

REBECCA GORDON-NESBITT  
FOR CHISENHALE GALLERY  
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# MAPPING ARTISTS' PROFESSIONAL DEVELOPMENT PROGRAMMES IN THE UK: KNOWLEDGE AND SKILLS

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*Mapping Artists' Professional Development Programmes in the UK: Knowledge and Skills*

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→ Chisenhale Gallery supports the production and presentation of new forms of artistic delivery and engages diverse audiences, both local and international.

This expands on our award winning, 32 year history as one of London's most innovative forums for contemporary art and our reputation for producing important solo commissions with artists at a formative stage in their career.

We enable emerging or underrepresented artists to make significant steps and pursue new directions in their practice. At the heart of our programme is a remit to commission new work, supporting artists from project inception to realisation and representing an inspiring and challenging range of voices, nationalities and art forms, based on extensive research and strong curatorial vision.

For audiences, Chisenhale Gallery provides an opportunity to experience the process of art production intimately; this is a place where art is not collected for presentation but where it is made and this in itself provides important learning opportunities to critically reflect and participate. As such, Chisenhale Gallery operates alternately as an exhibition hall, production agency, research centre and community resource.

Chisenhale Gallery is a registered charity and one of Arts Council England's National Portfolio Organisations.

→ Rebecca Gordon-Nesbitt worked as a curator of international contemporary art for more than a decade. In 1998, together with Hans-Ulrich Obrist and Maria Lind, she founded salon3, which maintained a project space in London's Elephant and Castle Shopping Centre for two years. From 2000 to 2003, Rebecca was charged with responsibility for catalysing exhibitions, events, residencies and publications throughout the Nordic region (and latterly the UK and Ireland) on behalf of the Nordic Institute for Contemporary Art (NIFCA).

Returning to academia in 2007, Rebecca has consistently applied the methods of social research to the cultural field. In attempting to bridge the schism between policy and practice, she maintains a close relationship with the visual arts sector, serving as Researcher-in-Residence at the Centre for Contemporary Art Derry-Londonderry during the first incarnation of UK City of Culture in 2013 and advising the Common Practice network of small arts organisations in London and New York. She is a founder member of The Centre for Cultural Change ([cambiarcultura.org](http://cambiarcultura.org)), which is dedicated to exploring the potential of research and creative practice to precipitate socio-cultural change. A book, based on Rebecca's extensive research into the cultural policy of the Cuban Revolution, will be published by PM Press in spring 2015.

→ Paul Hamlyn (1926–2001) was a publisher and businessman who was concerned about social injustice and disadvantage – particularly as it affected children, young people and those 'outsiders' seeking to integrate into British society. In 1987, he set up the Paul Hamlyn Foundation for general charitable purposes, and, on his death, he bequeathed the majority of his estate to the Foundation, making it one of the UK's largest independent grant-making organisations.

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## CHISENHALE GALLERY



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# FOREWORD

This report has been commissioned by Chisenhale Gallery to map the range of knowledge- and skills-focused professional development programmes currently offered by arts organisations across the United Kingdom. Presented as an easily accessible online and print-on-demand publication, it serves to identify examples of best practice and to explore new ways of supporting artists. It is hoped that this report will be of interest to the cultural sector as a whole – from artists taking part in such programmes, or contemplating doing so, to curators, programme organisers and those that fund them.

The initial aim of this research was to assist Chisenhale in our thinking around how we support artists; to develop programmes which directly serve our core audience of artists and arts professionals; and to consider how new structures for engagement could strengthen our relationship with these groups, particularly with young people and recent arts graduates living locally. Since 2010/11, we have been conducting detailed analyses of our audiences. Results reveal that 80 percent of visitors are involved with art in their everyday work or through education; 30 percent of our audience are practising artists; 65 percent live in London and, of those, 45 percent live locally. This knowledge prompted a consideration of whether a discrete professional development programme should be devised or whether the organisation's existing activities – commissioning works or exhibition-making, for example – could be understood in terms of professional development. In order to formulate a response, it was clear that detailed research would need to be undertaken into the programmes being offered to artists in the UK and beyond. In the process, it would be necessary to assess whether the number and quality of existing programmes (particularly in London) was sufficient and, by extension, whether the requirements of producing such programmes would be better served by other organisations.

We recognise that there are many organisations, both in London and outside, which are already offering high-quality, varied activities, and many of these programmes are examined in detail here. In June 2014, we commissioned independent researcher Dr. Rebecca Gordon-Nesbitt to undertake an in-depth mapping of associate artist programmes, residencies and alternative models for continued professional development which artists could access after art college. Through regular meetings between Rebecca and the Chisenhale team, a structure for the research was decided upon and continually reassessed as it progressed. Rebecca interviewed a range of artists and programme leaders from across the UK, gaining perspectives on the gaps and overlaps that exist within the artists' professional development programmes currently on offer. This revealed that professional development activities took root within the art school environment and encompassed more categories than initially envisaged. This report includes detailed case studies of 16 professional development programmes, followed by concluding notes and recommendations. It also contains the results of the mapping exercise, featuring 75 organisations

both nationally and internationally, which are presented as a table at the end of the report to enable comparative study.

For this research, we have chosen to focus on organisations providing structured knowledge- and skills-focused professional development programmes, so we do not detail the myriad opportunities for development and learning provided through the process of commissioning and producing projects or exhibitions. It is also clear that commercial galleries play an important supporting role for artists, in a similar way to some of the elements offered by the programmes being considered here (both financially and through mentoring, curating and seeking out exhibitions, alongside archiving, promotion and sales). However, for the purposes of this paper, detailed assessment of commercial support was not included.

Throughout the development of this paper, we have grappled with the ways in which these types of programmes are defined. In discussion with artists and organisational representatives, it became clear that professional development is a contentious term. What does it mean to professionalise an artist? Is the concept of 'professionalisation' not at odds with the essence of artistic production? If this is the case, then how should artists – particularly recent graduates – be supported in order to allow them to survive and flourish?

This research builds upon our association with Common Practice, London, an advocacy group working towards the recognition and fostering of the small-scale contemporary visual arts sector in London. The outcomes of the research will, we hope, enable us and our peers to build on current programmes and work towards devising new ones; benefit individual artistic development; and enhance critical understanding of the field. We also hope it will help Chisenhale Gallery to further our dialogue with young and emerging artists.

This paper is being launched with a panel discussion at Chisenhale Gallery on 28 March 2015. Chaired by Laura Wilson, Offsite and Education, Curator, Chisenhale Gallery, speakers include: Ed Atkins, artist; Marianne Forrest, artist and Co-Director of Auto Italia South East; Rebecca Gordon-Nesbitt; Donna Lynas, Director, Wysing Arts Centre; and Lena Nix, Artist Development Manager, SPACE. During this discussion, we hope to extend the conversation around artists' professional development programmes. An audio recording of this event will be available to download from our website from April.

We would like to thank Rebecca for bringing her breadth of knowledge to bear on this subject and for analysing this complex area of research. We would also like to thank all the artists and arts organisations that have given their time to participate in the project, without whose valued opinions and cooperation this research would not have been possible.

Generous support from Paul Hamlyn Foundation has enabled us to conduct this piece of research. In particular, we would like to thank Regis Cochefert and Sarah-Jane Dooley for their support and guidance on the project.

Finally, we would like to extend thanks to Isabelle Hancock and Laura Parker, Chisenhale's Deputy Directors, who have helped manage this project, and to Chisenhale trustee Andrea Phillips, who has contributed to the editing process.

**Polly Staple, Director, and Laura Wilson, Offsite and Education, Curator  
Chisenhale Gallery  
March 2015**

# EXECUTIVE SUMMARY

The purpose of this study was to gain a representative idea of the activities being offered under the banner of artists' professional development by public sector arts organisations. Building on previous research and adopting a UK view in an international context, this initially involved approaching representatives of some 80 organisations. This phase of research revealed that artists' professional development programmes involve a wide range of activities including: access to facilities; associates' programmes; networking platforms; peer-to-peer exchanges; talks and lectures; studio visits; one-to-one critiques; mentoring; skills-based workshops and residencies (and that these elements are rarely found in isolation). This scoping process also gave rise to the impression that such programmes tend to cater to emerging artists or those at formative moments in their development.

From this overview of organisational activities, 16 programmes considered to be exemplary were selected. This took account of educational activities and those seeking to maintain access to materials, facilities, information and discourse after graduation, alongside associates programmes, residencies and business incubators. Each of the chosen programmes was examined in detail, in close dialogue with those responsible for their operation and, where possible, artists who had participated in them. This series of case studies, which forms the bulk of this report, yields important insights into the approaches felt to be most beneficial by the artists experiencing them.

This qualitative research also provided an opportunity to take account of the ways in which definitions in this area have evolved and entered into popular vocabulary. This showed 'professional development' to be a brainchild of the 21st century, with discussions dating back to the formation of the Artists' Professional Development Network in 2000. Moreover, it exposed two working definitions of artists' professional development. The first of these is closely tied to practice and focuses on exhibitions, commissions and sales. Many of the artists consulted for this study articulated a fundamental, ongoing demand for the time, space and resources necessary to develop their practice, and the majority of organisational representatives, contacted during the course of this study, considered that they met this need when working with artists on exhibitions and commissions. By contrast, the second, and arguably more prevalent, definition of artists' professional development tends to refer to the skills and knowledge that form an adjunct to individual practice. While this research was commissioned to look at activities conforming to the second definition, the ways in which such programmes intersected with practice was consistently borne in mind. This highlighted a growing imperative for publicly funded arts organisations to more precisely define the developmental aspects of the exhibitions and commissions they oversee.

# INTRODUCTION

This research was commissioned to identify the range of professional development programmes currently being offered to artists within public sector organisations while taking a closer look at activities considered representative of this range. It involved extensive consultation with a significant number of artists and arts professionals, contextualised by a review of recent discussions in this area.

One of the first things to note when embarking upon such research is that the terminology is hotly contested. In certain quarters, the term ‘talent development’ has been advanced, leading to its adoption by Arts Council England (ACE). While this semantic evolution will be traced in the next section, it is necessary to note at this point that the ACE definition of talent development includes the provision of space, time and resources to enable artists to undertake open-ended, process-based activities.<sup>1</sup>

Departing from references to talent, previous studies refer to artists’ professional development (APD) and others to continuing or continual professional development (CPD). Several of the artists consulted for this study disputed the transformative connotations of professional development, and Artquest voiced the discomfort of many artists when confronted with the imperative to professionalise their practice.

A focus group, hosted in relation to this research, revealed that artists continually question the invocation of ‘professional’ in relation to their practice. When asked for specific definitions of professional development, one artist referred to the ‘conspicuously professional aspects of a life, a practice – whether that’s bureaucratic, administrative, financial, etc.’, to note that ‘it’s a pretty worrisome term when brought into contact with art praxes. The idea of a professional artist is terrifying’.<sup>2</sup> Conversely, another of the artists consulted for this study pointed to professional development ideally ‘expanding the possibilities of one’s practice, making it work better, perhaps more efficiently or in an economically viable way’, which was thought to make sense only if it worked towards ‘better art/culture, better quality of life and a better society’.

This research revealed that the majority of professional development programmes cater to emerging artists, and that this activity is centred on small arts organisations. So, for example, Collective Gallery in Edinburgh tailors its Satellites Programme to artists, writers and curators ‘who do not yet have a proven track record, but show great promise and are likely to benefit from [their] support’. Similarly, Jerwood Visual Arts notes the ‘continuing value of, and need for, support during the critical and unproven early stages of establishing a career’. It would seem, then, that the early years after graduation are crucial to artists’ professional development.

Given the abiding focus of professional development on emerging artists, it is hardly surprising that many activities are directly rooted in, or attempt to perpetuate, the practice-focused, discursive ethos typical of the educational environment. At the opposite extreme, a relatively new strand of activity is geared towards achieving commercial viability. As compared to other art forms, the journey between these two poles is by no means

<sup>1</sup> Arts Council England, Investment process 2015/16 to 2017/18 National portfolio organisations, Goal 1 – artistic excellence: Negotiation briefing note and frequently asked questions, 2014.

<sup>2</sup> Quotations have been anonymised.

<sup>3</sup> Arts Council England, Investment process, op cit.

linear for visual artists. ACE acknowledges a 'lifelong trajectory, encouraged by key opportunities or hindered by barriers along the way',<sup>3</sup> and Jerwood identifies a need to 'support artists at key points of transition or growth, regardless of age'. With this in mind, it made sense to map some of the points along the continuum between art education and established practice, beginning with pedagogical models and taking account of the full range of activity on offer.

In this endeavour, the dual character of artists' professional development is acknowledged. On the one hand, professional development may be taken to encompass the provision of exhibition/commission/sales opportunities. On the other hand, as implied in the reference to 'programmes', professional development is increasingly understood to mean time-limited activities not directly connected with practice. These two approaches might be broadly categorised as practice-based and knowledge/skills-focused. Commissioned to interrogate the latter, this research consistently pays heed to the inter-relationship between these two definitions.

# PREVIOUS WORK IN THIS AREA

This study began with a review of previous research and discourse around the topic at hand, which is summarised in chronological order here. In 2000, a-n The Artists Information Company, Artquest, Crafts Council, Fabrica and SPACE set up the Artists' Professional Development Network – an informal knowledge exchange forum for developing and sharing information about activities then being offered to visual and applied artists. It ran for 11 years before being subsumed into a-n. During this time, the network developed an online artist's development toolkit, comprised of 'self-reflective material for artists at all career stages [...] enabling them to review their position and explore ways of developing themselves and their practice'.<sup>1</sup> Towards the end of the period in which the network was active, a-n carried out surveys with artists and found, in relation to knowledge- and skills-focused programmes, that 'artists want personalised development planning and business support, professional networking events, and critique of their work'.<sup>2</sup>

In October 2010, the UK government implemented a cut of almost 30 percent to its main cultural funding body, Arts Council England (ACE). This represented a drop in ACE's income from £449m to £349m for the period 2012–15. The following March, the council passed half of this £100m cut on to the arts organisations it supported, carving its list of 849 regularly funded organisations into a 'national portfolio' of 695 organisations.<sup>3</sup> In March 2011, when ACE announced the composition of its new national portfolio, it was widely observed that small-scale organisations were disproportionately affected. Commissioned by a-n to probe this impact, Dany Louise discerned that a high level of professional development activity was being lost from those organisations which had failed to become National Portfolio Organisations (NPOs). In response, Louise compelled ACE to make larger NPOs 'take responsibility for wide-ranging artist professional development activity',<sup>4</sup> outsourcing practice-based development to their smaller counterparts where possible.

Established by artists in 1984, Castlefield Gallery in Manchester was among those organisations denied NPO status for 2012–15.<sup>5</sup> The organisation reacted by closing its doors for eight months, during which time the bridging role it plays between artist-led and larger organisations was recognised, the business plan rewritten and the organisational mandate refocused (reflected in the addition of 'agency' to the gallery's name). As part of its new remit, Castlefield took the lead on research into artists' continuing professional development in Greater Manchester. An initial pilot study attempted to map extant opportunities across a finite geographical area.<sup>6</sup> This showed professional development to be primarily centred on artist-led organisations and organised in a sporadic way, in descending order across the following categories:

- a) Access to facilities
- b) Networking platforms
- c) Talks and lectures
- d) Studio visits

<sup>1</sup> The artist's development toolkit is available at: [itool.co.uk/Interactive/artdev/register.php](http://itool.co.uk/Interactive/artdev/register.php)

<sup>2</sup> Reyahn King, *Exhibitions are not enough: Publicly-funded galleries and artists' professional development*, a-n The Artists Information Company, April 2012, p. 1.

<sup>3</sup> See 'Arts council funding: get the full decisions list', *The Guardian*, 30 March 2011.

<sup>4</sup> Dany Louise, *Ladders for development: Impact of Arts Council England funding cuts on practice-led organisations*, a-n The Artists Information Company, 2011, p. 12.

<sup>5</sup> NPO status has been restored for the period 2015–18.

<sup>6</sup> Castlefield Gallery and Natalie Hughes, *Mapping Artists' CPD in Greater Manchester* (Manchester: Castlefield Gallery, 2012). This study was commissioned by Contemporary Visual Arts Manchester (CVAM) and compiled by an MA student at the University of Manchester's Centre for Arts Management and Cultural Policy.

- e) One-to-one critiques
- f) Mentoring
- g) Skills-based workshops
- h) Residencies

This study also found that differing amounts of staff time were being expended upon the provision of such opportunities, and cuts in provision were envisaged in light of the funding crisis.

On 14 and 15 October 2013, the Creative Talent Conference was hosted by Aldeburgh Music, in partnership with Arts Council England, and attended by over 70 representatives of cultural and educational organisations and charitable foundations. This meeting sought to address ways in which creative talent (as a professional pursuit) could be identified and nurtured.<sup>7</sup> Seeking to ‘enfranchise artists from every part of society’,<sup>8</sup> the entry barriers facing artists were considered and the onus placed upon ‘talent spotters’.

While the focus of the conference was on performing arts, a handful of visual arts protagonists attended, and common ground between different art forms was agreed. Significantly, acknowledgement was made that artists shared certain needs – including time and space, consistent longitudinal support and adequate income – to combat the competing pressures of freelance life and prescriptive and/or outcome-based ‘opportunities’. Recognition was also made of individual development speeds, the importance of international networks and the need to preserve the possibility for failure. Somewhat paradoxically, the conference then moved to consider ways in which success could be measured.

Also at the Aldeburgh conference, a need to map talent development was identified, and the charitable foundations present assumed responsibility for this task. Delegated to an external consultant, it was hoped that this exercise would give rise to a framework – centred on generalisable and comparable characteristics – which could be populated with ACE’s extensive data. However, preliminary analysis revealed that work being undertaken in this area could better be defined as ‘talent support’ than professional development. Acknowledging the difficulty of mapping the range and impact of development, this exercise was put on hold.

In the same year as the Creative Talent Conference, Castlefield’s initial mapping led to a second piece of research. Framed as a counterpoint to the London-centrism of the cultural field, this research sought to analyse ‘whether the provision of artist development opportunities in Greater Manchester is tailored towards what artists need/desire and to ask how the current provision relates to the long-term impact and “deferred” value of artist development and to notions of career success’.<sup>9</sup> Demarcated by Common Practice, London,<sup>10</sup> as an area requiring greater recognition, deferred value refers to the process through which artwork developed within small arts organisations accrues artistic, social, societal and fiscal value as it enters larger institutions or the art market.<sup>11</sup> The relevance of this concept to the discussion at hand will become clear in the concluding section of this report.

This second piece of Castlefield-initiated research found that, from an artist’s perspective, the most beneficial activities involved mentoring and networking with other artists or arts professionals. In the process of establishing the centrality of informal networks to continued development and long-term success, the research posited that artists’ needs changed over time and an average of ten years was required to build up the networks necessary to consolidate practice.

In September 2014, a-n published a report by Dany Louise which sampled the range of programmes being offered by 60 arts organisations across England, Scotland and Wales, with the aim of helping artists to

<sup>7</sup> See Creative Talent Conference schedule: [aldeburgh.co.uk/artist\\_development/ctc/schedule](http://aldeburgh.co.uk/artist_development/ctc/schedule) and discussions: [aldeburgh.co.uk/artist\\_development/ctc](http://aldeburgh.co.uk/artist_development/ctc)

<sup>8</sup> Notes from Talent Meeting 14/15 October 2013, kindly made available to the author.

<sup>9</sup> Alison Slater, Amanda Ravetz and Kwong Lee, *Analysing Artists’ Continual Professional Development (CPD) in Greater Manchester: towards and integrated approach for talent development* (Manchester: Castlefield Gallery Publications, 2013). This six-month study was conducted in association with the Manchester Institute for Research and Innovation in Art and Design (MIRIAD) at Manchester Metropolitan University (MMU).

<sup>10</sup> A group of small visual arts organisations comprised of Afterall, Chisenhale Gallery, Electra, Gasworks, LUX, Matt’s Gallery, Mute Publishing, The Showroom and Studio Voltaire.

<sup>11</sup> Sarah Thelwall, *Size Matters: Notes towards a Better Understanding of the Value, Operation and Potential of Small Visual Arts Organisations* (London: Common Practice, 2011).

<sup>12</sup>  
Dany Louise, *Practical guide: Associate programmes for artists*, a-n The Artists Information Company, 2014.

<sup>13</sup>  
This group involves Castlefield, Manchester Craft and Design Centre, Red Eye (photographic network) and PANDA (performing arts); in advocating joined-up working, Castlefield has also formed a relationship with Cornerhouse and Manchester Art Gallery.

<sup>14</sup>  
Visual Arts in Liverpool (VAiL) and North by NorthWest (NbyNW).

<sup>15</sup>  
CVAN NW Introduction and Members List, kindly made available to the author.

select opportunities appropriate to their career stage.<sup>12</sup> Artists' professional development was not precisely defined, but it was taken to include: advice, information and toolkits; events and seminars; bursaries; networking and publicity.

Work around professional development in the North West of England is continuing apace. Castlefield is jointly hosting a PhD with Manchester Metropolitan University, looking at the qualitative value of artists' professional development, which will see doctoral candidate Rebecca Hartley taking Castlefield as a case study. A group has also formed to discuss cross-disciplinary skills development from fundraising to promotion.<sup>13</sup> In addition to this, Contemporary Visual Arts Manchester (CVAM), which commissioned the Castlefield pilot study, has partnered with its sister organisations in the Contemporary Visual Art Network (CVAN) North West<sup>14</sup> to apply for ACE funding to 'support and develop North West artists, artist-led activities and workspace provisions to further establish the region as a vital and important place to make and present work'.<sup>15</sup> This is likely to lead to an exhibition in each sub-region, selected by an external curator. Consistent with the dual definition outlined in the introduction, the exhibition-making process is understood as a form of professional development, which will be accompanied by talks and networking events from April 2015 until the end of the year.

Having gained an overview of previous – and ongoing – work in the area of artists' professional development, it becomes possible to design a study that builds upon these precedents.

# RESEARCH METHOD

The pilot study conducted in Greater Manchester (mentioned in the previous section) deployed a broad-brush approach to capture the range of activity in a particular region and subject it to predominantly quantitative analysis. In light of the wider geographical area being covered by the present research, it was decided that a broad mapping of the field should be combined with a fine-grained interrogation of examples of 'best practice'. These combined activities took place over six months from June 2014.



## Mapping the Field

It was initially envisaged that the scoping phase would encompass around 30 organisations, with the aim of isolating the most representative examples of artists' professional development. The original list was supplemented through respondents recommending others to be consulted, leading to some 80 organisational representatives being contacted, initially by email, and asked about their:

- Activities undertaken to date and planned for the future
- Ethos/priorities
- Disciplinary focus
- Membership schemes
- Funding structures
- Programme leaders
- Participants (numbers and demographics)
- Publicity
- Evaluation

In several cases, initial enquiries were followed up by telephone, Skype or in person.

An overview of the activities being offered by those organisations responding to these enquiries is provided in a table at the end of this report. In the case of non-response, attempts have been made to fill gaps using information available online. As value for money emerged as a concern within previous research, an effort has been made to include the cost of taking part in the various activities surveyed, to facilitate easy comparison. If a more exhaustive overview is sought, it is recommended that the information given in the table be taken in conjunction with relevant research referenced in the Further Reading section.

Based on the initial mapping undertaken by Castlefield Gallery in 2012, it was anticipated that artists' professional development programmes would fall into the categories a) to h) listed in the previous section. It soon became clear that, while all of these activities were offered by the organisations consulted, it was rare to find one of these activities in isolation, and, as the research progressed, working definitions became more stratified.

Given the location of Chisenhale Gallery, England forms the main context for this research. Nevertheless, other UK and international comparators are included in the table at the end of this report. Another decision that was taken early in the research process was to concentrate on professional development for visual artists, rather than those working in other disciplines or roles. That said, a smattering of activity in other disciplines – particularly performance – and roles – such as that of the curator, both freelance and institutional – makes its way into the summary table. In parallel with this consideration of public sector organisations, representatives from commercial galleries were consulted about their approach to the professional development of the artists they represent.



## In-depth Analysis

It was anticipated that the second phase of research would entail the selection, and deeper scrutiny, of ten artists' development programmes. During monthly meetings, 16 programmes were selected which were thought to be representative of particular ways of working. The rationale for this selection is outlined in greater depth below, taking account of the type of activity on offer, the location (rural/urban/metropolitan) and the number of participants (from directed programmes to broad memberships). Where possible, programmes were chosen which had not been covered in previous studies of this kind. The selected programmes represent the span across which artists' professional development is offered, from art school to established practice:

- Masters Programmes at the Slade School of Fine Art
- Unit X at Manchester School of Art
- Royal Scottish Academy of Art and Architecture
- Artists' Access to Art Colleges
- Artquest
- Open School East
- Transmission Gallery
- Auto Italia South East
- LUX Associate Artists Programme
- Extra Special People at Eastside Projects
- Gasworks
- Delfina Foundation
- Wysing Arts Centre
- Grizedale Arts
- New Creative Markets at SPACE
- BELAY at The Art House

The wealth of opportunities on offer and the contextual specificity of the debate being developed meant that an initial ambition to look in depth at programmes beyond England became unrealistic, although two Scottish case studies are included. It is also necessary to differentiate between activities being offered in the English capital and those available elsewhere. Whereas London is saturated with arts provision – in terms of exhibiting and networking opportunities – regional towns and cities are less well supplied. Case studies have been chosen which reflect this dichotomy.

As already indicated, artistic education plays an important part in this discussion. The introduction of tuition fees for higher education has conspired to provoke serious questions about the value of a creative education, especially at a time when the activity engendered by such an

<sup>1</sup> Recent attempts have been made to compensate for the lack of knowledge around the individual and social value of culture by the Arts and Humanities Research Council – through the Cultural Value Project, which offered around 60 modest research development awards to academics conducting work in this area – by Arts Council England in two 2014 literature reviews – *The Value of Arts and Culture to People and Society* and *Understanding the Value and Impacts of Cultural Experience: A Literature Review* by John D. Carnwath and Alan S. Brown at Wolf Brown consultants and by the Warwick Commission, in *Enriching Britain: Culture, Creativity and Growth*, 2015.

<sup>2</sup> Tim Brennan, Dean of Student Experience, Art and Design, University of Sunderland, cited in Sarah Rowles, *The lay of the land: current approaches to professional practice in visual and applied arts BA courses*, a-n The Artists Information Company, 2013, p. 1.

<sup>3</sup> Megan Wakefield, *Informal Peer Learning between Contemporary Artists in Bristol and Selected UK Cities Outside London: How do contemporary artists learn from their peers outside of formal education and what motivates them to do so?* PhD Thesis, University of the West of England, February 2013, p. 83.

education tends to be devalued within a market economy.<sup>1</sup> In 2013, it was reported that higher education institutions in the arts were ‘anticipating how the ongoing changing social and economic climate might impact on their existing and future students as well as the employability prospects of their graduates’.<sup>2</sup> The report from which this quotation was taken, commissioned by a-n, attempted to assay the professional practice (as professional development tends to be called within education) being offered as part of BA courses in England, Scotland and Wales. At the same time, it addressed the challenge of graduate retention faced by art schools outside London. This research showed that a wide range of professional practice is offered by art schools and universities throughout Britain, some of it discrete, compulsory and assessed, some embedded within courses or voluntary and un-assessed. In consulting LUX about its Associate Artists Programme (discussed below) during the course of the present research, a surprisingly small number of (largely postgraduate) courses proved to be feeders for the programme, notably those at Chelsea, Duncan of Jordanstone, Glasgow School of Art (GSA), Goldsmiths, the Royal College of Art and the Slade. Within this, the eloquence of Slade graduates emerged as significant. In conversation with those adopting a national view, Unit X – an interdisciplinary undergraduate development programme at Manchester School of Art – was mentioned as exemplary. As neither of these examples was considered in the a-n review, it seemed appropriate to take them as case studies.

The experience of being thrust into the world after graduating from art school has been described as one of ‘disorientation, alienation and confusion [...] akin to culture shock’.<sup>3</sup> Newly qualified artists generally find themselves bereft of two major resources that typified their educational life – materials and facilities, and informative and discursive frameworks. Several notable organisations seek to compensate for these losses in innovative ways. In terms of materials, the Royal Scottish Academy of Art and Architecture (RSA) has recently reinvented itself to better respond to the needs of nascent artists, providing a graduate showcase from which the recipients of further (often materials-based) opportunities can be selected. In terms of other resources, Artists’ Access to Art Colleges (AA2A) brokers access to the facilities housed within art schools throughout England. With regard to information, Artquest (centred on the University of the Arts London) offers a comprehensive database of legal and technical advice to artists. As such, these three diverse organisations have been selected as case studies.

When it comes to discourse, several organisations seek to maintain an educational environment outside of formal structures. This is evident in examples from The School of the Damned to Q-Art (both of which are included in the overview table). It can also be discerned in Fairfield International, which has not yet begun its operations, meaning that only a hint of its flavour can be given here, through the words reproduced on pages 38 to 43. Also in the planning stages, The Syllabus – a peripatetic art school to be run by Eastside Projects, New Contemporaries, s1 Artspace, Spike Island, Studio Voltaire and Wysing Arts Centre – will provide an alternative pedagogical route. An anticipated ten recent graduates from around the country will be offered a year-long programme of structured learning and professional development opportunities and resources for around £500 per head plus travel expenses. Each participating organisation will build an activity and invite mentors, beginning with a week-long residency at Wysing and followed by rotating visits to the other organisations in the group. In considering extant pedagogical activity taking place beyond art school, Open School East was taken as representative.

The discursive, practice-based focus of art school segues into various artist-led activities, the archetype for which remains Transmission Gallery in Glasgow. Despite growing constraints on time and space, artist-led activity

persists in the English capital. A prominent example of this is Auto Italia South East, which is considered in detail alongside Transmission.

Various factors differentiate associates programmes from the other activities offered by arts organisations. In the first place, a time commitment is required on the part of participants (often mirrored by a space commitment on the part of organisations). Once this dual commitment has been made, associates tend to occupy an embedded position within organisations. The emphasis is on discourse – between artists and their peers and between associates and the host organisation – which often helps to shape the programme, and perhaps also the modus operandi, of the organisation. Beyond this, associates programmes tend to cater either to a small, highly selective group or (especially in towns and cities outside London) to a broad, self-selecting group. Dany Louise frames this size differential as part of an evolution in which intimate, ‘tailored programmes that worked to genuinely nurture the individual artist and move their career to the next level, with personalised support and often proactive help with introductions, applications, commissions and productions’ have been usurped by programmes that veer away from the ‘gold standard’, ‘traditional’ model and towards artists’ professional development, thereby potentially having ‘less transformative impact on the practice and careers of individual artists’.<sup>4</sup> The validity of this impression, and the definitions associated with it, will be assessed as part of this study. In this endeavour, two programmes have been selected as representative of these hypothetical extremes – the LUX Associate Artists Programme in London and Extra Special People at Eastside Projects in Birmingham.

The discursive ethos evinced by many of the types of activity outlined above continues into residencies – urban and rural alike. In an attempt to grasp the various parameters shaping residencies, two metropolitan programmes (Gasworks and Delfina Foundation) are considered alongside two of their rural English counterparts (Wysing Arts Centre and Grizedale Arts).

ACE understands that ‘artistic development’ refers to the personal, rather than business or administrative, development of individual artists. However, when asked about what professional development meant to them, one artist invoked ‘practical skills to navigate the business side of making a living as an artist’. Thus, the final section of case studies looks at the relatively new practice of business incubation in the arts, of which New Creative Markets (at SPACE in London) and BELAY (at The Art House in Wakefield) form examples.

Representatives from each of the selected programmes were interviewed in depth about their activities – generally in person, occasionally by Skype or telephone. Notes were taken by hand (rather than interviews being recorded), and professional sensitivities were respected, especially where programmes were undergoing development. Organisations were also asked to broker access to artists who had participated in their programmes, who were consulted where possible. Added to this, a focus group was held at Chisenhale Gallery on 19 November 2014, at which artists were asked about their previous experiences of development programmes and any needs that were presently being left unmet. In the interest of free and frank exchange, anonymity was offered where it seemed appropriate to do so.

The results of this phase of qualitative research are presented in the following section and should be taken together with the quantitative data presented in the overview table at the end of this report.

<sup>4</sup> Louise, *Practical guide: Associate programmes for artists*, op cit.

**ARTISTS'  
PROFESSIONAL  
DEVELOPMENT  
PROGRAMMES:  
CASE STUDIES**

# WITHIN HIGHER EDUCATION



## Masters Programmes at the Slade School of Fine Art, University College London, London

Running alongside a thriving undergraduate programme and a growing number of practice-led PhDs, the two-year Masters programmes at the Slade School of Fine Art – MA and MFA in Fine Art – continue to attract large numbers of high-calibre applicants.<sup>1</sup> At any one time, just over 100 students are assigned to studios dedicated to painting, sculpture and fine art media. The numbers are small enough that studio heads can meet all their students, individually and collectively, and retain an overview of their developmental needs.

Receiving inductions into the facilities on offer, students are expected to be self-directed, accessing the Slade's specialist workshops and facilities as necessary. The emphasis is on dialogue between staff and students and peer learning (which may seem unjustifiably hands-off to students expecting a return on their investment). The course begins with a group exhibition and quick-fire introductory session, during which artists have three minutes to present their work before receiving comments and observations from their year group. Thereafter, each student is allocated to a tutorial group of between eight and ten people, across years and subjects. Seminars are organised throughout the term, and students are expected to present their work twice per academic year, which encourages a self-reflexive approach. In addition to artists visiting each subject area and weekly staff talks, visiting artists address the whole school through a weekly contemporary art lecture series.

According to staff, an open, ethical, fraternal atmosphere is encouraged in the studios, engendering a constructive, non-judgemental structure in which to experiment. A generosity of sources is noted among students who bring diverse frames of reference to bear upon enriched discussions. Research weeks – open to all three subject areas and often structured around loose themes, such as body, noise, colour – take place at the Slade Research Centre in Woburn Square. At the start of the second year, an interim show is organised; at the end of the same year, an external specialist undertakes a critique of the students' final show.

Masters students are characterised by course leaders as ambitious and acutely aware of post-graduation survival strategies. Many Slade postgraduates begin to develop their profiles while still studying, and several have been offered opportunities to exhibit. There are also exhibition and commission opportunities within UCL and other affiliated organisations such as The Museum of London.

<sup>1</sup> The MA is a 24-month studio-based programme, which has a taught History and Theory of Art component; the MFA is an 18-month studio-based programme with a two part, written and oral, Critical Studies component.



## Unit X at Manchester School of Art, Manchester Metropolitan University, Manchester

Around a decade ago, Manchester School of Art began to examine its function, asking why prospective undergraduates would opt to study arts and design subjects and what differentiated Manchester's approach from that of other art schools. Staff found interest to lie at the interplay between the many courses on offer,<sup>1</sup> and they began to explore the potential that existed to enhance interdisciplinary working. When a new building was commissioned from Feilden Clegg Bradley Studios (completed in April 2013), this provided an opportunity to overcome pre-existing disciplinary silos.<sup>2</sup>

Unit X was established as a ten-week credit-bearing course offered to all media, art and design undergraduates in every year, becoming less mandatory and more lateral down the years. With a focus on independence and professionalism, activities are designed to stimulate 'collaboration, dealing with uncertainty, persuasion, risk-taking and imagination'.<sup>3</sup> Rather than focusing on technical excellence, Unit X draws out 'soft transferable skills' and helps students to understand what they would like to do after graduation.

The unit offers a chance to join various 'colleges' of professional practice, with sessions taught by internal tutors and external professionals (including guest lectures from artists such as Jeremy Deller and Marvin Gaye Chetwynd). In 2014, four colleges were offered,<sup>4</sup> each of which provided a chance to undertake collaboration within the group and between the group and the city, spawning a wide selection of exhibitions and interactions. Assessment is based on an individual digital submission, with risk and failure being built into learning outcomes along with an understanding of the broader context of practice and an ability to deal with ambiguous circumstances. In the process, staff have been transformed 'from imparters of knowledge to facilitators of learning'.

<sup>1</sup> art.mmu.ac.uk/courses

<sup>2</sup> See the short film, *Old School, New School, Art School*, at: [fcbstudios.com/work/view/manchester-school-of-art](http://fcbstudios.com/work/view/manchester-school-of-art)

<sup>3</sup> Introducing Unit X Second Year, internal document kindly made available to the author.

<sup>4</sup> The four colleges were:

- The Educator, which looked at different ways in which education might interact with the artistic role, from artist-in-residence to teacher, before asking students to work in groups to deliver a suitable activity with an external partner.
- The Client, which focused on the production of client-led briefs, introducing a range of consultancy-based models appropriate to a career in design.
- Blue Sky Thinking – an ideas incubator – which involved working in small teams to produce imaginative concepts, focusing on original thought and challenging conventions, unencumbered by consideration of an end product.
- The Marketplace, which involved making a body of work targeted at a particular market from a craft fair to a film festival.

Choosing Your College, Unit X 2014, internal document kindly made available to the author.

# BEYOND HIGHER EDUCATION: MATERIALS AND FACILITIES



## Royal Scottish Academy of Art and Architecture (RSA), Edinburgh

The RSA is an independent organisation premised on the election of high-profile artists and architects to its ranks. In this regard, it is similar to the Royal Academy, the Royal Ulster Academy, the Royal Cambrian Academy and the Royal Hibernian Academy. However, the Edinburgh-based Academy has spent the past 12 years revising its remit and augmenting its programme of exhibitions and awards. Benefiting from a range of funds and bequests, the RSA disburses awards in excess of £100,000 annually to artists living and/or working in Scotland, under the tagline ‘Supporting artists at all stages in their careers’.

Beyond the educational environment, the RSA brokers access to materials and facilities. In the first place, it hosts an annual New Contemporaries exhibition – with no relation to its English namesake – which selects graduates from each of Scotland’s art schools (in Aberdeen, Dundee, Edinburgh and Glasgow) and presents them one year on from their degree show. From this exhibition, in 2014, the inaugural recipient of the Fleming-Wyfold award was selected (which includes a bursary of £10,000, £4,000 towards production costs and mentoring by an arts professional), and a fifth of works were toured to the Fleming Collection in London (the largest collection of Scottish art outside Scotland). The graduate showcase in the Academy’s sumptuous galleries also provides a forum for the selection of various in-kind prizes (usually time and resources) from studios and workshops.

Alongside various international residency scholarships and medium-specific awards, artists have an opportunity to apply to the biannual RSA Residencies for Scotland scheme for funds of up to £5,000 to undertake self-designed residencies of flexible lengths at one of 29 venues on the mainland and islands, many of which have specialist facilities.<sup>1</sup> To take just one of the partner venues as an example, Glasgow Sculpture Studios (GSS) provides subsidised studio space and industrial-standard production facilities, acknowledging that changing technologies necessitate ‘a “rolling upgrade service” to the core skills that have been gained in college’. Artists are offered courses in new techniques, and have the option of joining the GSS technicians’ roster, providing access to paid work thereafter.

<sup>1</sup> The list of participating venues (which is subject to change with each iteration of the programme) provides a good overview of the main residency centres in Scotland – [royal.scottishacademy.org/pages/scholarships\\_detail.asp?id=36](http://royal.scottishacademy.org/pages/scholarships_detail.asp?id=36) – aside from Cove Park which is covered separately in the table at the end of this report.



## Artists' Access to Art Colleges (AA2A), England

In England, the lack of equipment and materials after graduation is compensated for, in large part, by Artists' Access to Art Colleges (AA2A). Set up two decades ago, AA2A currently provides free access to 21 fine art and design departments within universities and colleges. Artists and designer makers can apply to more than one scheme and, on average, travel around 20 miles to their placement (further if they need specialist equipment). Participants gain access to workshops, libraries and lectures plus a grant towards travel or childcare for those on a low income. In excess of 1,600 placements have been hosted to date; around a quarter of participants have been over 50, 10–15 percent have been disabled. Close links between host organisations and arts venues have led to many exhibiting opportunities for participants.

Institutions joining the scheme pay either £1,000 or £1,400 to host four placements and receive an employability support package. This includes a digital pack, entitled *Making it Out There*, which is geared towards employability. Those on the higher package also receive a lecture on self-employment for their students. As a minimum, host institutions must provide at least 100 hours of access and, although not required to offer technical support or studios, most institutions offer much more than the minimum required by AA2A and participants are well supported in their work.

Detailed quantitative and qualitative evaluation of the multifarious placements on offer has been undertaken by AA2A. Feedback from participating artists demonstrates that the strength of the host organisation's commitment to the scheme is pivotal. AA2A has been acknowledged by ACE as a unique national scheme, the role of which is not replicated by any other programme,<sup>2</sup> but it is not yet part of the national portfolio.

<sup>2</sup>

This acknowledgement is made in ACE's assessment of AA2A's Grants for the Arts application, kindly made available to the author.

# BEYOND HIGHER EDUCATION: INFORMATION AND DISCOURSE



## Artquest, London

Launched in 2001 as a partnership between the arts council and the London Institute (now University of the Arts London, UAL), Artquest is funded as an NPO, with additional support from UAL and a remit to focus on artists' professional development. Housed within Student Enterprise and Employability at UAL, Artquest works to ease the transition from student to professional life as an artist. So, *Primer*, a downloadable publication, is distributed to all second year undergraduates. After graduation, Artquest aims to develop and sustain artists' careers by helping them to 'make work, sell work, find work and network'.<sup>1</sup>

Beyond the educational environment, Artquest primarily delivers its services through its website, with all of the practical aspects of practising as an artist represented – from sourcing discounted resources to obtaining legal advice. Access to the online resource of some 2,000 pages is free to everyone, with no registration required; the only exception to this is Artelier, which requires (free) membership to access international studio and networking opportunities.

Artists using the service – generally around 220,000 per year – span the full range of practices and operate across career stages. The web portal is complemented by offline projects, such as publications, residencies and talks. The latter are often run in partnership with other organisations and cost in the region of £4 to attend, being recorded and uploaded to the website soon afterwards. In the autumn of 2014, Artquest's three part-time staff, all of whom are artists, spent a day per month in studio spaces in London, hosting drop-in surgeries and canvassing feedback under the banner of 'Outpost'.

Confronted with resistance to notions of professional development, Artquest applies a holistic approach to unpicking definitions of 'success' in various ways. A similarly critical approach is applied to the question of making a living in the arts. With this in mind, Sophie Hope and Joanna Figiel were commissioned to look at the prevalent practice of unpaid arts-based internships,<sup>2</sup> and Paul Harper was invited to explore visual artists' relationship to money.<sup>3</sup>

a-n provides a regional equivalent to Artquest on a subscription basis, commissioning research and advocacy documents that are cited throughout this report.

<sup>1</sup> [artquest.org.uk/articles/view/about](http://artquest.org.uk/articles/view/about)

<sup>2</sup> Sophie Hope and Joanna Figiel, *Intern culture: A literature review of internship reports, guidelines and toolkits from 2009–2011* (London: Artquest, May 2012).

<sup>3</sup> Paul Harper, *The Value of Money: Professional visual artists' decisions around income* (London: Artquest, May 2014).



## Open School East, London

Founded by Anna Colin, Sarah McCrory, Laurence Taylor and Sam Thorne, Open School East (OSE) combines a 'free study programme for emerging artists' with a programme of public events and activities which facilitate interactions between artists, local residents and audiences from further afield.<sup>4</sup> Moving into a former library and community centre within De Beauvoir Town in Hackney in the summer of 2013,<sup>5</sup> OSE began offering free education to 12 associates in the autumn of the same year.<sup>6</sup> As OSE does not operate an accredited programme, there is no expectation that participants will have undertaken formal arts education (although the majority have an undergraduate degree). Associates tend to be artists or curators at a particular stage in their development, some of whom are undertaking socially engaged work in different media.

In the first year of the school's operation, associates attended on Thursdays and Fridays, with a weekly meeting being used to discuss any issues arising and plan future sessions. Participants combine conventional and experimental formats to devise a significant proportion of the programme, shaping it from within rather than from the top down. For 2015, 14 people were selected to become part of this self-defined 'open, hospitable and critical atmosphere'. Alongside at least 15 visiting artists and cultural practitioners, seven mentors were invited to deliver sessions and make themselves available to associates throughout the course.

Originally commissioned by the Barbican and Create, the latter of which 'exists to explore the ways artists can contribute to the lives of people in cities',<sup>7</sup> OSE was turned down for Paul Hamlyn Foundation funding and did not attempt to apply for NPO status at the last round. However, the organisation successfully applied for Grants for the Arts funding and has received contributions from individuals, foundations and a handful of commercial galleries, complemented by a fundraising auction held in November 2014. In return for their free access to education, a shared studio and other spaces in the building, a programming budget and OSE networks, associates are contracted to contribute to the running of public activities within and outside of the building.

Intended not only as a study programme but also as a socio-cultural endeavour, all activities beyond mentoring – including talks, workshops, photography courses, ceramics classes,<sup>8</sup> radio broadcasting activities and performances – invite the participation of audience members and/or hosts. Involvement in the programme simultaneously develops practice and organisational/communication skills, with an emphasis upon the exchange of knowledge and skills, the sharing of links between inside and outside and the breaking down of entry barriers to artistic activity.

4 Open School East website: [openschooleast.org](http://openschooleast.org)

5 During the planning stages, different pedagogical models (including the Lux Associate Artists Programme and the Art and Social Practice MFA at Portland University, among others) were explored. Among the precedents mentioned are Ashkal Alwan, Grizedale Arts and The Showroom; the team retrospectively discovered the Art in Social Context programme at Dartington.

6 It is interesting to note the language of 'associates' being used here; while associates programmes are covered in a later section, it felt more appropriate to consider OSE within this educational section.

7 [createlondon.org](http://createlondon.org)

8 In parallel with the school programme, OSE hosts Troy Town Art Pottery. Set up by Aaron Angell, every month the studio hosts four artists-in-residence who wish to use ceramics as a sculptural medium within their work. This is predicated on an exchange of skills between people within the studio and between the inside and outside of the organisation.

# ARTIST-LED ACTIVITY



## Transmission Gallery, Glasgow

Founded by artists in 1983, in response to the lack of exhibiting opportunities for graduates of Glasgow School of Art, Transmission Gallery is run by a rolling committee, generally made up of six recent graduates from Scottish art schools (predominantly GSA and Duncan of Jordanstone).<sup>1</sup> Conceived as a membership organisation, members receive access to information, the chance to participate in an annual members' exhibition and the option of including documentation on the organisational website and in a slide archive housed in the basement of the gallery.<sup>2</sup> The membership is representative of the artistic community in Glasgow at any given moment, and members frequently benefit from exhibitions and international exchanges organised by the committee.

The committee organises exhibitions for and by its peer group, with work being commissioned on the basis of its relevance to the membership.<sup>3</sup> Related to the exhibition programme, artists' talks and performances are scheduled, and there is a large social element to discursive activities. Members feel themselves to be part of the community around Transmission, and they tend to engage in events and be well represented at Annual General Meetings.

Membership of the committee – which lasts for two years and entails responsibility for programme content and budgets – is understood as an 'intense period of vocational study' for the artists involved. In this way, exhibition-making is regarded as a form of professional development not only for exhibiting artists (as is common to the small-scale arts sector) but also for those artists inviting and collaborating with exhibitors.

Transmission is primarily funded by the national body, Creative Scotland – a merger of the Scottish Arts Council and Scottish Screen – and Glasgow Life, the company set up to manage cultural provision at arm's length from the local authority.<sup>4</sup> Additional revenue is generated through membership fees and donations. Applications to Creative Scotland are tailored to categories including professional development. However, a representative of the current committee describes the horror of professionalisation that persists within a membership keen to retain the gallery's original DIY ethos. Recent workshops around the gallery's constitution have enabled former committee members and the wider constituency to air their grievances on this topic.

<sup>1</sup> For a list of committee members, see: [transmissiongallery.org/about](http://transmissiongallery.org/about)

<sup>2</sup> For a list of ordinary members, see: [transmissiongallery.org/members](http://transmissiongallery.org/members)

<sup>3</sup> Two exhibitions per year have a production budget of £1,000; the remainder offer only artists' fees.

<sup>4</sup> See Rebecca Gordon-Nesbitt, 'The New Bohemia', *Variant*, Vol. 2, 32, summer 2008, pp. 5–8.



## Auto Italia South East, London

Founded in 2007 by Kate Cooper and Rachel Pimm, two recent graduates from Central Saint Martins, and Amanda Dennis from Kingston University, Auto Italia South East was established as a collaborative environment. The organisation began to attract other artists, generally still undergoing education. The programme is envisaged as an active and continually evolving research project. There is no time limit on collaboration, and any rotation happens organically. Internships are not offered, because there is no budget to pay for people's time, but project-based experience is available. Artists' professional development is ingrained into the work of Auto Italia, through exhibitions, online residencies and peer mentoring. The focus is on developing a peer network, which has grown in many different directions (increasingly internationally) and enables collaborative productions on a larger scale than individual practice. Also hosted (but not programmed) by Auto Italia is Art/Work Association (A/WA), an 'association of artists and creative workers' generating a 'programme of talks, screenings, seminars, reading groups, workshops and critical feedback sessions, conceived as a forum for peer exchange'. Akin to some of the work discussed in the next section, 'A/WA offers a support network for associates and enables self-organised learning, professional development and critical dialogue'.<sup>5</sup>

In encouraging collaborative working and giving artists the agency to control their means of production, the organisation assumes a socio-political mandate. For 2012–15, Auto Italia became an NPO, which was recently extended for another three years. This has changed the dynamic of the organisation. On the one hand, it has expanded and formalised the organisation while imposing a commitment to programme a certain number of projects a year and reach an increased audience. On the other hand, regular funding has enabled the organisation to extend its international ambitions.

<sup>5</sup>  
artworkassociation.tumblr.com

# ASSOCIATES PROGRAMMES



## LUX Associate Artists Programme (AAP), London

Conceived as an artist-centric organisation, LUX found itself unable to support as many artists as it might like to and began offering one-to-one sessions with senior staff for artists working in lens-based media. Through these sessions, it was realised that recurring questions might be dealt with in a more structured and holistic way. In 2007, a successful application was made to the Leverhulme Trust for £97,500 over 36 months towards a new programme. Run between 2007 and 2013 by artist/writer/curator, Ian White, the Associate Artists Programme (AAP) quickly gained a reputation for excellence.<sup>1</sup> Currently dormant, it is hoped that the programme will be re-launched in 2015 with minor changes; as such, the detail given here relates to its former incarnation.

<sup>1</sup>  
[lux.org.uk/education/aap](http://lux.org.uk/education/aap)

In terms of precedents, AAP was informed by the Whitney Independent Study Programme in New York and the holistic approach evinced by Jan van Eyck Akademie in Maastricht, with the latter conceiving learning as a form of production. AAP began with an idea of proximity between artists and the institution over time. Every year, 16 artists were shortlisted to attend group interviews from which eight artists were selected to take part in this free-of-charge post-academic programme.<sup>2</sup> The selection of associates was made on the basis of artists' descriptions of their practice and their hopes for the programme, combined with a sense of self-awareness and willingness to engage.

<sup>2</sup>  
To see the artists who have undertaken the programme, visit:  
[lux.org.uk/education/aap/aap-artists](http://lux.org.uk/education/aap/aap-artists)

Associates committed to attending a one-day session every month. The terms of operation were made explicit, including the expectation that each year would culminate in a collaborative project (which variously yielded a book, exhibition and performance). More generally, the programme sought to foster critical thinking in a professional, as opposed to academic, context. In addition to this, AAP has created many opportunities for associates, in terms of increased profile and enhanced networks. In turn, questions posed during working sessions challenged and changed the organisation.



## Extra Special People at Eastside Projects, Birmingham

Building on artist-led initiatives in Birmingham and ACE scoping bids intended to support artists' development in the West Midlands, Eastside Projects was set up by Simon and Tom Bloor, Ruth Claxton, Celine Condorelli, James Langdon and Gavin Wade in 2008 as part of a new cultural quarter in Birmingham. Although plans for Extra Special People (ESP) were not written into the original proposal for Eastside Projects, the organisation was conceived as a hub around which a community of artists could congregate, and public conversations about an associates'

programme began before the space opened. This led to the foundation of ESP on the basis of membership, which implied direct involvement in the organisation. Claxton (who, with Elinor Morgan, currently oversees the programme) had undertaken a residency at Spike Island, Bristol, where an associates programme had been launched by then-director, Lucy Byatt, and early connections between the two organisations were established. After a few years of operation, a successful Grants for the Arts application enabled the ESP programme to become properly formed, growing into a structured peer-support network that was fully embedded within the organisation. Despite the exclusive connotations of the programme's name, anyone can become a member, conferring access to near-weekly talks, salons and skills-based workshops – some formal, some more impromptu. ESP is defined by the people of which it is comprised, and core members tend to remain. The expectation is that members will increasingly initiate their own activities and suggest programme content. Additional opportunities – some low-key and local; others, such as the Jerwood Encounters 3-Phase project and residencies at the New Art Gallery Walsall, higher profile – are available upon application, helping to move the most active members 'towards the national context'.

The ESP programme is closely connected to Eastside Projects' annual gallery assistant posts and volunteering programme, with both aspects of organisational activity conceived of as talent development. Added to this, a representative of ESP sits on the organisation's Council of Management. Identification of need within ESP informs development of the organisation, with recent examples including the aforementioned involvement in The Syllabus, the development of commercial activity and the Birmingham Production Space proposal (which Claxton and others have developed in response to the dearth of affordable space to make artwork in Birmingham and the lack of large-scale, open access interdisciplinary workshops in England).

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The approach evinced by Eastside Projects is common to several other organisations, including Castlefield, Spike Island and S1 Artspace. All are based in significant cities outside London (Birmingham, Manchester, Bristol and Sheffield respectively), and share the aim of building up both the organisation and the surrounding area. All offer superficially similar activities, including talks, workshops, trips, one-to-one mentoring and networking opportunities. All are associated with universities or art schools and share the aim of retaining local graduates. All seek to create conditions in which conversations can take place without recourse to parochialism, with an emphasis on discourse bubbling up rather than being imposed from above. All encourage self-generated activity. All operate alongside a gallery programme that is regarded as developmental, offering substantial commissions at a significant moment. All confer a sense of belonging.

Returning to Dany Louise's contention that such inclusive activities represent a diminution in the value of associates programmes (mentioned in the Research Method section), it seems clear that no evolution from small to large can be posited. Whereas the focus of the LUX programme is on the concerns surrounding practice, rather than practice itself, and links between associates and the organisation arise through the sharing of an ethos, Castlefield points to an optimal convergence of skills, knowledge, theory and practice within wider peer-led programmes. And, although it may seem that inclusive organisations gain financially from this association while shifting the organisational onus onto associates, this would seem to be offset by many benefits for the artists involved. Added to this, the impetus of towns and cities outside London to retain a critical mass of artists must also be borne in mind, and the process of peer review implied in associates programmes seems to provide an assurance of quality when artists cluster outside the capital.

# RESIDENCIES



## Gasworks, London

Located in South London, Gasworks supports artists by providing opportunities for first-time exhibitions, in parallel with an international residency programme. A minimum of 16 artists per year (in four dedicated studios) are each selected to spend three months in London, with accommodation provided in a nearby four-bedroom house. Selection is made on the basis of an open-ended proposal, with no expectation of finished artwork, which tends to favour periods of artistic research; the emphasis is firmly upon risk-taking and experimentation. The speculative nature of the residencies offers a space that is relatively shielded from commercial pressures.

Despite their fluidity, residencies are punctuated with certain markers – typically talks and tours – which replicate the peer debate of art school. These events provide insight into the art world in London and enable resident artists to make informed decisions about their mode of participation. At the same time, seven studios are made available to London-based artists at slightly subsidised rates, contributing to the community around the international residencies. In September 2014, Gasworks purchased the building it has occupied for two decades, leading to a process of redevelopment and rethinking that is likely to result in a closer synergy between the exhibition and residency programmes.

In addition to its activity in London, Gasworks offers five International Fellowships per year for UK-based artists to undertake residencies of around two months with partner organisations in the Triangle Network,<sup>1</sup> which has been overseen by Gasworks director, Alessio Antonioli, for the past decade. Founded in 1982, the network exists to promote dialogue, peer-to-peer working and professional development between artists around the world. Longer-term dialogues between network partners are often complemented by two-week workshops or artists' residencies, with an emphasis on local organisation rather than the export of a particular model from one place to another. When thinking about its exhibition programme, Gasworks identifies synergies with fellow members of Common Practice, London; when considering its London-based international residencies, Gasworks points to Delfina.

<sup>1</sup> For a list of partners and an idea of their geographical spread, see: [trianglenetwork.org/partners](http://trianglenetwork.org/partners)



## Delfina Foundation, London

From the late 1980s to 2006, Delfina Studios Trust – named after its patron, Delfina Entrecanales CBE – played a pivotal role in the London art scene, providing 34 studios to local and international artists. Since its inauguration in 2007, Delfina Foundation has hosted international residencies to artists, curators and writers from a base in Victoria. For the first seven years, the foundation offered residencies of up to three months, with a special

focus on creative practitioners from the Middle East and North Africa. For emerging artists, residencies were conceived of as an alternative education model, using London as a studio and providing access to additional training; for mid-career artists, residencies were envisaged as a platform for exposure; for established artists, they provided career-defining opportunities, often in partnership with other organisations, such as the Victoria and Albert Museum, Tate and the Serpentine Gallery. In response to an identified need for artists to engage with alternative networks, UK artists would be sent abroad to partner organisations in Cairo, Beirut or Dubai, to participate in international residencies, with the outcome often being presented in the London project space.

Since the completion of a major expansion in January 2014, a thematic approach to programming has been in place, with the foundation receiving artists, curators and writers from all over the world. Three-month thematic residencies were introduced, bringing people with similar research interests together to share ideas for a time before dissipating. The foundation can host up to eight international residents concurrently. 'Family lunches' of up to 30 people, including residents, arts professionals and members of the press, are held every other Wednesday, acting as networking opportunities for residents in addition to the introductions that the foundation facilitates on an individual basis. At the same time, between two and six UK-based associate artists participate in the programme, regularly visiting the foundation to exchange ideas with resident artists, host internal presentations and contribute to the public programme, which includes exhibitions, talks, screenings, workshops and performances. Initially attracting artists and arts professionals, the broadening of disciplines and themes has meant that audiences for public events have become more diverse.



### Wysing Arts Centre, Cambridgeshire

Initially developed with funding from Paul Hamlyn Foundation, residencies have been central to the programme at Wysing Arts Centre since 2005, developing in parallel with the renovation of studio buildings and accommodation. Located an hour and a half from London on the edge of Cambridge, a Live/Work studio provides a combined home and studio space which well-established artists, curators, writers and musicians can pay to use for up to a year, alongside a number of studios located within ten buildings across the site.

Having experimented with different models and time periods, the main residency programme currently involves four or five early- to mid-career artists coming together for a period of eight weeks to address a broad theme (for 2014, this was *The Future*). During the summer of 2014, a ten-week residency and events programme called *Futurecamp* saw academics and activists being invited to think about the place of art within broader society. Two artists provided a constant, with others injecting content along the way.

Since 2009, the residency programme has been combined with four- or five-day retreats, often with an integral Masterclass. The retreat for May 2015 is being coordinated with students from the Royal College of Art's MA in Curating Contemporary Art. Funded with £42,000 in 2013, the Leverhulme Arts Scholars Summer School offers a six-week programme of workshops, mentoring sessions, talks and field trips for young artists aged 18–25 years. A large shared studio is provided, and successful applicants have the opportunity to apply for bursaries to cover travel and accommodation costs.

There is also a chance to make a public presentation in the gallery at the end of the programme.

In relation to the residency programme, the Banff Centre in Canada (with its thriving residency programme)<sup>2</sup> is cited as an important precedent, and a close relationship with Grizedale Arts is invoked.

<sup>2</sup>  
banffcentre.ca/va/programs



## Grizedale Arts, Cumbria

Since the 1970s, Grizedale Forest in Cumbria has been synonymous with the arts. After a change of directorship in 1999, Grizedale Arts revisited its origins and the Artists' Placement Group precedent of the 'artist in the workplace', and the organisation was reconceived as a 'research and development agency for contemporary artists'.<sup>3</sup> Initially, the residency programme ran on fairly traditional grounds, whereby an artist would arrive, undertake a project of their own design and leave. Within this, the public programme was envisaged as a series of presentations of work-in-progress by resident artists which also involved local performers and artisans.

<sup>3</sup>  
Grizedale Arts website:  
grizedalearts.org

Around five years into the new programme, a period of reflection was undertaken on the ways in which art schools programmed artists to respond in particular ways and the extent to which research-based residencies tended to favour less well-established artists without families. A decision was taken to make residencies open-ended, facilitating more complex engagements over time. Artists were encouraged to work collectively and consider the value of their work in the specific local context. The public programme aimed to demonstrate alternative approaches to being an artist and the ways in which this might integrate with the local culture, with the visitor centre serving as a nexus between visitor and visited.

Increasingly, Grizedale Arts encouraged interactions with the local community and landscape until it was realised that this way of working tended to extract resources from the community to turn them into art, with little reciprocation or recompense for those involved beyond the art world. In 2007, the organisation decoupled from the Forestry Commission, and artists began being asked to make work that was of use to, and valued by, the local community. Central to this approach was that the organisation began to respond to community invitations. The work of resident artists continues to augment existing activity in the village of Coniston, from invigorating the harvest festival to building a new cricket pavilion. This 'useful' work is then translated back into the art world, primarily through selected groups of artists from the residency programme being invited to participate in large-scale projects around the world.

# BUSINESS INCUBATORS



## New Creative Markets, SPACE, London

In October 2012, at the head of a consortium of ‘experienced professional development organisations’, including Cockpit Arts, Four Corners and Photofusion, SPACE launched an artists’ development programme called New Creative Markets (NCM). This involved a successful bid for two (extended to three) years of funding to the European Regional Development Fund (ERDF), which helps enterprises to reach new markets. NCM offered artists and designers in London ‘access to markets currently closed to them by lack of market knowledge and lack of the means to penetrate those markets’.<sup>1</sup> The following outline relates to the manifestation of NCM at SPACE, where visual artists made up around 65 percent of participants (as compared to 25 percent within the programme as a whole).

In response to biannual advertisements on websites and social media, potential participants initially completed an online application form. The main explicit stipulations were residence in one of London’s 27 boroughs and at least one year’s self-employment. Those selected from the online applicants undertook a telephone interview, through which their suitability to the programme was further assessed. Professional practice and commitment to the programme were taken into account, the latter of which implied an ambition to increase turnover in the subsequent two years.

During an enrolment process spanning between one and two hours – which included a financial review and confidence survey – a ‘detailed needs assessment allowed participants to discuss the direction of their practice and the ways in which the programme could help them both set and reach their goals’ for the next two years. In response to this information, the delivery manager at SPACE tailored a programme of support that would be followed over subsequent months. This included one-to-one sessions with one primary and one or more secondary mentors, accompanied by a broader programme of networking events, talks and workshops – on themes ranging from crowdfunding and online marketing to business planning and pricing artwork – led by specialists who could be approached for one-to-one sessions. After a minimum of 12 hours of intensive support over a six-month period, including at least four hour-long one-to-one sessions with industry professionals and access to the internal NCM team, participants were eligible for refresher one-to-one sessions and the majority continued to attend group activities.

Participants to the programme were well aware that the purpose of NCM was to increase their sales and profits. In the case of visual artists, markets were taken to include schools, local authorities, commercial galleries and collectors. Nonetheless, SPACE recognised in interview that the language of the creative industries, in which the programme was framed, might be alienating and that not all artists had the potential to expand and recruit staff.

<sup>1</sup> New Creative Markets, Interim Report: Needs and Profiles of Participants and Impact of the Programme, August 2014, kindly made available to the author.

By the summer of 2014, around 400 participants had registered to take part in NCM as a whole. They were generally in their mid-30s to mid-40s, exceeding diversity targets submitted to the ERDF, with many having reached a point at which they sought to dedicate more time to the business side of their practice. According to ERDF guidelines, any successes realised by participants during the course of a programme can be attributed to that programme. As such, significant successes have been claimed for NCM as a whole, with 74 percent of participants reportedly feeling that the programme has helped them to access new markets, leading to £550,339 in new sales in the period up to June 2014.<sup>2</sup>

<sup>2</sup> Press release: Programme Delivers Sales for London's Creative Businesses, kindly made available to the author. For further detail about New Creative Markets, see [spacestudios.org.uk/artist-development/new-creative-markets](http://spacestudios.org.uk/artist-development/new-creative-markets)



## BELAY at The Art House, Wakefield

New Creative Markets had a regional equivalent in the BELAY Creative Mentoring Programme at The Art House in Wakefield, also part-funded by the ERDF. It takes its name from a mountaineering term which refers to the process of making a climber safe on a rock face while permitting freedom of movement (generally in an upwards direction). Extending this metaphor, BELAY sought to make local artists more financially secure while continuing their artistic ascent. Running for a year from June 2014, the scheme offered 'free Business Mentoring to artists living or working in Wakefield [...] for artists keen to turn their art into a business, become more commercially aware or to develop their existing customer base'.<sup>3</sup>

<sup>3</sup> Taken from BELAY Further Information kindly made available to the author.

Open to artists working in any art form – including fine artists, designer makers, digital artists and craftspeople – BELAY was overseen by a Mentoring Programme Manager, a dedicated Craft Development Mentor and a Digital Development Mentor. The former led a vision session with all entrants to the scheme, to find out 'where you want your business to be and help you make plans to achieve this'.<sup>4</sup> Thereafter, a combination of four one-to-one mentoring sessions, six peer group sessions, a minimum of eight events/talks and one evaluation session was offered. The group sessions were centred on business support, craft and digital development; the events programme offered 19 topics over the year, focusing on business skills. Overall, the programme sought to help artists to:

<sup>4</sup> Taken from Frequently Asked Questions on The Art House website [arthouse.org.uk](http://arthouse.org.uk)

- understand the basic business skills needed to set up your creative business
- create a professional business plan, marketing action plan and sales strategy which will help to achieve your business goals
- understand potential markets and learn to develop a portfolio of products for these markets
- develop professional networks and have access to supportive peer groups
- become more confident in presenting yourself and your business
- be able to navigate social media and access international markets through the use of digital technology
- have the opportunity to rent one of 34 new artists' studios in the Old Drury Lane Library building conversion, as part of the Art House re-development.<sup>5</sup>

<sup>5</sup> Taken from BELAY Further Information, op cit.

As of March 2015, 45 local artists across fine and applied art forms had accessed the scheme, attending 840 hours of events and drawing on 141 hours of one-to-one sessions. The majority of those attending events apparently reported that they had exceeded expectations and given rise to new knowledge.

# DISCUSSION

This report began with a dual definition of artists' professional development – encompassing opportunities to make and exhibit new work and to engage in ancillary activities claimed to increase the likelihood of being offered such opportunities. The research presented here was commissioned to look at programmes offering the second type of activity, operating at varying degrees of remove from practice.

During the course of the scoping process, it became clear that the majority of knowledge- and skills-focused programmes cater to artists at formative moments in their development. In this regard, scale emerges as significant, with small organisations found to be more accessible than their larger counterparts in meeting the needs of artists.<sup>1</sup> Consistent with this impression, the activities which suggested themselves as case studies were centred on organisations considered small according to definitions developed by Common Practice, London.<sup>2</sup> Taking account of the UK picture, one might say that small arts organisations are not only more accessible to emerging artists but also (as the primary providers of professional development opportunities) the main nexi with which emerging artists engage.

As this research progressed, other commonalities suggested themselves. Almost all of the programmes considered in depth explicitly rejected a one-size-fits-all approach. Almost all emphasised the centrality of a peer network to the success of their work, from the immediate and international peer groups of Transmission and Auto Italia to the nucleus of artists at the core of associates programmes. On this subject, doctoral candidate Megan Wakefield observes that 'peer interactions between artists are particularly significant in times of transition when peer learning pivots on mutual recognition, countering isolation, nurturing self-determination and accessing resources'.<sup>3</sup> Moreover, Wakefield distinguishes between artist-instigated networks and organisationally facilitated groups on the basis that '[p]articipation in the former enables experimentation with roles and competencies in a fluid environment where a sense of shared purpose and ownership prevails. The latter are utilised less as "communities" and more as resources to be exploited and graduated through'.<sup>4</sup> Beyond this, there is a sense in which peer-to-peer exchange is posited as an attempt to bypass the impetus to professionalise and/or evade the strictures of formal education.

Another key factor to arise among the organisations consulted was responsiveness. So, when Castlefield determined that there were inadequate exhibiting opportunities in Manchester, they compiled a portfolio of empty buildings that could be used as pop-up exhibition spaces, free of charge to associate members, enabling artists to take creative risks without incurring a financial burden. Freedom to experiment emerges as another main tenet of those development programmes perceived to be the most appealing by artists and arts professionals alike, and risk-taking forms a recurring theme from art school to artist-led activity to residency. In maintaining a focus on process, rather than finished product, organisations recognise that control needs to be ceded to artists, while ACE acknowledges the necessity of 'promoting risk and accepting failure'.<sup>5</sup>

<sup>1</sup> Slater, Ravetz and Lee, 2013, op cit.

<sup>2</sup> Thelwall, 2011, op cit.

<sup>3</sup> Wakefield, op cit., p. 2.

<sup>4</sup> Ibid.

<sup>5</sup> Arts Council England, Investment process, op cit.

When considering the utility of development programmes to artists, time and money repeatedly come to the fore. On the question of time, a clear need for sustained activity was identified, with several respondents pointing to the importance of a longitudinal approach. By contrast, scepticism was expressed about time-limited programmes in receipt of one-off funding. On the question of money, pressure on organisations to diversify income streams means that artists, often paying sizeable fees to attend such programmes, form a vital source of revenue for host organisations, leading to the contention that the burden of funding cuts is being passed on to artists.

It is clear that regularity of income remains a key concern for artists. In justifying a need for knowledge/skills-focused programmes, one artist argued that 'in order to survive as an artist, making good artworks is essential but not enough; there are a lot of other skills, such as how to apply for funding, exhibitions, prizes, residencies and where to find that information'. Another artist, interviewed for the present research in advance of taking up a place on one of the featured programmes, expressed the commonly held view that 'There's only one thing artists fucking need, and that's money for making work'. Other consulted artists argued that the widespread expectation that artists provide cheap or free labour further problematises the idea of 'professionalisation', and pointed to the state stipends enjoyed by their European colleagues. The present research reinforces the need for an extended discussion about payment for artists, particularly in the context of commission and exhibition opportunities.

It is important to note that commercial galleries provide several of the elements offered by business incubator programmes, such as one-to-one mentoring, sales advice and networking events. One artist reported of their gallery that 'They raise the profile of the work, seek sites for its propagation; we talk intensely and critically about the work; they sell it when they can'. Viewed in this light, business incubator models may be seen as an attempt to compensate artists lacking in commercial representation. One perception was that such programmes formed part of an attempt to wean artists off public funding.

During the course of this exploration, the sense emerged that the linkage between practice-based and knowledge/skills-focused components of professional development is being eroded, with the latter type of activity increasingly being used to compensate for reductions in the former precipitated by funding cuts. As compared to the open-ended nature of practice-based dialogues, artists find knowledge- and skills-focused professional development to be centred on presenting oneself, interacting with others and making oneself visible, in a way that is quite detached from practice.

As the name suggests, the majority of professional development programmes cater to professional artists, with participants generally drawn from the local area or region (a few having national, or even international, draw). This is distinct from audience development programmes provided by arts organisations and from the kind of outreach programmes that seek to encourage teenage artists (with examples of the latter including Duchamp and Sons at the Whitechapel Gallery, Propeller at Chisenhale Gallery and The Art Assassins and REcreative at South London Gallery).

A rare few of the programmes considered here explicitly welcome applications from any adult with a creative practice, regardless of experience or education level. Among the performance groups studied, Arcola Theatre, based in Hackney, addresses the significant 'contrast between those who have benefited from gentrification and those left behind'. Among the visually inflected organisations scrutinised, Open School East in London, The Art House in Wakefield and East Street Arts in Leeds have adopted a

mandate to engage with society, with the latter regarding the 'practitioner as collaborator, instigator, deviser and active link between creative exploration/production and engagement with other people'. Attitudes cross the semi-permeable membrane between arts organisations and their surrounding communities. So, through the Communal Knowledge programme at The Showroom (not considered under the category of professional development), links are made with groups of artists and activists in the area around Edgware Road, with a focus on long-term dialogue and continued development through art. Also significant in this regard is the shift undergone by Grizedale Arts, over the past decade, in emphasising the social utility of art.

# RECOMMENDATIONS

In seeking to elucidate the *modi operandi* of various knowledge- and skills-focused professional development programmes, one of the motives underlying this research was that of understanding which aspects of these programmes were felt to be the most beneficial to artists. Taking account of the foregoing, it would seem that programmes should ideally be longitudinal in outlook, offering tailored, one-to-one advice and networking opportunities over time. On balance, such a sustained approach was considered preferable to intense bursts of activity spanning a few weeks or months.

From the educational ambit, the idea emerges that art students repeatedly underestimate their needs after graduation, finding it tedious to learn about studios, exhibitions and networking while still studying. However, it was envisaged that studio visits and short internships centred on exhibition installation could prove very useful while still at college and a development programme for alumni, six months or so after graduation, could be invaluable.

Within the artist-led milieu, peer exchange remains paramount, and resources could be assigned to the international expansion of these networks. This is complicated when peer-to-peer relationships are accommodated institutionally, as questions are raised about ethos and cost. One way around this paradox is for organisations to be responsive to the artists associated with them, using their local, national and international influence to secure further opportunities for risk-taking and experimentation. That said, cost remains a factor, and funding bodies need to commit additional resources in a bid to avoid knowledge- and skills-focused programmes being conceived as a source of external income.

In the field of professional development, a likely growth area would seem to be that of artists being mentored by their better-established peers. In this regard, a useful international precedent is the *Konstnärsnämnden* working scholarship, formerly operated by IASPIS in Sweden, which enabled emerging Nordic artists to serve as assistants to high-profile artists abroad, providing a vital source of income, invaluable insight into the business of being an artist and access to diverse networks. Closer to home, the one-to-one sessions offered by LUX – which sparked the AAP – and within business incubators respectively provide practice- and business-focused insights via mentoring.

In January 2014, ACE issued application guidance for the NPO funding programme. All organisations, irrespective of size, were asked to think about how they would contribute to ‘developing talent of genuine ambition and skill’, specifically how they would ‘provide the space, time and/or resources to develop artistic practice, for instance through commissioning new work, hosting residencies and providing mentoring opportunities’ – thus acknowledging both practice-based and knowledge/skills-focused definitions of professional development.<sup>1</sup> NPOs drawing up business plans for spring 2015 were asked to include details of the talent development activity they offer, who it is aimed at and why. This will enable basic quantitative analysis of the portfolio and highlight any gaps that need

<sup>1</sup> The National portfolio funding programme 2015/16–2017/18: Guidance for applicants, p. 15.

to be filled with Grants for the Arts funding. This is significant because no standard talent development approach is being imposed, and no metric for success currently exists.

Attempts have been made to evaluate the quality and impact of professional development without recourse to deferred value, but this has proven elusive to date. Research conducted by Castlefield highlights the necessity for longitudinal, qualitative means of evaluating such programmes. In assessing themselves, NPOs are being asked to give precedence to the ‘personal experience of the artist’,<sup>2</sup> which paves the way for the formulation of measures best suited to individual artistic experience. One future method of undertaking qualitative evaluation might involve ACE relationship managers reporting on the impact of both practice-based and knowledge/skills-focused approaches. Another might involve the creation of a reflexive artist-centred tool that would help to elucidate the intrinsic nature of production.

While this research was commissioned to focus on knowledge- and skills-focused development programmes, it firmly acknowledges that, in the coming years, it will be increasingly important for arts organisations – especially those in receipt of public funding – to articulate aspects of professional development pertaining to production. At the time of writing, ACE recognises within the definition of talent development ‘commissions for new work which contribute to artistic development’ and ‘relationships between organisations and artists that span beyond short term projects’.<sup>3</sup> It is significant that the majority of organisational representatives consulted for this study regard professional development to be integral to their programmes, irrespective of whether they run a dedicated knowledge- or skills-focused programme. The challenge remains that of refining the vocabulary necessary to describe practice-based approaches. Commissioning organisations will need to confidently articulate their core purpose – that of engaging in long-term, process-based relationships with artists – as a form of professional development. At the same time, artistic aversion to professionalisation should be respected and a focus on practice-relevant – rather than marketable, transferable – skills retained. In the current climate, with emphasis increasingly being placed upon talent development, it seems clear that the case for creative collaboration, dialogue and critique needs to be made, and that small arts organisations with a proximity to practice are at a distinct advantage in this endeavour.

<sup>2</sup> Arts Council England, Investment process, op cit.

<sup>3</sup> Ibid.

# FURTHER READING

Castlefield Gallery and Natalie Hughes, *Mapping Artists' CPD in Greater Manchester* (Manchester: Castlefield Gallery, 2012).

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Rebecca Gordon-Nesbitt, *Value, Measure, Sustainability: Ideas towards the future of the small-scale visual arts sector* (London: Common Practice, 2012).

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Paul Harper, *The Value of Money: Professional visual artists' decisions around income* (London: Artquest, May 2014).

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Sophie Hope and Joanna Figiel, *Intern culture: A literature review of internship reports, guidelines and toolkits from 2009–2011* (London: Artquest, May 2012).

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Reyahn King, *Exhibitions are not enough: Publicly-funded galleries and artists' professional development*, a-n The Artists Information Company, April 2012.

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Dany Louise, *Ladders for development: Impact of Arts Council England funding cuts on practice-led organisations*, a-n The Artists Information Company, 2011.

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Dany Louise, *Practical guide: Associate programmes for artists*, a-n The Artists Information Company, 2014.

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Sarah Rowles, *The lay of the land: current approaches to professional practice in visual and applied arts BA courses*, a-n The Artists Information Company, 2013.

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Alison Slater, Amanda Ravetz and Kwong Lee, *Analysing Artists' Continual Professional Development (CPD) in Greater Manchester: towards an integrated approach for talent development* (Manchester: Castlefield Gallery Publications, 2013).

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Sarah Thelwall, *Size Matters: Notes towards a Better Understanding of the Value, Operation and Potential of Small Visual Arts Organisations* (London: Common Practice, 2011).

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Megan Wakefield, *Informal Peer Learning between Contemporary Artists in Bristol and Selected UK Cities Outside London: How do contemporary artists learn from their peers outside of formal education and what motivates them to do so?* PhD Thesis, University of the West of England, February 2013.

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**because things  
are falling to bits  
around us**

**because there will  
exist an alumni of  
unforgettable names**

**because art history  
needs writing**

**because time and  
space is your only  
currency**

**because the night**

**because the  
knock-on effect  
of sustainable**

**practices will  
reverberate  
endlessly**

**because we  
have the most  
diverse and  
talented advisors  
in the world**

**because the idea  
is conceived by  
an artist**

**because I am he  
as you are he  
as you are me,  
and we are all  
together**

**because a warm  
room is better  
than a cold one**

**because practice  
makes practice**

**because you don't  
have a trust fund or  
a wealthy spouse**

**because art  
education  
as it stands  
kills your buzz**

**because the race  
is long and in the  
end it's only with  
yourself**

**because your  
bio reads:  
'Born in the forest,  
raised by wolves'  
but little else**

**because you don't  
want to end up as  
a serial residency  
artist**

**because you  
understand  
the difference  
between retreat and  
cabin fever**

**because you believe  
in community**

**because you  
believe in a sense  
of conceptual rigour**

**because you push  
things forwards**

**because your  
ambition isn't dirty**

**because your work  
means things, and  
doesn't just look  
like it means things**

**because you have  
a lot of mistakes  
to make**

**because you want  
to make art more  
than you want to  
be an artist**

**because you are an  
artist of all stripes**

**Ryan Gander,  
Fairfield International**

# ARTISTS' PROFESSIONAL DEVELOPMENT PROGRAMMES: OVERVIEW TABLE

**\*At the time of writing, in March 2015, this information is accurate and approved by the organisations. Please refer to organisations' websites for updates.**

ORGANISATION	ACTIVITY	COST
<p><b>AA2A</b> 49 Hawksworth Road Walkley Sheffield S6 2WF UK</p> <p>aa2a.org</p>	<p>This nationwide social enterprise company offers artists access to facilities housed in around 20 fine art and design departments within universities and colleges. AA2A receives funding from Arts Council England (ACE), through the National Lottery Grants for the Arts (GfA) programme and individual institutions.</p> <p>See case studies for more detailed information.</p>	<p>Institutions pay £1,000–1,400 to host four artists' placements and receive an Employability Package to support their students.</p> <p>Since 1999, over 1,600 artist/makers have undertaken residencies as part of this scheme.</p>
<p><b>Acme Studios</b> 44 Copperfield Road Bow London E3 4RR UK</p> <p>acme.org.uk</p>	<p>Acme Studios is an ACE National Portfolio Organisation (NPO) that will be self-sustaining after 2015. Acme provides studio space to non-commercial artists and runs a Residency and Awards Programme for UK-based artists. Funded from a multiplicity of sources, eight studio awards are currently in place, five in partnership with London art schools, four of which see a graduate selected to receive a rent-free studio for a year, a bursary and an exhibition and one of which provides a shared studio for eight Central Saint Martins graduates at half rent. The three remaining studio awards include a bursary, exhibition and mentoring.</p> <p>The Fire Station Work/Live Residency Programme offers five years of subsidised studio space and accommodation to 12 artists. Acme also manages a London-based residency programme for eight international cultural agencies, for funded residencies of six months to one year with stipend and development activities (for a total of 24 residencies). Running alongside the International Residencies Programme (IRP), the Associate Artist Residency Programme (AAR) provides open-call, self-funded residencies of between one and three months, which include mentoring and networking activities.</p>	<p>An average studio costs £10.85 per square foot per year or £271 per month for a 300ft<sup>2</sup> (28m<sup>2</sup>) studio.</p> <p>Studio awards generally carry a bursary of £10,000 towards studio rent.</p> <p>Student bursaries are: £2,500 for undergraduates; £5,000 for postgraduates.</p> <p>Associate Artist Residencies cost £3,500 for one month; £5,000 for two months; £6,500 for three months.</p>
<p><b>a-n The Artists Information Company</b> S19, Toffee Factory Lower Steenbergs Yard Newcastle upon Tyne NE1 2DF UK</p> <p>a-n.co.uk</p>	<p>a-n is a membership organisation and network made up of over 19,000 artists, freelance curators, arts organisers, galleries and arts organisations from the UK and beyond. Its mission is to stimulate and support contemporary visual arts practice and affirm the value of artists in society.</p> <p>a-n advocates and supports artists' professional development through a programme of networking events, bursaries, advice and guidance as well as online toolkits and expert guides.</p>	<p>Individual and group memberships are available from £36.</p>
<p><b>Arcola Theatre</b> 24 Ashwin Street London E8 3DL UK</p> <p>arcolatheatre.com</p>	<p>This ACE NPO combines youth, schools, community, talent and skills development under the banner of Creative Engagement. PlayWROUGHT (initiated in January 2014) is a development and showcase platform for emerging writers of any age, offering access to dramaturgy and audiences.</p>	<p>–</p>
<p><b>Artsadmin</b> 28 Commercial Street London E1 6AB UK</p> <p>artsadmin.co.uk</p>	<p>An ACE NPO, Artsadmin offers an extensive development programme for artists at all stages of their careers. This includes an advisory service, youth board, labs and workshops, bursaries, associateships, commissions and presentation opportunities at Toynbee Studios.</p> <p>Every year, a free advisory service offers approximately 500 artists access to one-to-one artistic and personal development sessions. The Artists' Bursary Scheme supports experimentation and process. Bursaries offer a cash award, mentoring and presentation opportunities. The Unlimited Scheme (2014–2016), in partnership with Shape Arts, provides commissions for disabled artists across the UK.</p> <p>Artsadmin's Weekender Lab series is led by international artists and provides access to artists working with collaboration and participation. Artsadmin also runs Sweatshop, a series of workshops designed in response to artists' concerns.</p> <p>A rolling stable of around 20 Associate Artists is affiliated with Artsadmin, benefitting from advice and advocacy over a two-year minimum period.</p>	<p>The Artists' Bursary Scheme offers: £3,000 cash; £300 for working with a mentor, critical writer or dramaturg; £500 towards presenting work in progress at Toynbee Studios; £500 approx. studio hire budget; £1,000 approx. value of mentoring with Artsadmin's advisors.</p> <p>The Unlimited Scheme offers substantial commissions to approx. 20 artists each year.</p> <p>Involvement in all projects and workshops is free, apart from participation in Weekender Labs which costs £60.</p>

ORGANISATION	ACTIVITY	COST
<p><b>The Art House</b> Drury Lane Wakefield West Yorkshire WF1 2TE UK  the-arthouse.org.uk</p>	<p>This ACE NPO provides accessible, affordable studio space and professional development, through residencies, workshops and events, for all ages, with ample provision made for disabled artists. From June 2014 to June 2015, the Art House operated the BELAY Creative Mentoring Programme (funded by the European Regional Development Fund). See case studies for more detailed information.</p>	<p>Membership Package A (£25; £18.50 unwaged/disabled) offers information and priority access to events. Membership Package B (£45; £30 unwaged/disabled) offers discounted access to activities and additional networking.</p>
<p><b>Artquest</b> University of the Arts London 272 High Holborn London WC1V 7EY UK  artquest.org.uk</p>	<p>Administered at University of the Arts London, Artquest helps artists 'make work, sell work, find work and network'. Artquest hosts a website of over 2,000 pages of information and resources relating to all areas of living and working as an artist. This ACE NPO also organises an offline programme of projects including talks, residencies and events. See case studies for more detailed information.</p>	<p>Free access to all online help and support.</p>
<p><b>Arts Development UK</b> Oak Villa off Amman Rd Lower Bryamman Ammanford SA18 1SN UK  artsdevelopmentuk.org</p>	<p>Arts Development UK represents members working in community-based arts development, providing training, research and advocacy. It operates the AD:UK professional fellowship programme, which recognises members for the professional development activities they have undertaken, certifying them as an Associate Fellow, Fellow or Senior Fellow for 12 months.</p>	<p>Personal membership £80 + VAT (£42 students/unwaged); Organisational membership: £300 (10 named members); £275 (five named members); £175 (one named member).</p>
<p><b>Auto Italia South East</b> Unit 2, Rubicon Court 3 York Way London N1C 4AE UK  autoitaliasoutheast.org</p>	<p>As an artist-led organisation, professional development is ingrained into the work of Auto Italia, through exhibitions, online residencies and peer mentoring. The organisation gained NPO status in 2012, enabling networks to be extended internationally. Auto Italia also provides space and some members of the steering committee for Art/Work Association (A/WA), an association for peer exchange between creative workers. See case studies for more detailed information.</p>	<p>Hosted at (but not organised by) Auto Italia South East, A/WA is free to join and take part in.</p>
<p><b>the Bluecoat</b> School Lane Liverpool United Kingdom L1 3BX UK  thebluecoat.org.uk</p>	<p>This ACE NPO provides artists based in Liverpool with studios, advice, informal networking, access to curators and other artists and occasional paid opportunities to lead workshops and exhibition tours. Non-studio artists may participate in a year-round printmaking residency or a longer-term visual art residency. The public programme includes a variety of discursive activities, skills-based workshops and facilities hires. The organisation supports a range of practitioners from the fields of literature, dance, music, live art and the visual arts; interdisciplinary working is encouraged.</p>	<p>Sessions in the print studio: £10 Print club: £15 Prices for workshops are advertised individually</p>
<p><b>Bow Arts Studios</b> 183 Bow Road London E3 2SJ UK  bowarts.org enginechatchat.co.uk</p>	<p>This ACE NPO provides studios in Bow, Stratford and Wapping for a wide range of artists, makers and designers, often at an early stage of their careers. It also hosts and offers a number of awards and studio residencies, including the Land Securities Studio Residency (providing three recent graduates with a substantial, rent-free studio for a year), the Chadwell Painting Award (providing a recent painting graduate with free studio space for a year), the Bow Arts Prize (providing a studio residency and bursary for an artist for a year) and The East London Painting Prize (in partnership with the Legacy List), which offers a painter a £10,000 prize and a solo exhibition at the Nunnery gallery. Inclusive peer crits, Engine ChatChat, have been run by studio artist Elizabeth Murton since 2007, and the programme is being expanded this year. Lively and well-attended open studio events are held at least annually at all studio sites.</p>	<p>Studios cost from £162 for 150f<sup>2</sup> or £312.50 per month for 250f<sup>2</sup>, depending on location. Bow Arts also offers live-work spaces for around £600 per month. Peer Crits are free to Bow Arts studio holders, otherwise £3.50.</p>

ORGANISATION	ACTIVITY	COST
<p><b>Brown Mountain College of the Performing Arts</b> 17 University House 16 Victoria Park Square London E2 9PE UK</p> <p>implicasphere.org.uk</p>	<p>Brown Mountain College of the Performing Arts was founded in 1906 as a way of commissioning and presenting new interdisciplinary performance, while also researching the rich history of live genres throughout the 20th century. The college has no buildings and no permanent staff or pupils; it is a national institution that constantly reinvents its own history and can change shape to accommodate each new project. The most recent Deans of College were Mel Brimfield, Sally O'Reilly and Ben Roberts.</p>	<p>–</p>
<p><b>Camden Arts Centre</b> Arkwright Road London NW3 6DG UK</p> <p>camdenartscentre.org londonintensive.org</p>	<p>This ACE NPO hosts artists' residencies (of six weeks to a year) by invitation, providing studios, gallery spaces, off-site projects and related public engagement events but not accommodation.</p> <p>In August 2015, Camden Arts Centre will host an artists' residency programme – The London Intensive – in association with the Slade School of Fine Art.</p>	<p>The London Intensive costs £2,500 to attend.</p>
<p><b>Castlefield Gallery Agency</b> 2 Hewitt Street Manchester M15 4GB UK</p> <p>castlefieldgallery.co.uk</p>	<p>Castlefield runs CG Associates, an associates programme for artists and independent curators and writers from the North West of England and beyond. Associates can access portfolio critique, funding and exhibition advice, one-to-one sessions, monthly talks and events, tours, workshops, exchanges and publicity. Associates can apply for regular (shorter) Launch Pad exhibitions within the curated programme.</p> <p>Castlefield recently pioneered the New Art Spaces scheme, which offers associate artists and their national and international peers up to six months of access to a pop-up project space.</p> <p>Castlefield did not have their NPO funding renewed for the 2012–15 round, encouraging the organisation to review its role within artists' professional development in the North West of England, which yielded two new pieces of research (referenced throughout this report).</p>	<p>At the time of writing, there are 156 associates, each paying £60 per year.</p>
<p><b>Catalyst Arts</b> Ground Floor 5 College Court Belfast N. Ireland BT1 6BS UK</p> <p>catalystarts.org.uk</p>	<p>The longest standing artist-run gallery in Northern Ireland, Catalyst provides exhibition and training opportunities for new and emerging local contemporary artists, curators and arts administrators. Members play a role in organisational management, can contribute to annual exhibitions and have access to resources and promotional channels. The gallery is supported by Arts Council Northern Ireland, Belfast City Council and the British Council.</p>	<p>Membership scheme costs £20 waged; £10 unwaged.</p>
<p><b>Centre for Chinese Contemporary Art (CFCCA)</b> Market Buildings 13 Thomas Street Manchester M4 1EU UK</p> <p>cfcca.org.uk/artistic-opportunities</p>	<p>This ACE NPO hosts residencies and a graduate showcase for artists of Chinese descent or with an interest in contemporary Chinese culture. The three-month Breathe Residency, for artists of Chinese descent, culminates in an open studio. The Whisper Residency, for UK-based recently graduated artists from any background with an interest in Chinese culture, is three or four weeks long. The one- to two-month Chongqing residency in China is for an artist or curator from any background. CFCCA work with four Asia-based associate curators who undertake fieldwork and contribute to the programme.</p>	<p>The Breathe Residency is accompanied by a bursary of up to £2,500.</p> <p>For the Chongqing residency, participants need to cover studio (£500) and travel costs to China, along with their subsistence.</p>
<p><b>Chisenhale Art Place</b> 64 Chisenhale Road London E3 5QZ UK</p> <p>chisenhale.co.uk</p>	<p>In 2014, Chisenhale Art Place launched Into the Wild, a professional development programme for emerging artists, devised and supported by the Chisenhale Studio artists. Weekly sessions involve talks from artists and industry professionals. One-to-one mentoring with studio artists is offered, and participants implement learning by organising a curated group exhibition of their work.</p>	<p>Free to an initial intake of 14 artists, who were asked to contribute to a collaborative learning document for other emerging artists.</p>

ORGANISATION	ACTIVITY	COST
<p><b>Chisenhale Gallery</b> 64 Chisenhale Road London E3 5QZ UK  chisenhale.org.uk</p>	<p>Chisenhale Gallery produces an integrated artistic, education and outreach programme that is artist-led, with a core focus on commissioning new work and developing audiences. It produces important solo commissions with artists at a formative point in their careers. Chisenhale Gallery is a not-for-profit registered charity and an ACE NPO.</p> <p>Alongside the exhibition and performance programmes, Chisenhale Gallery currently runs two residencies as part of Offsite, a programme of commissions, collaborations and residencies taking place outside the gallery. The Chisenhale Gallery Victoria Park Residency, now in its fourth year, is produced in partnership with Tower Hamlets Parks and Open Spaces Department. The Chisenhale Gallery Create Residency, an 18-month residency, is produced in partnership with Create.</p> <p>The 21st Century programme hosts a diverse range of artists, curators, theorists and writers in multifarious interdisciplinary, research-based projects with outcomes presented in our studio space.</p>	<p>All exhibitions and the majority of events are free to attend.</p>
<p><b>Cornwall Media Resource (CMR)</b> Royal Circus Buildings Back Lane West Redruth Cornwall TR15 2BT UK  c-m-r.org</p>	<p>Artist-led initiative, CMR, operates with a collective membership structure. Membership includes an annual members exhibition, insight into exhibition making, access to equipment and the chance to use the building for self-organised workshops, talks and events. CMR currently does not receive funding and is supported through voluntary commitment and memberships.</p>	<p>£25 annual membership</p>
<p><b>Collective</b> City Observatory and City Dome 38 Calton Hill Edinburgh Midlothian EH7 5AA UK  collectivegallery.net</p>	<p>Collective's Satellites Programme is a year-long development initiative for artists, curators and writers, which grew out of the gallery's previous programme for emerging practitioners, New Work Scotland. It caters for between five and seven participants, who take part in regular facilitated group work and national and international retreats at organisations including Hospitalfield, Studio Voltaire, Wysing and Wiels (Brussels). Through seminars, discussions, events, exhibitions, mentoring and an annual publication, the Satellites Programme seeks to foster criticality through peer development and review. The initiative also hosts a six-month placement for an Associate Producer, who works with Collective four days per week to develop an extended research project with public outcomes. The Satellites Programme is funded by Creative Scotland and the City of Edinburgh Council.</p>	<p>Each Satellites participant receives a £1,000 fee and £1,500 production budget plus free access to events, two paid retreats and a commissioned text on their work. Associate Producer(s) receive a £6,000 stipend, £1,000 research budget and £1,500 production fee.</p>
<p><b>Cove Park</b> Helensburgh G84 0PE UK  covepark.org</p>	<p>Established by Peter and Eileen Jacobs in 1999, Cove Park is funded by Creative Scotland, the Jerwood Charitable Foundation and the Henry Moore Foundation. This rural location offers research-focused residencies of between one week and three months across the disciplines of visual art, crafts and literature, 20–30 percent of which are international. The funded programme (offering accommodation and studio space) runs from April to November. During this time, four two-week Jerwood Residencies for Scottish-affiliated performing artists take place. Residencies are complemented by talks, studio visits, networking dinners and public events. The remainder of the year is allocated to self-funded residencies.</p>	<p>Jerwood-funded residencies offer free self-catering accommodation and a fee of £400 per week.</p> <p>Self-funded residencies in: Cubes (self catering individual live/work spaces) cost £50 per night (single occupancy; £60 double occupancy). Pods (which sleeps up to four) can be booked for £120 per night.</p>

ORGANISATION	ACTIVITY	COST
<p><b>Collaborative Research Group</b> (CRG) is supported and hosted by Crate Studio and Project Space and University of the Creative Arts (UCA). Crate Studio and Project Space Bilton Square Margate Kent CT9 1EE UK</p> <p>collaborativeresearchgroup.co.uk</p>	<p>CRG uses European Inter-Regional and Kent County Council funding to respond to 'recent educational and culture cuts', by stimulating non-hierarchical research that refutes disciplinary boundaries and embraces uncertainty. Between September 2013 and April 2015, six arts practitioners explored collaborative working, hosting guest visits to UCA and Crate, working on collaborative projects, undertaking workshops, events and discursive sessions, contributing and benefiting from research at UCA, complemented by curatorial internship and bursary programmes.</p>	<p>Free to six artist participants, with travel funding available. Broader public activities are free to attend.</p>
<p><b>Cubitt Gallery, Studios and Education</b> 8 Angel Mews Islington London N1 9HH UK</p> <p>cubittartists.org.uk</p>	<p>Since 2011, the Cubitt School for Artist Educators has run as a year-long programme, in which between eight and 12 artists attend day-long workshops and evening seminars with leading practitioners in arts education and community engagement. A series of placements confers hands-on experience of working in educational and community settings. The programme is led by Cubitt staff, with visiting lecturers drawn from fields including education, social action and policy.</p> <p>In 2014, as part of the School for Artist Educators, a series of one-off, peer-led seminars – Artists After Hours – was launched (12–40 participants per event). Cubitt is an ACE NPO, and the School for Artist Educators has been supported through core funds and contributions from community partners.</p>	<p>Between eight and 12 artists take part in the School for Arts Educators; between 12 and 40 artists take part in Artists After Hours, which has hitherto operated free of charge but fees will be charged with the launch of a new annual programme in autumn 2015.</p>
<p><b>David Roberts Art Foundation</b> (DRAF) Symes Mews 37 Camden High Street London NW1 7JE UK</p> <p>davidrobertsartfoundation.com</p>	<p>DRAF was founded and is supported by an individual patron, David Roberts (through Edinburgh House Estate). DRAF's focus is on research, commissioning works and live acts and developing prototypes for exhibitions and events (producing around four exhibitions and 20 events per year). A conscious effort is made to develop experimental performance (supported by a new circle of commercial galleries), both as part of solo and group exhibitions and in their own right. A public programme includes symposia, film screenings and discussions which aim to bring together artists, curators, specialists and audiences at different stages of their development. Individual artists and groups also have access to rooms within DRAF's converted factory building – as offices, labs or meeting spaces.</p>	<p>–</p>
<p><b>Delfina Foundation</b> 29/31 Catherine Place London SW1E 6DY UK</p> <p>delfinafoundation.com</p>	<p>Artists are invited to spend up to three months on site, with 'family lunches' of up to 30 people held every other Wednesday.</p> <p>See case studies for more detailed information.</p>	<p>Up to eight artists are in residence for three months. In addition to accommodation, fundraising is undertaken to cover international and local travel, per diems and materials.</p>
<p><b>Eastside Projects</b> 86 Heath Mill Lane Birmingham West Midlands B9 4AR UK</p> <p>eastsideprojects.org extraspecialpeople.org</p>	<p>An ACE NPO operating with additional support from Birmingham City University, the artist-centred Eastside Projects operates Extra Special People, a membership programme which offers direct engagement in this organisation. This provides access to a peer-led network and talks, salons and skills-based workshops.</p> <p>See case studies for more detailed information.</p>	<p>Membership costs £60 per year (or £5 per month), offering free access to events.</p>

ORGANISATION	ACTIVITY	COST
<p><b>East Street Arts (ESA)</b> Saint Mary's Lane Leeds LS9 7EH UK</p> <p>eaststreetarts.org.uk</p>	<p>The primary focus of this ACE NPO is on artists, writers and curators. ESA provides over 200 affordable studios, some with specialist facilities and project spaces.</p> <p>ESA offers residencies to graduates (one per year from a Leeds HEI, including a bursary and studio for a month), members (two for one month, for artists based outside Leeds) and newcomers. It also offers at least four fully funded residencies in key European cities each year. The Live/Work programme – initiated in partnership with Leeds City Council, Leeds Empties, Esmée Fairbairn Foundation and the Goodwin Trust in Hull – offers artists 12 months in a house in Beeston (Artists House 45) or Hull, living and working with the local community.</p> <p>Professional development includes one-to-one sessions and an annual European research trip. Membership includes portfolio sessions, crits and talks, free equipment hire, promotional opportunities and networking gatherings. The organisation also operates a national programme to utilise (over 80) empty buildings as venues and studios, with resources, mentoring and funding.</p>	<p>Around 300 members pay £50 per year (£25 unwaged/student).</p> <p>The Live/Work programme offers House 45 to selected artist(s) for £284 per month and a bursary of £14,100 to cover three days of work per week.</p>
<p><b>engage</b> Rich Mix 35-47 Bethnal Green Road London E1 6LA UK</p> <p>engage.org</p>	<p>This ACE NPO is the leading membership organisation representing gallery and visual art education professionals in the UK and over 20 countries worldwide. engage undertakes advocacy, shares practice, carries out research and activities and delivers continuing professional development and a cross-arts leadership programme for colleagues in education and learning in the cultural and arts sectors. engage's professional development programme includes an annual international conference and summer school, seminars, events led by members and partners (including higher education institutions and national galleries and museums). engage's professional development and leadership programmes is undertaken by artists, artist educators, gallery educators and others working in visual arts education; some 34 percent of engage's members are artists/artist educators.</p>	<p>From £34 per year for membership.</p>
<p><b>Fabrica</b> Duke Street Brighton East Sussex BN1 1AG UK</p> <p>fabrica.org.uk</p>	<p>Founded as an artist-run space in 1996, Fabrica was a partner to the Artists' Professional Development Network. It runs an Artist Resource, which incorporates a free reference library. This is complemented by events for artists, including drawing classes, artists' and curators' talks, seminars, workshops, one-to-one sessions and networking events.</p> <p>The Making Space programme enables artists to make or document work over two to four days within the gallery space, outside the main exhibition programme.</p>	<p>Exhibition events are free with a suggested donation of £3; artists' talks, seminars and one-to-one sessions currently have no charge.</p> <p>Artists can make (free) appointments with the Artist Resource Manager for impartial advice and feedback on proposals, artists' statements and other issues.</p>
<p><b>Forestry Commission England</b> 620 Bristol Business Park Coldharbour Lane Bristol BS16 1EJ UK</p> <p>forestry.gov.uk/forestartworks</p>	<p>The Forestry Commission – a governmental department responsible for the protection and expansion of woods and forests in England and Scotland – places a firm focus on practice, through collaborations with artists and musicians in forest locations.</p> <p>A mentoring programme, within Grizedale Forest, has seen Tania Kovats overseeing five emerging artists. In 2014, Jerwood Open Forest offered developmental support, an exhibition and five research bursaries, before selecting the recipients of two commissions.</p>	<p>Jerwood Open Forest Research bursaries for 2014: £2,000; final commission: £30,000.</p>
<p><b>g39</b> Oxford St Cardiff CF24 3DT UK</p> <p>g39.org</p>	<p>g39 – funded by the Welsh Government, the National Lottery, Arts Council of Wales and Wales Council for Voluntary Action – runs the Welsh Artists Resource Programme (WARP, which initially received Esmée Fairbairn Foundation funding). WARP offers peer-to-peer sessions, group mentoring, a resource area, talks and events to all artists, regardless of previous education and training.</p>	<p>Peer-to-peer sessions are free; one-to-one sessions are £5. Talks are free or £5 for larger events.</p>

ORGANISATION	ACTIVITY	COST
<p><b>Gasworks</b> 155 Vauxhall Street London SE11 5RH UK</p> <p>gasworks.org.uk trianglenetwork.org</p>	<p>Through the residency programme of this ACE NPO, up to 16 non-UK artists per year are selected to each spend three months in four dedicated studios, with accommodation provided in a nearby house. The studios sit alongside those modestly subsidised for London-based artists.</p> <p>Five International Fellowships per year are offered to UK-based artists to undertake residencies of around two months with partner organisations in the Triangle Network.</p> <p>See case studies for more detailed information.</p>	<p>Gasworks provides accommodation and covers all studio costs as well as modest per diems and materials budgets for up to 16 non-UK artists. Residencies costs £7,000–8,000 and are supported by a range of international funders.</p> <p>Five International Fellowships of £4,500 are supported with ACE funding.</p>
<p><b>Glasgow Sculpture Studios (GSS)</b> 2 Dawson Road Glasgow G4 9SS UK</p> <p>glasgowsculpturestudios.org/membership</p>	<p>GSS is a membership organisation that provides studio spaces and access to communal production workshops. Membership includes technical support, professional advice and a fortnightly opportunities newsletter. GSS receives core funding through Creative Scotland's Regular Funding Scheme and Glasgow Life, and the public programmes are in the main funded through trusts and foundations. In addition to this the organisation generates income through membership fees, studio lets, production facilities fees, venue hire, commercial fabrication projects and the sale of consumables and artists' editions.</p> <p>GSS presents four exhibitions per year, showcasing the work of national and international artists, as well as hosting events and courses which aim to serve as a bridge between artists and local communities. As part of the public programme, GSS hosts international residency exchanges with partners such as Triangle in Marseilles France. Also offered is a one-year scholarship (comprised of free studio space, membership and access to production facilities) to a graduate of the Masters of Fine Art programme at Glasgow School of Art (GSA), and GSS takes part in the RSA Residencies for Scotland scheme (mentioned in the case studies).</p>	<p>At the time of writing, there are 150 artist members and 57 studio holders. Full membership costs £90.</p>
<p><b>Grizedale Arts</b> Lawson Park East of Lake Coniston Cumbria LA21 8AD UK</p> <p>grizedale.org lawsonpark.org conistoninstitute.org</p>	<p>Grizedale Arts (an ACE NPO) has shifted from being a conventional contemporary residency programme towards a 'more functional and useful approach'. Projects are commissioned with local relevance, often in partnership with the village institute and museum. Artists are largely selected from the volunteer and intern intake. Volunteer and intern residential placements are offered on the basis of full-time work in the gardens, buildings, collection or office. Additionally, self-directed study is offered at a remote off-grid National Trust farmhouse.</p> <p>See case studies for more detailed information.</p>	<p>Funded commissions are offered to invited artists.</p> <p>Interns are paid an award, with basic food and living and travel expenses covered by Grizedale Arts.</p>
<p><b>Gertrude Contemporary</b> 200 Gertrude Street Fitzroy Vic 3065 Melbourne Australia</p> <p>gertrude.org.au</p>	<p>Established by artists in 1985, this not-for-profit contemporary art centre runs a Studio Artist programme which provides subsidised studios for two years. During this time, each artist exhibits once at the gallery and is provided with advice, curatorial visits and peer support. Gertrude Contemporary also runs the Emerging Writers Program which pairs four emerging writers with four established writers for a year-long mentorship with publishing outcomes. The Emerging Curators Program, in association with Next Wave Festival, biannually provides an exhibition opportunity, funding and guidance to a young curator. A Visiting Curators Residency invites international curators to Melbourne with a view to providing overseas exhibition opportunities for local artists. The exhibition programme commissions new work from artists in the first ten years of their practice and programmes corresponding talks, performances and symposia.</p>	<p>The Studio Artist programme provides 16 artists with two-year residencies in subsidised studios.</p> <p>Three curators are hosted each year as part of the short-term Visiting Curators Residency.</p>

ORGANISATION	ACTIVITY	COST
<p><b>Henry Moore Foundation</b> Dane Tree House Perry Green Much Hadham Hertfordshire SG10 6EE UK</p> <p>henry-moore.org</p>	<p>Set up by Henry Moore in 1977, the largest artist grant-giving foundation in Europe donates to individuals, small, medium and large exhibitions, events, research and residencies with a connection to sculpture in the expanded field. Only organisations can apply for exhibition funds; however, small research grants are offered to individuals.</p> <p>Artists are welcome to carry out research at the foundation's base, at Henry Moore's home and studios in Perry Green, and at the Henry Moore Institute in Leeds, which houses a centre for the study of sculpture with a research library, archive, conference and lecture programme, collection and exhibitions. As part of the latter, various fellowships and paid internships are offered. All research-active staff regularly give talks and mentor those researching sculpture.</p>	<p>Grants for new projects up to £20,000; for research and development up to £20,000; for conferences, lectures and publications up to £5,000; small research grants up to £2,500. Updated information provided on the foundation's website.</p>
<p><b>Hospitalfield</b> Arbroath Angus DD11 2NH UK</p> <p>hospitalfield.org.uk</p>	<p>The programme of residencies, commissions and curated projects devised at Hospitalfield inspire an interplay between the heritage and history of the site and contemporary cultural ideas and practices.</p> <p>Granted three years of core funding by Creative Scotland from 2015, this arts centre, set in a rural artist's house, is dependent on additional fundraising to support a structured residency programme. Between six- and eight-month-long places (including a bursary) are offered to visual artists in the summer; the autumn programme also includes one production bursary. A Graduate Programme (two-week residencies for 12 artists and designers who have graduated from Scottish art schools in the preceding two years) and an Interdisciplinary Residency (with an international focus) are also operated. A programme of exchanges sends regional artists abroad, and the first curated summer school was held in 2014.</p>	<p>Six places on the summer residency, each with a bursary of £1,000; four places on the autumn residency, with three research and development bursaries (£1,000 each) and one production bursary (£4,000). Interdisciplinary Residency, August and November 2015, eight places each costing £630.</p>
<p><b>Islington Mill</b> James Street Salford Lancashire M3 5HW UK</p> <p>islingtonmill.com</p>	<p>Founded in 2000, Islington Mill receives no revenue funding but is currently undergoing capital development with funding support from Salford City Council, the University of Salford and Arts Council England (including Catalyst funding and a £1m capital grant). Alongside studios, the organisation offers residencies to artists, providing accommodation, studios and exhibition space. Each residency feeds into the artistic programme, via artists' talks, exhibitions and performances. Islington Mill recently organised a 'mass residency' with 30 artists in Ibiza. It operates a lively programme of events, classes and workshops, and runs Islington Mill Art Academy, established in 2007 by foundation students keen to explore the potential of new open models of art education.</p>	<p>Costs from £135 per month (including bills) for a small, medium or large studio.</p> <p>Cost of classes and workshops varies.</p>
<p><b>Independent Curators International (ICI)</b> 401 Broadway Suite 1620 New York NY 10013 USA</p> <p>curatorsintl.org</p>	<p>Established in 1975, ICI supports curators and artists through a programme of exhibitions, events, training, research and publications. These initiatives are international in their reach, with the Curatorial Intensive taking place in a number of different locations and countries annually. Additionally, the Curators Perspective Series presents talks on current practice by curators from around the world.</p>	<p>Participation in the Curatorial Intensive costs \$1,900 for each of the 12–14 applicants. This short professional training programme counts 327 alumni to date.</p>
<p><b>Institute of Contemporary Arts/ University of Kent</b> The University of Kent The Registry Canterbury Kent CT2 7NZ UK</p> <p>ica.org.uk/learning/ma-contemporary</p>	<p>An interdisciplinary MA in the Contemporary includes a course taught by academics in the School of English and the School of the Arts at the University of Kent and staff at the ICA, combined with an internship at the ICA.</p>	<p>UK/EU student fees are £6,250; international student fees are £15,570</p>

ORGANISATION	ACTIVITY	COST
<p><b>International Artists' Studio Programme in Sweden</b> (IASPIS) Konstnärsnämnden Maria skolgata 83, 2nd floor Stockholm Sweden</p> <p>konstnarsnamnden.se</p>	<p>Founded in 1996 to support exchanges between Swedish and international artists, IASPIS runs a residency and professional development programme, offering Swedish and international visual and applied artists residencies in Sweden and abroad (with Swedish artists also eligible for grants), complemented by international networking activities. The Konstnärsnämnden working scholarship formerly offered opportunities for recent graduates to act as an assistant to a more established artist.</p>	–
<p><b>Jerwood Visual Arts</b> Jerwood Space 171 Union Street Bankside London SE1 0LN UK</p> <p>jerwoodvisualarts.org</p>	<p>Jerwood Visual Arts operates a programme of awards, exhibitions and events. Various medium-specific awards are devised in consultation with partner organisations, artists and curators, with an emphasis on professional development opportunities for early career artists (within the first 15 years of their practice).</p> <p>Since 2008, Jerwood Encounters have assisted artists and curators to make and exhibit work; this is currently being extended through a collaboration with Eastside Projects and g39, with curatorial and practical support being offered over a year to two early-career artists outside London.</p>	<p>Awards currently offered are: Jerwood/Film and Video Umbrella Awards, Jerwood Open Forest, Jerwood Painting Fellowships, Jerwood/Photoworks Awards and Jerwood Makers Open plus the annual Jerwood Drawing Prize, all of which are open submission. Alongside this are Jerwood Encounters, a series of one-off, curated exhibitions; the Project Space and a Writer in Residence.</p> <p>A submission fee of £10 is charged to apply to open calls.</p>
<p><b>KARST</b> George Place Plymouth PL13NY UK</p> <p>karst-projects.org</p>	<p>Founded in 2012, KARST is an artist-led, non-profit contemporary art venue, comprised of a public gallery and artists' studios. In partnership with Plymouth College of Art and the University of Plymouth, KARST offers two six-month graduate residencies.</p>	–
<p><b>Liverpool Biennial</b> 55 New Bird Street Liverpool Merseyside L1 0BW UK</p> <p>biennial.com</p>	<p>In 2014, Liverpool Biennial established a pop-up education programme, The City is a School, and a scheme for fellows and young fellows to serve as mediators of the biennial. The City is a School is being developed further and will form an integral part of Liverpool Biennial's education strategy for 2016.</p> <p>The biennial is one of three organisations collaborating with Liverpool John Moores University to provide a Lectureship, developing research related to the value of art and culture in post-industrial cities.</p>	<p>The City is a School provides public admission to weekly events organised by the fellows. For 2014, 15 fellows were paid to be mediators of the biennial.</p>
<p><b>LUX</b> Shacklewell Studios, 18 Shacklewell Lane London E8 2EZ UK</p> <p>lux.org.uk/education/aap</p>	<p>In 2007, ACE NPO LUX received a grant from the Leverhulme Trust towards the Associate Artists Programme for 2007–2013. This involved eight artists meeting every month over one year to discuss ideas around practice (as well as mentoring, research trips and production of a final project). LUX continues monthly one-to-one sessions across the UK and hosts monthly artist discussion groups in London, Dublin, Dundee and Glasgow. See case studies for more detailed information.</p>	Free of charge to selected artists.
<p><b>MANY Studios*</b> 3rd Floor, 84 Miller Street Glasgow G1 1DT UK</p> <p>manystudios.co.uk</p>	<p>Between September and June each year, MANY Studios hosts three residencies for creative practitioners who have graduated during the preceding two years, with a non-exclusive focus on fine art. In addition to substantially reduced rent, the graduate residencies offer: bimonthly development meetings with other practice-appropriate creative professionals; bimonthly critical peer review sessions with the in-house team, studio tenants and invited guests; an assisted public outcome, including promotion support; out-of-house creative work experience; assistance forging wider national and international connections.</p>	<p>Three graduate residencies are offered per year, comprising greatly reduced studio rent (of £50pcm, including all utilities and high speed internet access), alongside professional development activities.</p>

\*Please note that, as of August 2015, MANY Studios will relocate to new purpose-built premises in the East End of Glasgow as part of the legacy of the Glasgow 2014 Commonwealth Games.

ORGANISATION	ACTIVITY	COST
<p><b>MASS Alexandria</b> 2 El Madina Al Monawara Miami Alexandria Egypt</p> <p>massalexandria.wordpress.com/about/ mass-alexandria-pilot-program-201011/</p>	<p>MASS Alexandria is supported by The Arab Fund for Arts and Culture, The Foundation for Arts Initiative and Young Arab Theatre Fund. The organisation aims to complement existing art education schemes, with a focus on the conceptual aspects of artistic production. Monthly workshops, seminars and lectures are led by artists, art educators and curators. Between October 2010 and May 2011, a pilot programme was operated for 12 artists, selected through an application and interview process, to take part in lectures, conversations, workshops, seminars and crits with international artists, curators and educators.</p>	<p>In 2012, the Independent Art Studio and Study Program enrolled 21 students from January to July. At the end of each programme, participating artists presented work in a three-day exhibition.</p>
<p><b>New Contemporaries</b> Rochelle School Arnold Circus London E2 7ES UK</p> <p>newcontemporaries.org.uk</p>	<p>New Contemporaries (supported as an ACE NPO and in receipt of Bloomberg sponsorship) takes submissions from final year undergraduates, postgraduates and recent graduates from UK colleges for consideration in an annual, nationally touring exhibition Bloomberg New Contemporaries.</p> <p>For 2014, a collaboration with Artquest was piloted, in which all selected artists were offered a one-to-one mentoring session with a professional from LUX, Artsadmin or an art consultant. Peer mentoring sessions were also held in London and Liverpool. Artists made suggestions for talks and events at the ICA during the exhibition and were given opportunities to become directly involved in programming. From 2015, a studio residency bursary will be hosted with SPACE.</p>	<p>A submission fee of £25 is payable. There were 55 participants in the 2014 exhibition.</p>
<p><b>No.w.here</b> First Floor, 316-318 Bethnal Green Road London E2 OAG UK</p> <p>no-w-here.org.uk nowhereopenstudio.blogspot.co.uk</p>	<p>This artist-run NPO focuses on film and video production, providing studio space, access to a 16mm film studio and events/screenings/workshops. It offers occasional residencies and commissions (dependent on funding). Since 2012, no.w.here has operated a summer school full-time over eight weeks, with an emphasis on community and collaboration.</p>	<p>Forcible Frames summer school (2013) was £1,000 for members and £1,300 for non-members. The Right to Play Oneself summer school (2014) was £600 for members with five funded places.</p>
<p><b>Open School East (OSE)</b> The Rose Lipman Building 43 De Beauvoir Road London N1 5SQ UK</p> <p>openschooleast.org/#study-programme</p>	<p>OSE combines a free study programme for emerging artists with a multifaceted public programme. Originally commissioned by the Barbican and Create, OSE successfully applied for Grants for the Arts funding and has received renewed support from Create as well as from foundations and individuals, complemented by a fundraising auction held in November 2014. The Study Programme is occasionally accompanied by retreats or residencies.</p> <p>See case studies for more detailed information.</p>	<p>14 emerging artists take part in a free programme of activities twice a week over three terms.</p>
<p><b>OUTPOST</b> 10b Wensum Street Norwich Norfolk NR3 1HR UK</p> <p>norwichoutpost.org/member.html</p>	<p>Founded in November 2004, OUTPOST is an artist-run gallery overseen by a voluntary Steering Committee of up to eight members, with a limit of two years' service. OUTPOST receives support from Arts Council England.</p> <p>The gallery operates a membership scheme, which is a prerequisite for applying for a studio in Anglia Square, Norwich, while conferring access to a wide peer group. Members are encouraged to submit material to the members' archive and are eligible to be considered for various opportunities.</p>	<p>Membership costs £15 per year or a day's invigilation. Membership confers eligibility to apply for a studio, an opportunity to be considered for the steering committee and entry into members' exhibitions at the gallery.</p>
<p><b>PAC Home at Plymouth Arts Centre</b> 38 Looe Street Plymouth Devon PL4 0EB UK</p> <p>plymouthartscentre.org</p>	<p>PAC Home is a membership network for artists, curators and writers who live and work in Plymouth and the wider region. It offers access to talks, group crits and one-to-one sessions, away days and travel bursaries, workshops, residencies, website listings and use of a dedicated space within PAC. Residencies include free studio space, mentoring sessions and peer critique across a short period of time in the development of new work.</p>	<p>PAC Home membership: £30 for six months; £60 for 12 months. At the time of writing, there are 47 members.</p>

ORGANISATION	ACTIVITY	COST
<p><b>Retreat</b> operated as part of Paradise Lost 2/1, 295 Byres Road Glasgow G12 8TL UK</p> <p>paradiselost.org.uk</p>	<p>Begun by London-based artist Michael Whitby in 2008, Retreat offers a week-long annual residential workshop in different parts of the UK, to invited creative practitioners from different disciplines. Each resident presents their practice, with all the presentations being compiled into a book at the end of the residency period.</p>	<p>–</p>
<p><b>Performing Arts Forum (PAF)</b> 15, rue haute 02820 St Erme Outre et Ramecourt France</p> <p>pa-f.net</p>	<p>PAF describes itself as a place for ‘professional and not-yet-professional practitioners and activists in the field of performing arts, visual art, literature, music, new media and internet, theory and cultural production, and scientists who seek to research and determine their own conditions of work’. Providing opportunities beyond the market, it is an informal user-created and user-sustained institution that exists between research and production. Initiated and run by artists, theoreticians and practitioners, PAF is for people who can motorise their own artistic and knowledge production.</p>	<p>€18 per night in 2015 (€19 in 2016) for a stay longer than five nights and €20 (€21 in 2016) for under five nights. €475 for one month (€495 in 2016).</p> <p>An additional membership fee of €12 is payable, which is valid for 12 months.</p>
<p><b>Q-Art</b> No address listed</p> <p>q-art.org.uk</p>	<p>Q-Art runs an open programme of crits hosted by a team of students and graduates. Its aim is to ‘break down some of the barriers to art education and contemporary art and support people into, through and beyond art education’. In a programme that mirrors the academic year (September–June), monthly crits are hosted across London and at various UK art colleges for ‘students of all colleges, courses and levels of study as well as graduates, self-trained artists, prospective students and anyone with an interest in art’. Artists who present their work within crits are given the opportunity to participate in an annual exhibition. Q-Art produces publications and videos and hosts discussion events to coincide with each release. The organisation also runs educational workshops for art colleges and galleries around the UK.</p>	<p>A voluntary subscription of £20 covers a year’s worth of crits, or a suggested donation of £5 can be made per event. There are also a limited number of subsidised places.</p>
<p><b>Royal Scottish Academy of Art and Architecture (RSA)</b> The Mound Edinburgh EH2 2EL UK</p> <p>royal.scottishacademy.org/pages/scholarships_awards.asp</p>	<p>RSA hosts an annual graduate showcase from which recipients of awards are selected. RSA also operates the biannual Residencies for Scotland scheme alongside a number of other awards and residency opportunities.</p> <p>See case studies for more detailed information.</p>	<p>RSA disburses awards with a combined value of approximately £150,000. This comprises a diverse portfolio of residency, exhibition and media-specific opportunities that are available primarily (but not exclusively) to artists living and/or working in Scotland. As an example, the Fleming-Wyfold award includes a bursary of £10,000, with an additional £4,000 towards production costs.</p>
<p><b>The Royal Standard</b> Unit 3, Vauxhall Business Centre 131 Vauxhall Road Liverpool L3 6BN UK</p> <p>the-royal-standard.com</p>	<p>With a rolling committee of between four and six directors, the Royal Standard operates as an artist-run gallery, studio and social workspace. The Royal Standard hosts sporadic events, all operating from within the parallel exhibition and studio programmes. Each exhibition is contextualised with public programming events such as performances and lectures, as well as satellite events which punctuate the periods between larger curated exhibitions.</p>	<p>The studios can accommodate 40 artists, offering a range of opportunities as well as workshop facilities. There are 29 studio artists. A donation of £3 is suggested on the door for some events.</p>
<p><b>The Ruskin School of Art</b> 74 High Street Oxford OX1 4BG</p> <p>rsa.ox.ac.uk/study/undergraduate/bfa-professional-practice-programme</p>	<p>The Ruskin School of Art offers second-year undergraduates placement opportunities via the school’s Professional Practice Programme (PPP). Students undertake one or more local, national or international placement, of between two and four weeks. This initiative confers an understanding of work in the cultural field whilst developing a wider professional network for individual students and their peer group.</p>	<p>PPP is offered as an optional part of courses; students cover their own costs, with several students each year receiving funding from their college.</p>

ORGANISATION	ACTIVITY	COST
<p><b>S1 Artspace</b> 120 Trafalgar Street Sheffield S1 4JT UK</p> <p>s1artspace.org</p>	<p>The S1 Artspace Bursary Programme is a nine-month artists' professional development programme aimed at supporting Fine Art students graduating from Sheffield Hallam University. Throughout the programme, artists receive a subsidised studio, professional mentoring and an exhibition at S1 Artspace.</p> <p>Launched in 2005, S1 Artspace's Associate Members Scheme is intended to provide a bridge between studio artists (15 currently listed) and the broader public. Members receive advance information about the programme, subscription to the quarterly newsletter, a platform for their work on the S1 website and the opportunity to apply to take part in subsidised research trips.</p>	<p>The Bursary Programme launched in 2010 and has supported 22 early-career artists to date.</p> <p>The Associate Members Scheme costs £10 per year.</p>
<p><b>The School of the Damned</b> No address listed</p> <p>theschoolofthedamned.com</p>	<p>The School Of The Damned is a postgraduate Fine Art course, democratically run by its students and supported by a growing circle of visiting lecturers. Each year, tutors and academic advisors are nominated by the participants, who facilitate a 'time-for-time' labour exchange with the various contributors.</p> <p>The ethos of the school is to provide a free alternative to the academic channels of art education and their financial exclusivity. Each intake is selected by previous participants. Each year, a manifesto is produced which builds on the successes of the previous year; these are available on the School of the Damned website.</p>	<p>The programme is free to attend.</p>
<p><b>The Showroom</b> 63 Penfold Street London NW8 8PQ UK</p> <p>theshowroom.org</p>	<p>This ACE NPO focuses on commissioning new work. Collaborating artists receive substantial support during project development and presentation. The small staff receives professional development through practice and shares knowledge with other organisations and educational institutions through collective bodies including How to Work Together and Common Practice. The Showroom presents publishing, lectures, a reading group and workshops for collective learning.</p>	<p>One-off events are generally free of charge. Short courses cost around £100.</p>
<p><b>Site Gallery</b> 1 Brown Street Sheffield S1 2BS UK</p> <p>sitegallery.org</p>	<p>Site Gallery is Sheffield's leading international contemporary art space, supporting artists specialising in moving image, new media and performance.</p> <p>The Platform residency programme forms a core part of the organisation's artistic offer. This programme of work is supported by the Esmée Fairbairn Foundation. Three times a year, Site Gallery selects UK-based artists to take over its main gallery space and use it as a public studio in which to develop new work. In addition to the support of the Site Gallery team, artists are paired with a mentor and a critical writer to help them draw ideas to the surface. Many artists who have taken part in the Platform programme find they build on the relationships and research developed during their time at Site Gallery for years after.</p> <p>The Platform residency scheme promotes interaction between artists and the public at the work-in-progress stage. Visitors have the chance to engage with artists, hear their thoughts, dreams and concepts and get involved as their ideas become reality.</p>	<p>Each residency, worth approximately £6,000, includes a production budget, events programme, artist's fee, travel, accommodation and use of the gallery for a period of three to five weeks.</p>
<p><b>Slade School of Fine Art</b> University College London Gower Street London WC1E 6BT UK</p> <p>ucl.ac.uk/slade/degrees/ma-mfa</p>	<p>The MA and MFA in Fine Art are centred on dialogue and peer learning. The discursive atmosphere that is engendered in the studios aims to prepare artists for the professional environment.</p> <p>See case studies for more detailed information.</p>	<p>Applications are subject to a UCL application fee of £75 for online applications or £100 for hard copy applications, which includes a £25 portfolio handling fee. Full-time course fees are £8,755 for UK/EU students and £22,350 for overseas students.</p>

ORGANISATION	ACTIVITY	COST
<p><b>South London Gallery (SLG)</b> 65-67 Peckham Road London SE5 8UH UK southlondongallery.org</p>	<p>South London Gallery's programme of artist residencies launched in 2010 to coincide with the completion of its building project, including the Outset Artists' Flat. Each year, SLG hosts two or three residencies interspersed with shorter projects with artists and curators. The biennial Outset Residency, supported by Outset, is offered to an international artist, commissioned to make new work as part of SLG's exhibition programme. The Nina Stewart Artist Residency, funded by The Nina and Roger Stewart Charitable Trust, is offered to a recent graduate from a UK art school. Selected through a process of open submission, the six-month residency includes a studio, a bursary, mentoring, an exhibition in the first-floor galleries and the opportunity to produce an accompanying publication. The third annual residency focuses on the SLG's work with different sectors of the local community and involves partnerships with other organisations.</p>	<p>Southwark Studio Residency provided a rent-free studio for 18 months (worth £5,200), a £10,000 cash bursary and professional support. The Nina Stewart Artist Residency offers six months of rent-free accommodation and studio space, a bursary of £5,000 and regular mentoring with staff and external professionals.</p>
<p><b>SPACE</b> 129-131 Mare Street London E8 3RH UK spacestudios.org.uk/artist-cats/ncm/</p>	<p>Established by artists in 1968, SPACE runs 18 studio buildings across seven London boroughs, providing affordable creative workspace plus support programmes, such as exhibitions, residencies and training opportunities. Programmes are geared to facilitate practice, and to enable artists to be sustainable. SPACE supports 700 artists with studios and a further 700 a year with professional development. New Creative Markets (NCM) at SPACE is a professional development programme designed to help artists, designers and designer makers increase the sales of their work and achieve greater sustainability. See case studies for more detailed information.</p>	<p>The price of studios varies by building (currently between £11 and £18.95 per square foot per year). Rent includes building insurance, rates, maintenance, administration, service charges, water, refuse collection and other related direct costs. New Creative Markets is free to attend.</p>
<p><b>Spike Island</b> 133 Cumberland Road Bristol BS1 6UX UK spikeisland.org.uk/spike-associates/</p>	<p>The Spike Associates scheme was founded as a high-quality, self-selecting membership programme, intended to build the practice of those involved and their peers. Artists, writers, curators and designers are provided with 24-hour access to a library/meeting room at Spike Island, equipped with computers, editing software, a projector and screen. A dedicated staff member oversees the programme, which includes regular peer critique sessions, talks and events, practical workshops, one-to-one studio visits and research trips. Modest funding is available to cover production and travel costs.</p>	<p>Spike Associates costs £12 per month (£8 per month for Spike Island studio holders and Spike Design tenants), or £144 (£96) per year.</p>
<p><b>Studio Voltaire</b> 1a Nelson's Row London SW4 7JR UK studiovoltaire.org/join-support/associate-membership/ Intoart.org.uk</p>	<p>Founded in 1994, this ACE NPO provides affordable studios and a gallery space. This is complemented by an associates programme for artists and curators working in all disciplines, within and beyond the studios. The programme provides networking events, residencies, studio visits, presentations from invited speakers, one-to-one project development support and critical feedback. The gallery space hosts a biennial open submission exhibition for associates, selected by guest curators.</p>	<p>At the time of writing, there are over 45 studio holders and 200 members. Membership to the associates programme costs £30 per year.</p>
<p><b>Tate St Ives</b> Porthmeor Beach Saint Ives Cornwall TR26 1TG UK tate.org.uk/about/projects/tate-st-ives-artists-programme</p>	<p>The only franchise of Tate Gallery to offer residencies, St Ives piloted the Artists Programme from October 2013 to September 2015 (building on the Artist's Residency Programme which ran from 2003 to 2009). During the pilot Artists Programme, four residencies have been run, two of just under three months and two of six months. Funded privately and conceived to be as open as possible, the new programme is 'designed to generate a productive environment that values experimentation and risk, discussion and debate'.</p>	<p>The Artist's Residency Programme provides £3,500 for three months and £7,000 for six months, to cover living costs and a small artist fee, in addition to a rent-free studio and utilities. Return travel costs are also covered.</p>

ORGANISATION	ACTIVITY	COST
<p><b>Theatre Royal Stratford East</b> Gerry Raffles Square Stratford London E15 1BN UK</p> <p>stratfordeast.com/creative-opportunities</p>	<p>Newham First Mondays offer advice about developing creative ideas; writing a business plan; organising an event; fundraising; design and making; jobs in theatre and in the arts; marketing and press.</p> <p>The theatre also hosts the BBC Norman Beaton Fellowship and accepts script submission from local playwrights.</p>	<p>The Norman Beaton Fellowship offers a minimum of two actors a year a fixed-term bursary contract with the Radio Drama Company. Up to four runners-up receive single freelance engagements in Radio Drama productions.</p>
<p><b>Transmission Gallery</b> 28 King Street Glasgow G1 5QP UK</p> <p>transmissiongallery.org</p>	<p>Transmission was founded by artists in 1983 and continues with a rolling committee and membership structure. While the gallery's professional development activities have historically been centred on practice, discussions are increasingly centred on skills- and knowledge-based definitions adopted by Creative Scotland.</p> <p>See case studies for more detailed information.</p>	<p>Annual membership costs £20 waged; £10 unwaged; £35 international.</p>
<p><b>Unit X (MMU)</b> Manchester School of Art Manchester Metropolitan University Cavendish Street Manchester M15 6BR UK</p> <p>art.mmu.ac.uk/fineart/</p>	<p>Unit X is an interdisciplinary undergraduate development programme at Manchester School of Art which encourages student collaboration. Rather than focusing on technical excellence, Unit X draws out 'soft transferable skills'.</p> <p>See case studies for more detailed information.</p>	<p>Full-time course fees are £9,000 for UK and EU students, £11,650 for international students.</p>
<p><b>Void</b> Old City Factory Patrick Street Londonderry Derry BT48 7EL UK</p> <p>derryvoid.com/education/void-art-school.php</p>	<p>Void is comprised of two galleries, six artists' studios and an Art School.</p> <p>The Void Art School began in 2006 as a pilot project – part of an artist-in-residence scheme with Damien Duffy. Initially targeting A-level students, this autonomous education programme now works with artists at all stages, up to postgraduate and those outside formal education.</p> <p>Artists are encouraged to exhibit throughout, taking part in shows within Void's exhibition programme. Funding from the Arts Council of Northern Ireland (ACNI) provides equipment and materials. The Art School is held as a model of best practice by ACNI, forming the basis of a qualitative assessment template for the Department of Culture Arts and Leisure.</p>	<p>Rent for the studios is £27.75 per week (waged) and £20 (unwaged) with 24-hour access.</p> <p>Funding provides for eight artists to study at Void Art School.</p>
<p><b>Wysing Arts Centre</b> Fox Road Cambridge CB23 2TX UK</p> <p>wysingartscentre.org/opportunities/residencies</p>	<p>Offering purpose-built studios, Wysing Arts Centre's main residency programme currently involves eight to ten early- to mid-career artists, including visual artists, art writers and experimental musicians, who come together for a period of six weeks to address a broad theme. Initially developed with funding from Paul Hamlyn Foundation, the residencies are now an integral part of Wysing's programme, funded as part of ACE's National Portfolio.</p> <p>Alongside residencies, (thematic) retreats are organised, including artists' masterclasses organised in partnership with the Royal College of Art's MA in Curating Contemporary Art.</p> <p>2015 sees the launch of The Syllabus, a new programme developed by Wysing Arts Centre, Eastside Projects, New Contemporaries, s1 Artspace, Spike Island and Studio Voltaire, which will support ten artists over ten months.</p> <p>See case studies for more detailed information.</p>	<p>Resident artists are awarded £4,000, with separate fundraising undertaken for production costs if necessary.</p> <p>There is no charge to participate in retreats, and participants are encouraged to produce funding applications based on the work they develop during the retreat.</p> <p>The Syllabus is anticipated to cost around £500 per head plus travel expenses.</p>
<p><b>Whitworth Art Gallery</b> Oxford Road Manchester M15 6ER UK</p> <p>whitworthyoungcontemporaries.wordpress.com whitworth.manchester.ac.uk</p>	<p>The Whitworth presents adult learning and engagement programmes alongside its exhibition programme. A series of Tuesday Talks, by leading artists and arts professionals, is co-hosted with Manchester Metropolitan University, in addition to a wide range of courses, lectures and conferences. Staff undertake studio visits and informal mentoring. The newly launched Whitworth Artists Network works with local artists to offer training and opportunities to develop and deliver gallery-based and offsite work with a wide range of people.</p>	<p>Events are generally free to attend.</p>

ORGANISATION	ACTIVITY	COST
<p><b>Whitstable Biennale</b> Horsebridge Road Whitstable Kent CT5 1AF UK  whitstableatellite.com</p>	<p>Whitstable Biennale develops artistic commissions over a two-year period, providing time and space for artists to create ambitious new works that are responsive to, and deeply embedded in, the seaside town of Whitstable. Practice-based commissions are often combined with residencies and mentoring by the curatorial team. The biennale supports the touring of commissions to venues nationally and internationally. A learning programme offers professional development opportunities to early-career artists, including talks, workshops and residencies. In 2014, the Student Film Open was developed for students or recent graduates in Kent. Whitstable Biennale Satellite, operational since 2006, is a membership scheme that provides access to the festival fringe (over 130 artists were included in 2014), with works promoted in a publication and website and supplemented by year-round professional development opportunities such as artists' surgeries, curatorial visits, workshops and talks.</p>	<p>Membership of Whitstable Biennale Satellite costs £30 for two years.</p>