funding by UWE.

### Funding

Funding is just inaccessible to young people but a vital step in getting them established. The structure of funding needs to be looked at so it is accessible to young people that don't know the 'application speak'. Also, time is an issue without infrastructure around.

Spike Island used to have a program to help write applications and share recourses. This resulted in an influx of great applications that over whelmed the arts council and so a pot of money was given to spike to manage. So, it does work!

The funding needs to be for process and development. Risky small projects that don't have a fixed outcome but can be fruitful in creating new and valuable ideas / art work.

Debate about the structure of funding weather it would be better for a larger body to overlook young people funding. Or to structure it through the larger organisations.

An argument was made that young people especially BAME community don't want a space that is ready and established with a solid structure. Allowing them to curate the space and context the work is shown. And there for an independent funding body may be more desirable.

On the other hand, organisations, can give vital connections to practicing artist that can pass on knowledge. Knowledge that is not being taught in secondary or university education. Strong feeling that education in general is not cutting it when it comes to entrepreneurial skills in the arts.

Concern has been raised about the cliff edge that appears after programs for young people ends. Maybe a solution is creating a bigger 'parashot' with more mentoring programs and help with application writing that is vital for a continued arts practice.

We the Curious are currently redesigning ground floor as a free space – what could this be? How to make this an accessible space? For who? – what is it that people 50% of young artists supported by Rising agency have experienced problems with mental health. This is a worry into were funding is being directed. If the resources were there for young people to have an outlet we would not need so much funding going towards mental health. Art has been proven to help well being

### **What would young artists do with the money that has become available?**

The general answer was to set up an art space lead by young artists. Catalyst arts in Belfast is run by rolling directors over two years. These are volunteers and often just out of art education or beginning their art career. A space run with this model/ something like it is lacking in Bristol. IT would mean young artists could call up their heroes and organise and exhibition. It would hand over responsibility and enable participants to gain knowledge inaccessible in a

gallery structures we currently have. A committee lead organisation like catalyst is lacking in Bristol.

Other models discussed:

Guarantee model where organisations get insurance from the arts council if event is unsuccessful. This would allow organisations to take more risk.

Opening more space for exhibitions in Bristol could be achieved by developing a relationship with estate agents to exhibit short term in spaces that are waiting to be let/ sold. Spike island used to have this relationship.

There is a gap between small commercial galleries and galleries like Arnolfini where there isn't a medium accessible to exhibit space.

Brinsirth and spaces like the diving space (now closed) would be great.

### **Any Actions?**

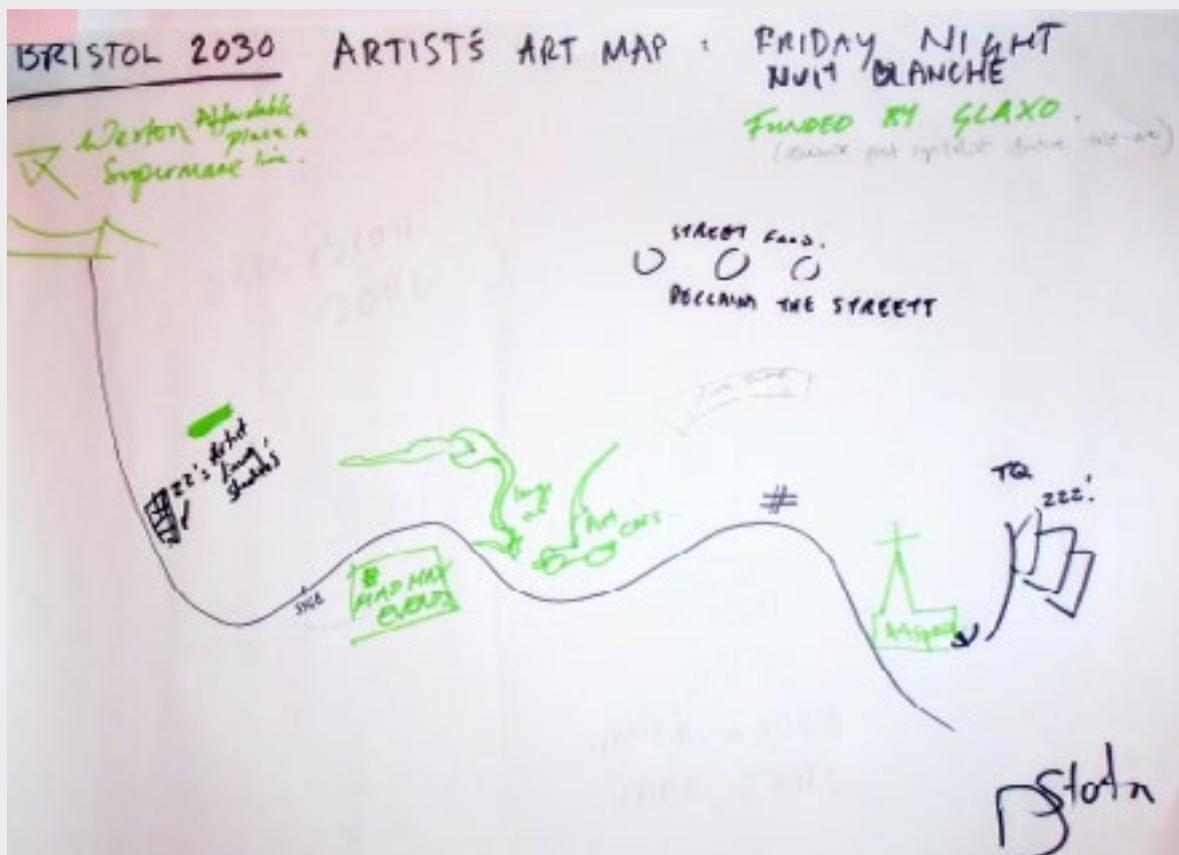
George & Kamina to meet and discuss further about a potential model for a young artist lead space/ gallery in Bristol.



## 2. A Friday night Nuit Blanc in 2030

Offices no longer used for workers –  
 converted to live work space for artists  
 Churches converted to art spaces  
 Key museums and galleries bigger and  
 better

Link to Weston super mare where  
 many artists are now living and  
 working.



# 18. What should the future of the visual arts in Bristol look like?

## Title of session:

How can the future look more culturally diverse?

## Who called it?

Ruth Hecht

## Who was there?

About 12 people

## Notes:

- Given the number of BAME / disabled artists in the city, why aren't they more visible here? A shame that there doesn't appear to be representation from organisations such as Asian Arts Agency, Ujima (just as examples). Where more diverse people aware of the day? Is it at a time which isn't good for them (e.g. because they work full time)? Is it because it's the visual arts?
- Are the people co-ordinating the review actively seeking the views of people with more diverse voices? If not, they should be! For example, are they going outside the city centre? Talking to audiences not just people working in the sector? Talking to young people?
- There is a systemic problem that many artists can only afford to do their work because they have other financial support / were able to be supported through college... so immediately it reduces the number of people from poorer backgrounds involved in the arts... this then has a knock-on effect throughout the sector
- To get more diverse people involved in the visual arts as audiences and workers takes a lot of different approaches over a sustained period of time. There needs to be:
  - More diverse leadership
  - More diverse programming
  - More diverse boards and staff teams
  - More connections between those people who ARE working in diverse communities / who ARE diverse and the people in the large arts organisations... they need each other!!
- Arts organisations shouldn't be doing stuff around diversity as an 'extra' but as integrated
- The fantastic work taking place in the city with diverse communities isn't impacting on arts organisations. Money needs to be made available for that. There need to be mechanisms to exchange expertise. People working on the ground really understand the issues – they've learnt through doing. Organisations need to actively reach out.
- It's everyone's responsibility to ensure the visual arts sector is more diverse... what are YOU doing?
- There have been various ACE initiatives over the years to improve leadership... but nothing seems to have changed. Why is this? What is the answer?!
- The Somali community is the biggest BAME community in the city...

how are they connecting to the arts organisations?

- Can the arts sector work more with faith communities?
  - It's important that BAME / LGBT / Deaf and Disabled artists aren't siloed... they need to be able to do whatever they want, to be whatever they want... by constantly focussing on the differences, it puts people into boxes...
  - The power base of people who run arts organisations puts diverse work into boxes – 'Queer Art' 'Black Art' – need to break away from those paradigms.
  - Disabled people are invisible... events such as this aren't accessible, for example to People with Learning Disabilities... Disabled people have additional barriers to do with accessible transport, changes to benefits etc.
  - Although the Open Space mantra is that 'whoever is here are the right people to be here', in the context of getting more diverse people to be part of the conversation a more pro-active effort has to be made to get people into the conversation.
- Institutions need to be much more up front about how they spend their money, and where the opportunities are for diverse artists to tap into that funding. Budgets need to be more transparent.
  - Leaders need to be committed to diversity – if they aren't then it doesn't happen
  - Organisations need to have advisory groups of people from different communities (geographic / communities of interest)
  - It's easy to label people and assume things... e.g. you can be an artist and live in a council house... the two aren't mutually exclusive
  - Have the consultants spoken to young people? No.
  - Have the consultants had a list of arts organisations in the city to speak to? No.

### **Any Actions?**

The people making decisions about how money is spent as part of this review need to ensure they are pro-actively talking to more diverse people, as their voices haven't really been heard in this forum.

## 19. What should the future of the visual arts in Bristol look like?

### Title of session:

How important is Street Art to Bristol's cultural future

### Who called it?

Steve Hayles (Upfest festival director)

### Who was there?

Nobody

### Notes:

Was this the right question? If it had been titled 'How important is Public Art to Bristol cultural future' would this have drawn more people to the discussion. There is no doubt and much support from Bristol's community about the importance that Street Art is playing in Bristol's cultural identity.

- Street Art is a place not a genre.
- More and more artists of all genres are now using the street to engage the public with their artwork / views.
- Street art removes barriers to engagement
- Responses to street art can be difficult to gauge / capture due to the nature of its geographical spread.
- Street Artists make a significant, high impact contribution to Bristol's cultural offering.
- Many street artists act solo so have never had access to support if indeed they actually need it.
- Bristol Street Art has a history which other cities now copying Bristol's lead, don't.
- Street Art has a limited voice in Bristol's cultural landscape mainly due to capacity of the 2 or 3 organisations championing Street Art.
- £10's Millions is generated for Bristol economy through Street Art tourism yet there is no mechanism for this benefit to filter down to artists.
- Street Art has high impact for relatively low costs.
- Street Art generates conversations in our community.
- Street Art is free for the viewer
- Why has there only been limited investment in Bristol Street Art when Bristol is recognised for it on the international stage, just think what could be achieved!
- Very nature of Street Art could conflict with investment / support unless handled correctly.

## 20. What should the future of the visual arts in Bristol look like?

### Title of session:

How does Bristol's visual arts involve & give power to different communities?

### Who called it?

Melissa Mean

### Who was there?

Sorry forgot to take names.

### Notes:

How are artists enabled and supported to work collaboratively with communities? And how are communities enabled and supported to work with artists?

At the moment, Bristol's visual arts poorly resources both of these. There is a need to better resource communities and artists with the skills and capacity to engage.

For example: Bristol Biennale has an ethic about being non-city centre and working with communities, but found it really hard to find & connect with communities. Exception was Knowle West and working with Knowle West Media Centre. Enabled them to engage community in a meaningful way.

Key challenge about how to build capacity at the local level. Not about city centre organisations doing outreach activities, it's about growing the arts ecology at the hyper-local level, growing capacity across the city beyond the city centre.

Engagement need to be about collaboration and making together- not a tick box consultation exercise- e.g.: how

does arts intervention connect with and support the long-term development of the community. What is the legacy of any project or programme?

EG: We Can Make by KWMC as a good example of artists working cross-disciplinary way with residents, other professions to address big need in local area about affordable housing. Genuinely radical.

EG: Artist Hotel Knowle West as good example of artists and residents working together to develop new models of regeneration.

Important how visual arts operates as part of the city's commons- the common set of infrastructure, resources, tools that everyone should have the right & power to access and the right & power to shape. At the moment access to and power to shape city very unequal.

There is a potentially powerful role for visual arts to make this more equal. Visual arts have some potentially powerful qualities to help do this, including:

- capacity to invite people in;
- make the commons more visible
- provide tools to give people voice and tell stories
- material to share widely and invite more people in
- build collaborative capacity as different people come together to make together across different mediums and disciplines.

### What type of different communities?

- Diversity lens must include white working class communities- too often neglected in discussions about diversity
- Diversity must include different age profiles- e.g.: middle age white male working class and middle class often overlooked. Creative responses with this age group will become more important as group most likely to be hit by economic/labour market fall-out from automisation (rise of the robot!)

Skills sets for working with communities:

Artists need different kind of skill set to work meaningfully and socially engaged way in communities. Need to be artists, entrepreneurs, social workers, event organiser etc. etc. etc. skills not recognised, valued or properly supported.

Circuit Programme by TATE + UK galleries good example of sustained work with young people. Transformative. Key issue it addressed was power and young people.

Need to value the art in this practice. It's not just social work. It is about power. There needs to be greater recognition by ACE and Bristol visual arts that power =

art working in/with/by communities. And is just as valuable (more) than "proper" art.

Every individual and every community has the right to creative agency. Bristol's visual arts should be playing a role in making this actually happen and happen at scale. Esp. given failure of education to address and build creativity in the classroom. What happens outside class rooms in real everyday spaces and lives more and more important.

### Any Actions?

1. More resources, e.g. skills, fund for building capacity of artists and communities to work together. This is not about "outreach" activities run by city centre arts institutions, but building the capacity to collaborate at community level.
2. Make explicit recognition in ACE criteria that diversity includes class & age.
3. More resources for artists to work collaboratively and embedded in a sustained way in and with communities.
4. Make transparent geographic distribution of ACE funding across Bristol.

## 21. What should the future of the visual arts in Bristol look like?

### Title of session:

How do we ensure Bristol becomes a beacon for the visual arts in the region, nationally + internally?

### Who called it?

Anita Taylor

### Who was there?

Greg Harris, Anne Hitchcock (not sure who else...!)

### Notes:

- How big is Bristol?
- A beacon for the region + beyond...
- Distributed region
- How to get media attention... to Bristol
- Shared promotion ! West of England region visual arts excellence!
- Constellations of activities
- Ecologies
- Breadth of programme?
- Diversity + inclusion (programme, people, kinds of 'actors' in the visual arts)
- Key venues needed (major city for visual arts) ! "International city"
- Regaining international reputation + reach (impact)
- Gap from emerging artist – high brow
- Peer mentoring schemes (from major hubs / galleries + museums + artists' networks (associate schemes) etc.)
- Role of Visual Arts South West?
- Major visual arts event (prize / biennale??)
- Infrastructure: support visual arts through pop-up spaces / meanwhile leases, reduced business rates, etc...
- Creative distributed region – village, market town, city + in-between!
- Artists need to be retained – they make places + then are moved on... why? Value them!(needs policy + advocacy)
- How do we create sustainable lives (living) for artists? With the necessary for inspirational, professional, developing, liveable city
- Anything is possible (but conditions matter)
- Collaboration VS Competition = Community?
- Sustainability
- A vehicle to showcase visual arts
- A vision for the visual arts in Bristol (+beyond!) would enable creativity
- We need visual art champions across sector + city / places + experience
- Ensure immense benefits of engagement with artists + arts are clearly understood + supported for a sustainable society

## 22. What should the future of the visual arts in Bristol look like?

### Title of session:

How can Arts Council England (ACE) support emerging artists transition to full-time artists?

### Who called it?

Greg Harris

### Who was there?

Sarah Crown, Richard Fox (a.k.a. Foxy), Lara Luna Bartley, Martha King, Olly Mead, Deshni Pyndiah, Andrew Proctor, Tyrone Probert, Tom Ketteringham (Spike Island), Rachel Cartwright and James Lingwood (others joined later but names weren't captured)

### Notes:

- How do we do 'more with less' but not more of the same / what doesn't work?
- With a limited budget, at what expense will funding emerging artists mean elsewhere?
- Atelier-style internship programmes with professional artists
- Does Bristol City Council have spaces that artists can use?
- Individuals with salaried jobs trying to make it as artists, lack time to do everything / deliver a thriving arts sector: need an (ACE) representative on the ground
- Journey of an artist: education, internship and / or emerging, established
- Definition of emerging artist doesn't mean 'young' nor 'University educated' (etc.) –they can be mature, etc.
- Artists sometimes reduce their living costs so that they can afford to invest in their artistic pursuit
- Small art buying market in Bristol
- Lack of independent galleries in Bristol
- Can ACE support an exhibiting space without taking 40% commission of sales?
- A feeling that ACE is so far removed from emerging artists
- Access to Arts Council \_\_\_\_? More info.
- Public engagement issue for GFA bids – what to do?
- RIFE guide example raising awareness / communication
- Where do artists go to for advice + support?
- Lack of business advice – database of sources of info. (i.e. tax returns, profession specific advice e.g. painter, sculptor, performing artist, etc., marketing, social media, finance, approaching galleries, art fairs, etc.)
- Network opportunities bringing people together – i.e. ACE funded monthly meetings for particular artistic professions, e.g. painters – isolation and loneliness is a common feeling for artists
- Issues of the cost of doing things, e.g. consultants, etc., and knowing what's good is and isn't a good investment for your business
- Artists need to be representative of

marginalised communities: how do we reach + support them?

- Definition of 'emerging artists' not just ACE related
- Creative network enterprise
- Collaboration partnership – linking ACE schemes strategically
- Lack of facilities post universities for specialist skills, e.g. casting, glass work, etc.
- Tax relief issue – tax credits possible? Universal income?
- Create new spaces for artists to use – lack of space? Viable, sustainable?
- Libraries a solution? Empty building stock – Bristol City Council role?
- Diversifying artist pool – obstacles to being an artist
- More space for artists to exhibit + sell (e.g. city hall?)
- Council website – arts section?
- More mid-scale / level organisations – spaces disappearing
- Moving artists into unwanted buildings + places temporarily – reduce business rates
- Economic pressures ! Property inflation ! Regeneration ! Rent increase (i.e. 'donut effect' pushing artists further and further from the city centre – just like in London)
- Bristol International profile? Run an

annual art prize to attract attention to the city (likely many sponsors can be found within the city)

- Business support that understands the arts for arts activity
- Not all art is a commodity ! Showcase opportunities needed ! Demonstrate what art can be
- Hamilton House example of negative redevelopment
- Culture of selling + buying missing? (US example) Promotion required. Audiences?
- 'Missing link' in visual arts ! Profile raising in city – ecology incomplete
- Can ACE have a space where – instead of the artist paying – ACE pays the artist (e.g. £1000) for a month-long exhibition, with a preference (not a requirement) for local artists?
- How can Bristol Airport be engaged to support the arts in the region given the tourism the arts support? (e.g. Upfest)
- Can a dialogue be started between the art sector and the tourism sector?
- Spike Island have an Associates Programme that supports artists (N.B. monthly fee of £12)
- Funding must be inclusive in total – reaching marginalised communities and not excluding non-marginalised communities.

## 23. What should the future of the visual arts in Bristol look like?

### Title of session:

Artist-led Spaces and Hubs discussion notes Session 2

### Who was there?

Valma Studio, Artspace Loves, Jamaica Street Studios, Fieldworks/Fieldnotes, Interval, Brunswick, Beef, Champ, Spike Island, Hamilton House.

### Key Issues:

Affordability, Showcasing, Sustainability, Resource sharing, Networking

### Strategies discussed:

#### 1. Setting up an open network of "artist-led spaces group" in the Bristol region to share resources and knowledge such as:

- Access to legal services;
- Resource review on affordable spaces and council-owned properties (DIY Arts working group);
- Combining for lobbying power;
- Using Social Media effectively;
- Showcasing artwork
- Creating physical meeting venues and social space (Associates Room Spike Island, Performance Space Hamilton House, Brunswick etc.)
- Holding regular face-to-face meetings of representatives;
- Creating an online archive of successful case studies and necessary resources

#### 2. Detail of outstanding needs:

- Locating opportunities
- Getting rate relief/achieving Charitable status
- How to create and articulate a strategy and vision for artist-led spaces
- Arrange an ACE/ BCC and Artist-led organisation meeting for further discussion
- Knowledge bases date rapidly, so we need to form a 'living archive' of shared experiences

#### 3. Agreed Actions:

- Set a date for first network meeting: **18th January at 8.00pm at Brunswick**
- Set up a Social Media Presence on Facebook and Twitter
- Ask for ACE feedback and date of co-meeting
- Ask Visual Arts SW to help establish the group
- Build on the model given by Theatre Bristol
- Establish a recognised hub for meetings and identify a regular social space for informal exchanges

## 24. What should the future of the visual arts in Bristol look like?

### Title of session:

Elephants in the Room

### Who called it?

Tessa

### Who was there?

c.12 people

### Notes:

Elephants were identified as:

- The long history of ACE and Bristol City Council not having a joined up and productive discussion as to the priorities for support and development in Bristol. This is not just about funding
- This history means there is a failure to tap into talent
- Value placed on artists in Bristol, city wide, is low
- The city has a lot of visitors but what are they being directed to? There are narratives that are ignored, this is shifting slowly.
- Bristol is a global city and is part of a global narrative of struggle but we don't see its multiculturalism in the room today or in the arts and culture that is supported; visibility is important
- ACE & BCC need to be more responsive on a commissioning basis
- Cost of space & housing – artists are moving elsewhere
- The city is not capturing people's interest in contemporary art – we need to diversify what is shown
- We need to support the people who do and produce projects – e.g. cultural use of empty shops; there could be support for small projects
- We not talking about the fact that there are key people that others don't want to work with
- Organisations are big and unapproachable – need an ambassador people can go to bring others together, support people working together, support people wanting to do projects
- There should have been a better outline of the Review before the session today
- ACE is not jointing the dots – why hasn't it galvanised the energy of the artists
- Who speaks for the artists? Do they want anyone speaking for them?
- Arts and culture in the city is not reflecting the bigger issues we face – climate change, Brexit, strife etc.
- There is a lack of diversity in education and lack of support for arts education; under privileged environments are not reflected; lack of art in schools
- City fathers have too strong a hold on the city and don't use their positions to think about affordability for artists – artists make place attractive and are then forced out

## 25. What should the future of the visual arts in Bristol look like?

### Title of session:

How can we collectively promote Bristol arts to the world?

### Who called it?

Jerry Cowhig (RWA chair)  
Jupiter space, 3:30-4:30

### Notes:

In the past, joint promotions by the main galleries were successful. We need to do the same again to promote art weekends etc.

Tom Spencer reminded us about "Bristol Bath cultural destinations" jointly funded by ACE and Visit England. Destination Bristol is a partner.

Martin Pople runs the project  
Phase 1 was Bristol and Bath  
Phase 2 Now N Somerset and S Gloucestershire

Example

Daytime visitor is worth £35 to the city.  
One to airport worth £360 – if they are visitor not Bristol person returning from holiday. But too few of those big spenders.

How can we make airport bigger importer?

We need a region wide clash diary.  
Art needs more exposure

Godfrey Worsdale (? Spelling) said be aware of other cities wanting to be known internationally. We are competing with them for ACE money and for visitors. E.g. Manchester Leeds Newcastle London all do it.

Leeds going for 2023 'Capital of Culture' Why didn't Bristol go for it? Wkg group decided not.

Bristol not considered a tourist venue for artists.

Need to know ourselves first

Street art gives a problem to fine art???  
Partner with other cities?

Need consortium of galleries

Look long term

Gateshead had NE arts website

How get London critics? If one comes then he/she will come again.

Organize tours for them

Yorkshire sculpture park did this in partnership with Henry Moore gallery, Leeds art gallery and the Hepworth: coach tour for all and hotel.

St Ives did similar with busload of critics.

We must be coordinate art event. Include local authority too.

Must involve Destination Bristol

Film office got location managers here.

Are the visual arts cherished?

Marvin Rees, mayor, now has culture as direct report, no cabinet member below him. Is this good or not?

Marvin did a podcast with Arnolfini. He would like to know more stories.

Global mayors coming here next year. We must help him show Bristol. Lobby him.

## 26. What should the future of the visual arts in Bristol look like?

### Title of session:

How can we make best use of one of the UK's best exhibiting spaces – RWA Bristol?

### Who called it?

Alison Bevan

### Who was there?

Various people (including artists, curators and James Lingwood), none connected with the RWA

### Notes:

Main issue is marketing – people don't understand what we do

Entrance fee is a barrier

Location, too – need to get community transport to bring groups to the building

Building itself is uplifting – a secular cathedral – and groups such as St Mungo's would benefit from visiting, but can't get there.

It's valued by artists as a selling venue – annual open provides an opportunity to get work in front of buyers

Could do more to get artists and Patrons/buyers to meet up – have events to bring together.

Perception of it being for members only – barrier of elitist associations.

Drop association with Royal and Academicians?

Poor pay also a barrier for staff being truly representative of all Bristol's communities (e.g. FOH staff on just above minimum wage) – need to address this.

Jamaican Pulse really well received and talked about across the city.

Allowing others to curate – including artists – an important part of what we do, but this needs to be more widely known about.

Need to open up who feels like it's THEIR space – make more accessible

There has been a perception that it only shows one type of art – need to shift that perception

BIG shows with BIG names to attract major audiences

Mixed programme really important, combining quality and inclusion

Get funding to allow free admission at least sometimes

Target particular groups/communities and give free admission

Can be frightening going to a gallery for first time: staff need to be trained to ensure they know about how to deal with issues such as drug withdrawal, child-friendly etc., make people comfortable

Restate case for NPO bid – the right things were in it (AB had described what we'd outlined) "ridiculous we're not an NPO" (not my words!!!!)

Need to engage contemporary arts audience

The Royal bit important to keep?

We've got a big following with artists – increasing submissions – but other shows more attractive to others in the group

Drawn great example of historic context – amazing for artists to show alongside the Royal Collection works

Cost an issue, though London even more – e.g. Tate c.£18 a show.

Why didn't we get NPO (question from participant)? – AB: feedback very positive: just didn't! City has grown in terms of arts venues Bristol factor comes into play.

Rare for a Bristol gallery to have GIS status and be able to show important historic works – greatly valued in the city

Cross-over of audiences this brings also important.

RWA's a really important resource, but people don't know about it,

Jamaican Pulse shifted people's perception

Great for artists to have their work seen by lots of people.

We should do more peer mentoring, as we have access to RAs etc., not just for emerging artists but also mid-career.

## 27. What should the future of the visual arts in Bristol look like?

### **Title of session:**

Opportunities for the museum to work with the contemporary art scene

### **Who called it?**

Julia Carver (Curator, Modern and Contemporary Art, Bristol Museum & Art Gallery)

### **Who was there?**

Annabel Othere, Kate Newnham, Stewart Geddes, James Lingwood, an artist whose surname is Martin, Tessa Fitzjohn, Chris Stephens, someone who works in theatre in Bath, someone who runs Desire Lines in Edinburgh, dance practitioner, two artists, someone who'd worked with the Natural History Museum in the 90s

### **Notes:**

The discussion began with how to develop commissions together with other organisations in Bristol, and beyond, at the point of thinking about what to commission, not just as an afterthought; about thinking laterally and spreading resource, while widening access and ensuring there is a long-term legacy for art practice, but quickly focused on Bristol organisations working together. We have been doing this for discreet projects, British Art Show (2005!) or the Art Weekender (2015) but the impetus fizzles out at the end. How to remedy this? Is it as simple as quarterly meetings? How to avoid a talking shop? (Especially when involving artists not paid for their time, for e.g.)

Should we work towards a goal such as a festival/biennial/anniversary project? How to run it? A freelancer, not connected to any participating organisations? Can that be funded with money from the metro mayor budget? Should Bristol and Bath work together? How to ensure buy-in from leaders? What I have taken from this is I'd like to set up a regular meeting with people in the organisations I work with in the city. People were also interested in how the museum programmes and is it transparent – it is, I tried to explain that process. It also was unclear what each organisation in the city covers – but this is evolving continually.

### **Any Actions?**

See if I can start up a group myself; but ensure responsibility for running it shifts between members.

## 28. What should the future of the visual arts in Bristol look like?

### **Title of session:**

Does Bristol need an international arts festival?

### **Who called it?**

Tessa J Fitzjohn

### **Who was there?**

4 people

### **Notes:**

The group recognised that it would be useful to have some kind of international celebratory event that changed perceptions of the City; brought Bristol arts organisations together, creating a focal point for visitors to the city.

We discussed examples of events that brought about similar benefits as a major festival without the large investment and work required for a major event.

Artes Mundes was felt to be a better model, as an award given to an international artist, selected by nomination and short listed by a panel of international of arts professionals offering a significant prize and creating an exhibition of the nominated artists across the main venues in Cardiff. The event includes a conference, profiling each of the short-listed artists. It was felt that an event of this stature would attract sponsorship from a Bristol based business, and deliver the objectives identified as useful outcomes from a major international arts festival but without the need for so much money or work.

### **Any Actions?**

No actions required

## 29. What should the future of the visual arts in Bristol look like?

### Title of session:

Can we have a designated space for environmental art?

### Notes:

The session 4 time brought an opportunity to raise the flag for environmental art to be given its voice within an ever-growing consciousness of the crisis our planet is in. I am an artist member of a new collective VULGAR EARTH, we are mixed media visual artists now expanding the need of artists joining forces to encourage a re-connect with nature. Our first large scale exhibition launched us as a collective alongside promoting a newly established gallery in rural Herefordshire; Canwood Art Gallery, Checkley. With over 3500 visitors taking a trip down a network on country lanes, they found and were extremely grateful for voicing many aspects of man & nature relationship: from political to social, mental health & wellbeing, personal & historic connectedness. We have a new exhibition booked for next spring at Theatr Brychienog and are looking to bring a show to Bristol. This is where my question is founded.

I found it interesting that no one throughout the day even mentioned the growing concerns pertaining to nurturing our relationship with the natural world. Talk based on people-centric diversity covers looking at our needs yet as a city, I feel it even more essential to support environmental concerns, or to face up to the lack of them. Why is an urban

environment not using art in a more proactive way? However, a small few people were on the same page as me and we discussed the CREATE CENTRE

<http://www.createbristol.org>

It does not afford to have a curator and what gallery space it does have is very much underused. I wish that a representative could have been at the meeting but I guess they feel they are not really set up for working with visual art? They seem to have slipped under the radar of artist's possibilities, no one in our group had heard of it. I first discovered it when SOIL CULTURE, linked with CCANW (centre for contemporary art in the natural world), of which I am a member to both, showcased their artists in residence programmes from 2014 UN International Year of Soil. The exhibition in 2015 was part of establishing Bristol being the Green Capital of Europe. Here, this was no resolve or support for my desire to create a space especially for this broad, encompassing topic.

The most important result from posing the question was to be amongst curators who took it on board that it's the right time to support environmental artists. Let us live in hope for future endeavours.

Thank you for creating the space to incorporate the many issues we are faced with. Regards,

## 30. What should the future of the visual arts in Bristol look like?

### Title of session:

How do we diversify curatorial practice and arts programming in Bristol?

### Notes:

The important point that talking about diversity in a non-diverse group is an echo chamber – and will result in the same answers!!

Diversity of audiences: do arts audiences represent Bristol society?

Role of local council in promoting diversity of audiences – what is this?

Are venues accessible? Not just in terms of physical access, but opening hours, cultural barriers (e.g. consumption of alcohol)

How can we make more opportunities for independent programmers/producers in the city and invite talent/voices/expertise in from other places?

Importance of bringing international artists to the city.

How can we connect Bristol artists and audiences with international artists visiting the city/make the most of international guests? (networking, sharing knowledge, experience)

Democratization of curatorial practice – can institutions be more open to inviting others in to programme – can we share institutional space to create more visibility for grassroots, community led, artist-led activity?

Importance of venues/institutions/ those in control of public platforms RELINQUISHING control and inviting people with lived experience to programme

*“asking the right questions, of the right people, to get the right answers”*

The importance of creating platforms and opportunities for artists and programmers from underrepresented groups and backgrounds:

*“nothing for us, without us, by us”*

# 31. What should the future of the visual arts in Bristol look like?

## Title of session:

What do the public need, changed to  
What do the Public Want?

## Who was there?

Helen Davies  
Alexis Butt  
Rowan  
George  
Esther Mars  
Matthew Partington  
Paula Orrell

## Notes:

First principles of breaking down the barriers in art galleries:

"Enjoy yourself", Jeremy Rees, the Founder of Arnolfini

- The conversation began with considering why the public feel alienated by art galleries and what easy principles could be considered to make people feel more welcome. Front of house that is warm and welcoming, and find new ways to encourage curiosity and decoding of the visual arts.
- Giving ownership was another key principle. Asking the public to be a participant, not a critic.
- Fundamental was the role of exhibition making and the relevance of 21st Century society that could be more democratic in their thinking of how to transform the institution at the heart of society – understand their relevance and value.
- Mima was cited as an exemplary

model where they have developed relationships with their constituencies in Middlesbrough and beyond. Their ambition is that the public help them shape who they are: a public site, open and accessible, diverse and inclusive, and used by all. They see themselves as a 'useful' museum that is moving forward with a civic agenda, to reconnect art with its social function and promote art as a tool for changing the world around us.

- The challenge of making accessible exhibitions, striking a balance in programming. Galleries want their audiences to come back, so could approaches to curation change – considering who it is for – is it possible to start from that position, and stop curating for peers.
- Don't make too many assumptions about what the audience think, think about who it is for.
- Take away the walls and free it.
- Resources need to follow – non-tokenistic approaches.
- Arnolfini has a challenge and an opportunity to celebrate culture and diversity of Bristol.
- Expand what we mean by the visual arts that covers and encompasses all forms including design, craft and architecture.
- The group were genuinely surprised that not more people were involved with this discussion, and only one session of the day addressed our role in relation to the general public.

## 32. What should the future of the visual arts in Bristol look like?

### Title of session:

### Two sessions merged:

Children from disconnected and disadvantaged areas (like Hartcliffe) – how to better include them as artists and audience? called by Shani Ali and Ingrid Skeels, Room 13

How can publicly funded visual arts in Bristol positively impact on ALL children and young people in the city? called by Amy Harrison, Architecture Centre

### Who was there?

Ingrid Skeels, Amy Harrison, Shani Ali, Caroline Stealey, Rowan Fae, Anna Wilson

### Notes:

1/ We discussed some of the BARRIERS C&YP from certain communities (outside city centre and those experiencing multiple deprivation) face in accessing the visual arts offer of the city:

Lack of arts/cultural capital, value or confidence at home

- Lack of parental support in any area
- Travel costs to access city centre venues
- Cost of paid for events/activities
- Lack of positive mentors/role models
- Lack of spaces within communities for creative activity to occur
- Cultural barriers e.g. lack of confidence to leave their areas or access the unknown; venues not being welcoming/accessible to

children/families; venues feeling/looking too middle class/white;

All children are to some extent not able to access the arts and culture in their city because of barriers such as transport, and child-unfriendly places that say adults must be with children etc. However, we must acknowledge that children from some areas (such as Hartcliffe) are almost excluded entirely.

City institutions need to take shared responsibility for the full cost of inclusion. The barriers are complex and to address them it takes far more than opening doors or putting up a poster. Some communities need more input /support /inspiration/opportunity /nurturing, which can cost more and mean working intensively with smaller numbers.

If help with this barrier isn't possible or wanted, then it needs to be openly admitted and then the discussion can go from there. Currently it can feel like inclusion is 'claimed' by many because it's on the agenda, but not really enabled.

This also goes for programming. Room 13's experience is that they are can be given the opportunity to take part in programming (for example, running a workshop at an event or bringing groups of children to participate) but the full cost falls on them – a tiny Hartcliffe project – to raise and make it happen.

Free bus travel in the city for under 18s – as in London – would go a long way to making the city centre and visual arts and culture more democratic and accessible. It would not solve the other barriers

but it would be a wonderful start, and would enable us all to concentrate on the others.

Whilst artists' studios as working places often feel very accessible to all (e.g. the huge success of Spike Open Studios) the front of house of galleries themselves can often feel exclusive and intimidating for so many audiences. Why are they like that? How do we solve that? When Room 13 children take part in Open Studios they are part of the institution and it feels very different.

There are examples of good outreach practice now, like Bristol Family Arts Festival – community outreach strand with libraries (led by Architecture Centre, Arnolfini, Watershed and Children's Scrapstore) ...taking the arts/cultural offer of the city out to communities where there is little arts opportunity

2/ The space and support for creativity and the visual arts in education is vital for children's personal growth and development and it is that allows young visual artists to emerge and develop, as well as generally producing the creative thinkers and do-ers that society/all work needs. Creativity allows for experimenting, making, problem solving, lateral thinking, ability to question and challenge, confidence... and it is what leads some children on to the visual arts.

School and state education is one place where ALL children get offered the same, yet creativity within the school curriculum and education is greatly diminished.

Where are children from disadvantaged backgrounds going to get experience of art and creativity now? Where will visual artists from ALL backgrounds come

from if children from poorer areas are experiencing no arts/creativity?

For some children, participating in making and the visual arts can have huge impact on the wider challenges they face in terms of well-being, confidence and skill development.

One young girl from Room 13 who had moved onto Secondary School (Year 8 – she was just 13) took her own life this year. Only two years earlier she had written: "art is the glue that holds me together.". How can ALL children access making and the arts so that those who are artists and find that this is the way they process and make sense can continue to do so, often in the face of incredibly challenging lives?

If the investment in the visual arts is about building sustainability and legacy, then investing in the development of the creative talent of ALL children and young people should be a top priority.

It is very important for ACE nationally and regionally to challenge education policy/decision-making which is currently diminishing/under valuing the role and importance of arts / creativity – and to actively demonstrate the value they bring to young people, society, the economy. We want to see a much stronger voice and role in ACE around this.

3/ Arts Council's Goal 5 focussing on children and young people – will this strategic corporate priority for ACE be part of the criteria and final decision-making for the £3.3 million Bristol visual arts investment? Any investment should encapsulate ACE's own quality principles for working with children and young people. As an audience and as

participants/programming, children and families often seem to come lower down the hierarchy.....valued less...and this should be challenged.

Bristol City Council's investment in arts and culture very much focuses on diversity, deprivation and communities – how will the ACE investment add value to this and help deliver on the current corporate strategies of the council and the social priorities they have identified as being critical for the city?

4/ What you decide to measure is critical to what gets done! Inclusion and ch/YP are priorities, but how are they measured? And how is the impact of visual arts activity/involvement/experiences measured? In terms of creativity, confidence, educational achievement, sense of agency....

5/ Children/YP should not be a sub-section or an extra! Within large arts organisations there needs to be strategic (leadership/governance) buy-in to making the whole org/venue/programme welcoming and accessible to children, young people and families.... not just in the C&YP/schools/Families programming.

6/ Linked to this, there are not enough opportunities currently for children to be viewed/treated/respected as artist ..... Room 13 shows that given the right support, space, opportunity, children ARE artists: they have creative ideas and things to express and find a way to do so through making and creating, sometimes working for more than a year on one piece. If you give children half an hour to all draw a sunflower and display

everything on double backed sugar paper, it is going to be easy to dismiss. But if children's creativity and expression and artistic development is treated seriously, their work is very different. What can we learn from children as artists and what they have to say about themselves, their world and how they say it? We need children to be treated more equally and more opportunities for children's work to be exhibited ....so that adults can engage and learn, and to inspire other children and help develop the next generation of diverse artist/ creatives.

Also, more opportunities to engage children/young people as co-creators and co-curators ...being authentic about the power balance and valuing them as equals.... presenting their ideas and work in a high-quality way. An example of this was the 'Future City Takeover' where child artists from Room 13 took over the Architecture Centre's gallery for a live residency interacting with the public and then creating an exhibition, exploring thoughts, ideas and challenges of city life in the future. But this kind of joint working is very rare, especially where the project partner is paid fully.

7/ We need to raise the profile of socially engaged / C&YP focussed artists/practitioners.... They are committed to social objectives rather than more artist-focussed exhibitions, and their important work needs to be seen much more.

8/ Architecture/place is a great visual art process/discipline to engage children and young people meaningfully with.... very accessible (we all experience it every

day and so can have an opinion about it) and is real and tangible .... children as citizens can get involved in the real design processes shaping their city/ neighbourhoods.....

9/ Our ideas/ solutions!

There is only a relatively small pot/cake of funding from ACE to address children/ YP, especially from disadvantaged backgrounds. At the same time, the city is very wealthy in terms of business and individuals.

We suggest some of the pot to be used to launch a children's arts fund for the city, with ACE funding the person to set it up and do BIG publicity and to put in some seed funding (possibly handing it over to Quartet after it is established??)

This fund would be only for arts/culture work with children in the city, with the priority being for the more disadvantaged areas (criteria to be worked out), to ensure that much more of it can happen on top of the bits of work organisations do.

We believe that lots of people would give to this as it has a social outcome as well as arts outcome – benefitting the creativity of children whether that be nurturing them as individuals and future artists, or developing a future creative innovative work force. Businesses would give out of their CSR etc. Individuals would give. Adult artists would give. It would go into one pot and then be targeted at those C&YP most in need in the city. It could also become an accepted investment channel for section 106/CIL monies from new developments in the city (as a kind of % for art for children) – this would see the pot of funds refreshed

/ sustained – could also be a Bristol Port Levy or airport levy or University levy fed into the Children's Art Fund.

Individual artists, children's groups, smaller arts or VCS orgs could then make application to the fund (which had some criteria for investment.... such as Quartet's Funds) to deliver impactful work that worked towards the challenges of arts/cultural inequality in the city. So, funding for artists who want to collaborate with children or schools; for children as artists; for anything that brings more arts/creativity to children in the city.

Support the Bristol Child Friendly City ambition to get free bus travel for all under 16's or 18s in the city – enabling them to access the rich arts/cultural life of the city more easily – this has been done in London and has a big/positive effect.

Invest in the whole ecology of visual arts in Bristol not just the large institutions.... the smaller, more grass roots organisations are often the ones having more direct impact on children's lives and creativity .... working with real integrity and insight with many years' experience.... without investment

Make Bristol a beacon of best practice of involving C&YP in visual arts.... a jewel in the crown

As Darren Henley (CE of ACE) says: (creative) talent is everywhere (every child, in every community), but opportunity isn't..... let's put his words into action and make sure some of the £3.3 million investment opportunity goes to giving children and young people in Bristol more opportunities to benefit from the visual arts.

## 33. What should the future of the visual arts in Bristol look like?

### Title of session:

Arnolfini open or shut? What could a shared vision for 2022 be and how could a transformed Arnolfini support it?

### Who called it?

Alex Bradley & Claire Doherty (sessions merged)

### Notes:

4 areas for Arnolfini to concentrate upon: artist development, activity, audience and international.

How do we start to collaborate? Arnolfini acts as an 'engine' to fuel activity from inside to out. Arnolfini is a brand with a 50-year history.

Question to CD: Are you prepared to manage a good ending?

Should Arnolfini exist?

Build it and they will come. Arnolfini built over 30 years ago. Usually 1 major building becomes a focus in cultural history.

Bristol has strength in artist led initiatives, internationalism, potential to make cash from culture. There should be large scale interdisciplinary arts event in 2022.

Arnolfini has a considerable regional draw for audience.

Is Arnolfini worse than Baltic, Whitechapel? No.

Importance of a building in the public realm, familiar, accessible in many ways. The day to day encounter with art.

Up to now Arnolfini remote from artists

in SW region. Text heavy exhibition notes come before work etc.

Students from UWE could be useful as within the building already.

Arnolfini working towards being a resource and a network and away from being an edifice and institution. Artist seen as life blood to this system. Historical organizations draw audience. Arnolfini can be seen as partnering with differing organizations e.g.: NHS or changing city planning. Galleries can help artists small scale to large scale.

Gatekeepers. Artists can be listened to. Key structures need to be reviewed Arnolfini board (as successive failed directorships). Arnolfini undergoing a fundamental restructure in regard to finance, governance. 2018 Arnolfini transformation upon outcome of review. A year of difference.

Arnolfini engaging in Knowle West? Open conversations between organizations and artists- 'What might be?'

We need champions for artists and disparate groups.

Arnolfini needs to engage with wider groups, a forum, ongoing.

Bristol has a strong vibrant arts scene in the last decade a good basis upon to reimagine. Arnolfini is a potential beacon of excellence. Next year is a test of new things.

Gatekeepers – break up of institution to artist initiatives? BCC want to see a cascade of funding between all organizations not just Arnolfini.

Board members are not about power but

responsibility. Financial model needs to review. Business funding in UK not viable due to low margins. Unlocking of private wealth? Short term possibilities but what is the model for 2030 and onwards?

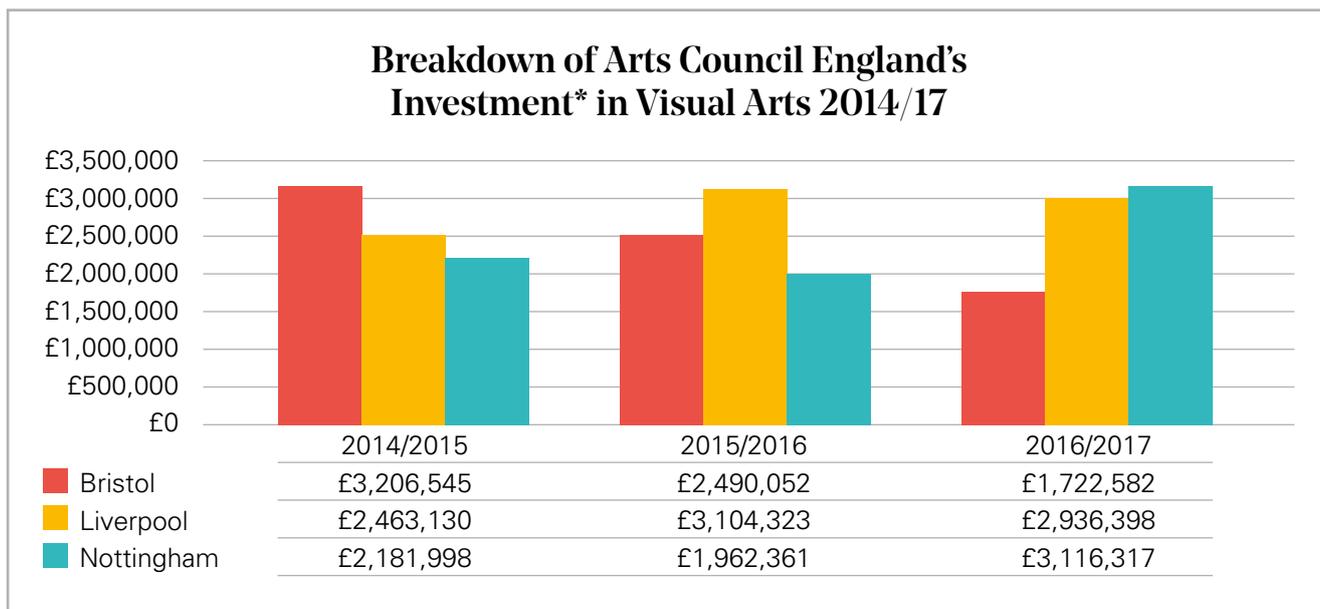
Arnolfini and its destiny. The artist environment is fragile. Partnerships help, advocacy from BCC? Confidence in the rejuvenation of Arnolfini. Potential for interventions outside of Arnolfini.

20 years ago, Arnolfini gave artists opportunities, this can be done again. Take in artists and push them. We can wish for the future but there is a need to acknowledge and connect with existing artist organizations in the city.

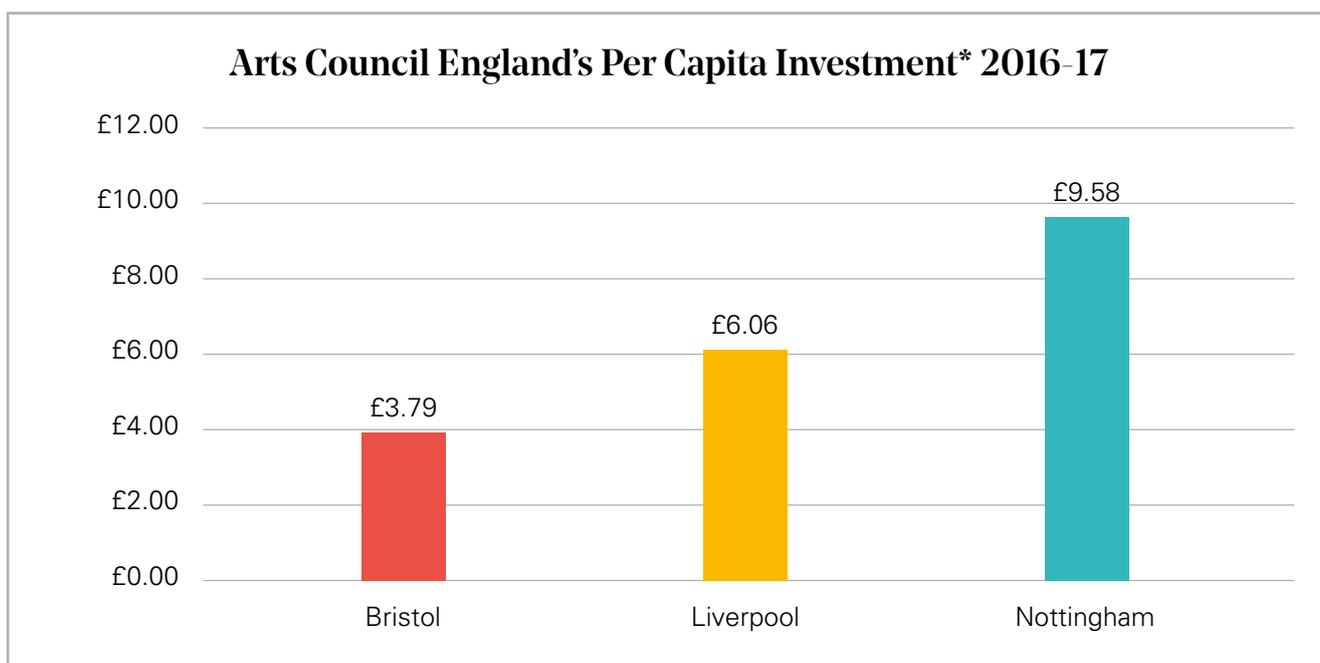
Boards and diversity- big challenges in recruitment from BME.

# Appendix 4

## Visual Arts Investment : 2014/17

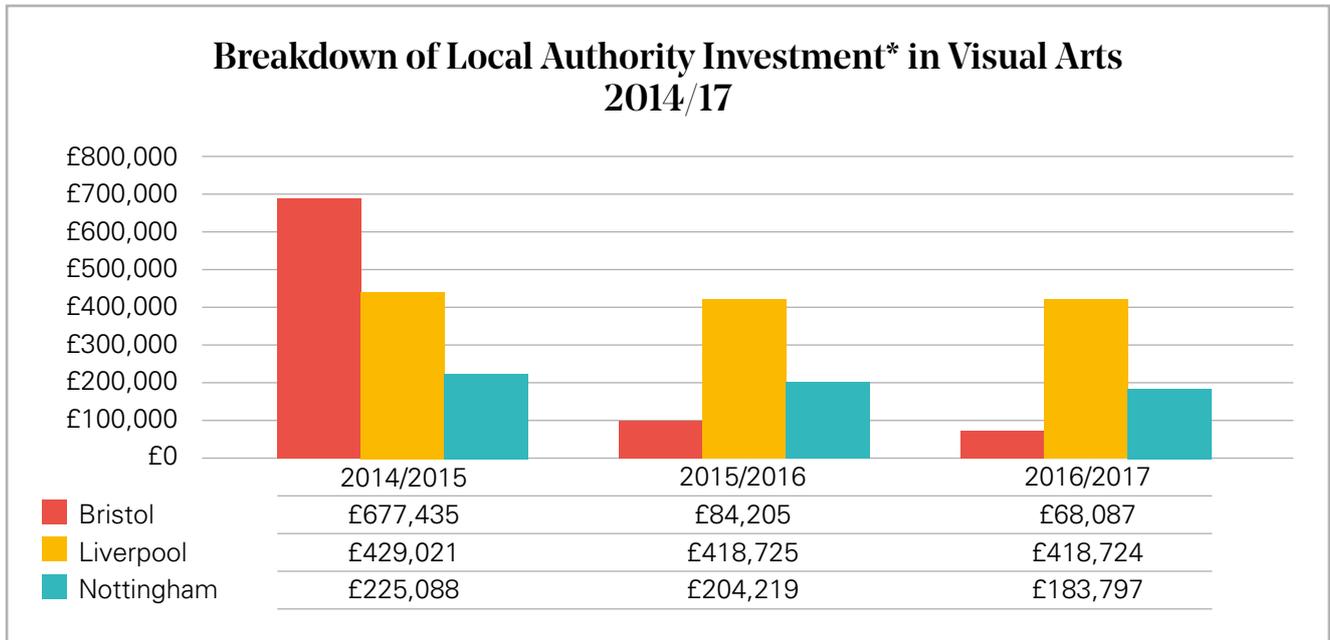


\*all funding streams

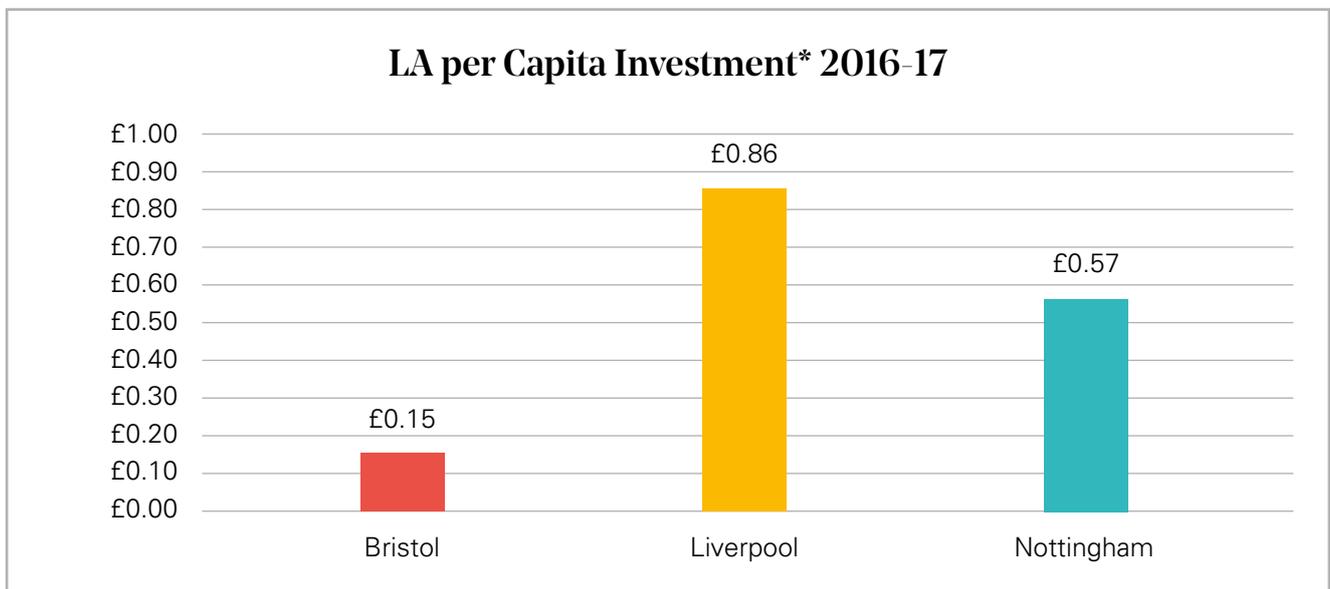


\*all funding streams

## Visual Arts Investment : 2014/17 (continued)



\*as reported by NPOs



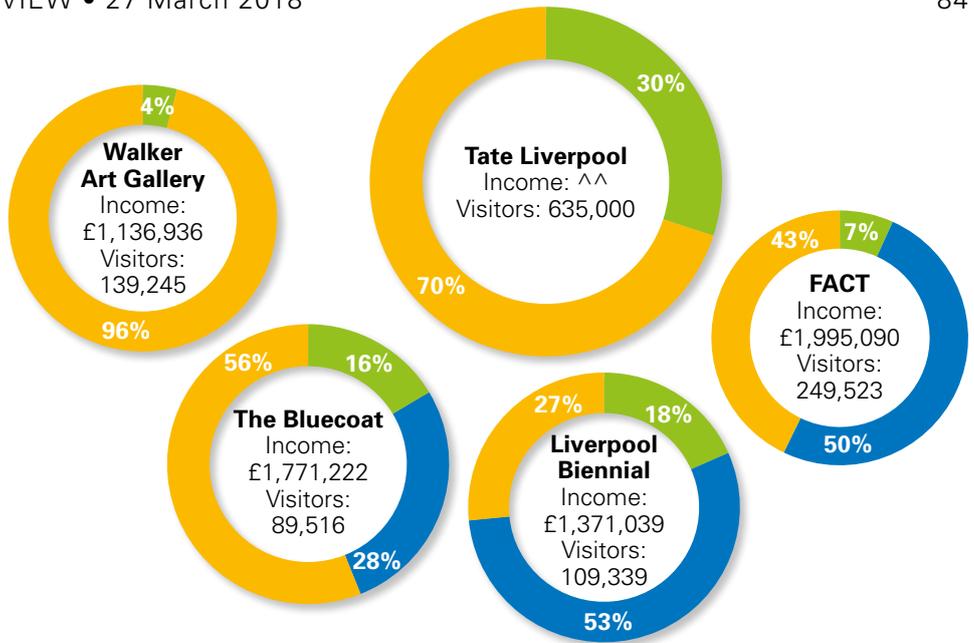
\*as reported by NPOs

## Liverpool

Population: 484,578  
a-n membership: 429

### Artist Led Spaces

- A Particular Act +
- A Small View +
- Cactus +
- CBS +
- Granby Workshop
- Spare Room Residency +
- The Royal Standard^
- The Trophy Room +
- Tzuzjj+
- White Wizard +

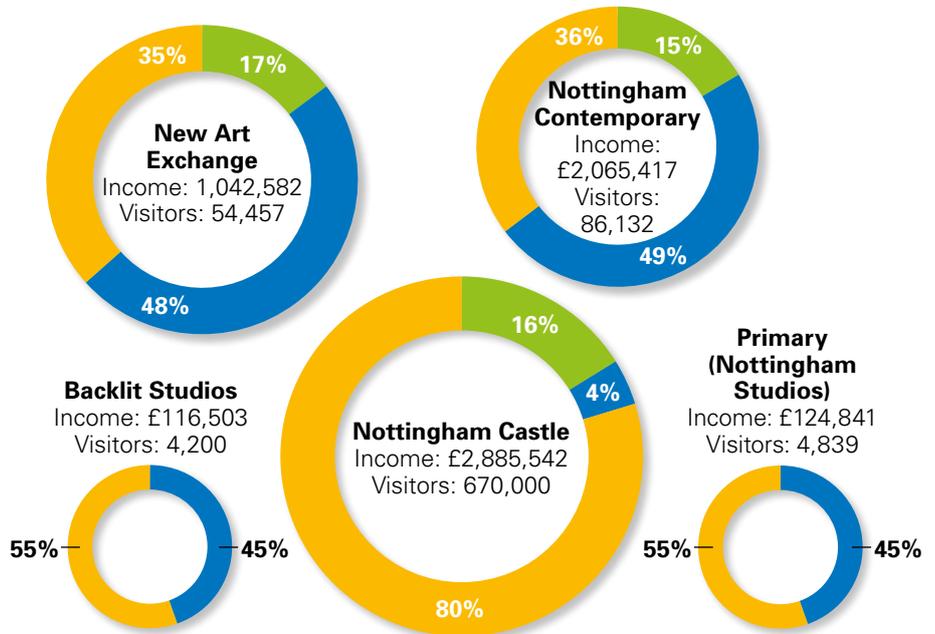


## Nottingham

Population: 325,282  
a-n membership: 561

### Artist Led Spaces

- Bonnington Gallery
- City Arts
- HUTT Collective+
- Lace Market Gallery
- Mrs Rick's Cupboard
- Nottingham Lakeside Arts
- Nottingham Society of Artists
- TG+
- Surface Gallery
- Syson Gallery
- One Thorsby Street
- Trade Gallery^
- The Attic^

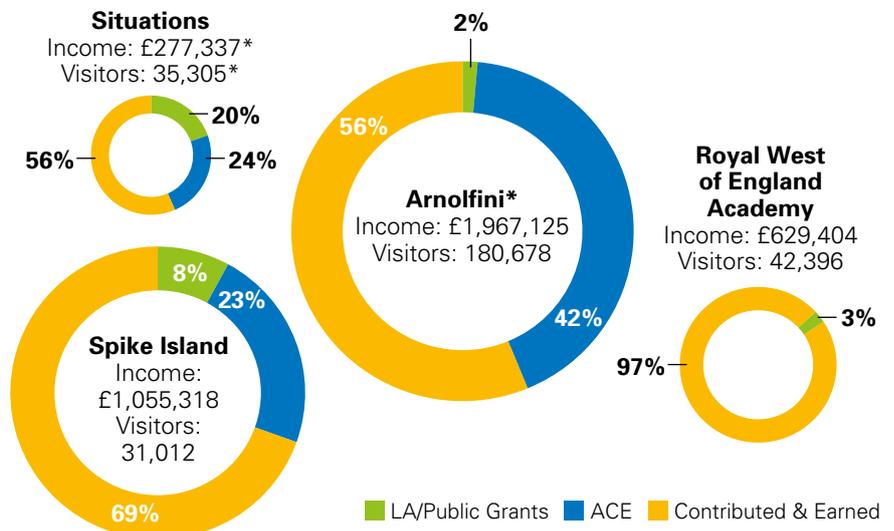


## Bristol

Population: 454,213  
a-n membership: 779

### Artist Led Spaces

- BEEF+
- Bristol Biennial
- Bristol Diving School^
- Champ
- Hamilton House Studios
- Jamaica Street Studios
- Motorcade/ Flash Parade^
- The Viriconium Palace+
- Test Space
- Ebc+



■ LA/Public Grants ■ ACE ■ Contributed & Earned

## Notes

### Income:

Where data is held, income is based on an average of 3 years' accounts (2014/15, 2015/16 and 2016/17) as reported in annual submissions or funding applications to Arts Council England (ACE). Total Arts Council England income and total per annum excludes restricted funds (e.g. project based strategic funding).

- \* **Backlit & Primary** – Income taken from statements filed with Companies House – includes restricted funding from the Arts Council as breakdown between restricted/unrestricted not consistent over the 3yr period.
- \* **Nottingham Castle** – data only available for 2015/16 as reported in 2018-22 NPO application.
- \* **RWA** – Total income is an average of three years. Breakdown between income sources taken from just one year's accounts (2016/17).
- \* **Situations** – average of 2yrs accounted income (2015/16 and 2016/17). Unusually large LA income in 2014/15 discounted as unrepresentative
- \* **Walker Gallery** – average of 2yrs accounted income (2015/16 and 2016/17)

^^**Tate Liverpool** – no figures/ breakdown available for Tate Liverpool separate to Tate so percentage split taken from Tate as a whole.

### Visitors:

Where possible, based on a 3yr average of visitor numbers as reported in annual submissions or most recent funding application to the Arts Council.

- \* **Arnolfini** visitor figures take an average of 2014/15 and 2016/17. 2015/16 figures non-representative due to disruption caused by UWE's capital development work.
- \* **Backlit & Primary** – visitor figures for 2015/16 only as recorded in 2018-22 NPO applications.
- \* **Liverpool Biennial** – data from BOP consultants evaluation for 2016. Data for 2014/15 showed visits not individual visitors and would have artificially inflated the average.
- \* **Nottingham Castle** – data only available for 2015/16 as reported in 2018-22 NPO application.
- \* **Primary** – no data available for 2014/15, 2015/16.
- \* **Situations** visitor figures takes an average from the last two annual submissions (2016/17 and 2015/16) prior to which no data available as project based.
- \* **Tate Liverpool** visitor numbers taken from Tate Annual report 2016/17.

### Population:

– Figures used represent the ONS mid-2016 population estimate [<https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/bulletins/annualmidyearpopulationestimates/latest>]

### Artist Led Spaces:

- + = a-n 2017 'Artist Led Hot 100'
- ^ = a-n 2013 'Artist Led Hot 100'

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## Appendix 5

### Brief Biographies

#### Godfrey Worsdale

Born in Yorkshire, Godfrey Worsdale trained as an art historian and conservator, and began his curatorial career in the early 1990s in the Department of Prints and Drawings at the British Museum. Subsequently, he was Director of Southampton City Art Gallery and then founding Director of Middlesbrough Institute of Modern Art (MIMA), which opened in 2007. Godfrey Worsdale became Director of Baltic Centre for Contemporary Art in 2008, moving to the Henry Moore Foundation as Director in 2015.

#### James Lingwood

James Lingwood is Co-Director of Artangel. Amongst over 125 projects produced over the past twenty-five years are Rachel Whiteread's House (1993–94), Michael Landy's Break Down (2001), Francis Alÿs's Seven Walks (2005), Roger Hiorns's Seizure (2008) and Inside – Artists and Writers in Reading Prison (2016), as well as moving-image installations with Yael Bartana, Douglas Gordon, Dinh Q. Le, Steve McQueen and Tony Oursler. James Lingwood is also a Trustee of The Art Fund and The Paul Hamlyn Foundation.

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