



Yorkshire Artspace/ Annual Report 2015-2016

“My time as artist in residence in Castlegate has included some of the most memorable creative experiences of my career so far. I really felt part of something so much bigger, more meaningful and more ‘of its time’ than I could have ever achieved in an individual studio-based practice.”
Paul Evans artist in Residence



Image; Florence Carter, St Leger Stakes trophy

“I would not have been able to get to where I am now without the Yorkshire Artspace Starter Studio. The past two years have been a great experience, with lots of learning, not just about making but also about business, the industry and my design practice. The support that I have received from my mentor as well as from the other silversmiths in the building and from the programme technician Max has been invaluable.”
Florence Carter, Starter Studio Beneficiary



Contents

Page	
2	<i>Introduction</i>
3	<i>Foreword</i>
5	<i>Our Organisation</i>
10	<i>Our Programme</i>
19	<i>Our Finances</i>

Introduction

Established in 1977, Yorkshire Artspace's aim is to be a **centre of excellence for the support of artists and makers** by providing good quality affordable studio space, tailored professional development programmes for artists at all career stages and raising the profile of artists and their practices locally, nationally and internationally.

Our **Programme** weaves this support through a wide range of activities that offer inspiring and meaningful opportunities to the public to engage with artists and makers, focussing on the neighbourhoods known to have low take up of the city's cultural offer in which we have made our home.

Our membership is made up of a wide variety of artists and makers and over 170 members currently have studios at Yorkshire Artspace's 3 premises; opened in 2001 **Persistence Works** is our flagship studio complex, purpose built, architecture award winning and bang in the heart of the city; **Exchange Place Studios** is our pioneering new studio building in the heart of the city's historic and evolving Castlegate; **Manor Oaks Studios** is our first neighbourhood studio, opened in 2009 on a historic, urban agricultural site with partner Green Estate.

As well as workspace, the Society offers a **professional development** service to visual artists covering many different aspects of visual arts practice and addressing the needs of artists and makers at various points in their careers.

The **Artist in Residence** Programme, launched in 2005, forms the heart of a wide-ranging programme of activity that encompasses professional development as well as outreach, education and public events.

Public access to the studios and artistic product is enabled through the annual **Open Studios** event in November and a dynamic **exhibition programme** in partnership with MADE North.

The Society is run by a Board of Directors and six members of staff.

There is lots of information about Yorkshire Artspace the organisation, our Studios, our Programmes and our Artists at www.artspace.org.uk



Foreword

On the eve of Yorkshire Artspace Society's 40th birthday it seems appropriate to reflect on how far we have come since **1977** when a group of graduates from Sheffield Polytechnic's art school at Psalter Lane (now Sheffield Hallam University) came together to find workspace (as Director of the Sheffield Institute of Arts at Sheffield Hallam University, I am delighted that our new art school opened last year in the stunning Head Post Office in Fitzalan Square). Yorkshire Artspace was one of the first studio spaces to be established outside London where the studio movement had begun in the 1960s. After a brief spell at Washington Works, the move to **Sydney Works** on Matilda Street in 1982 marked the beginning of the Society's first long-term home with space for around 30 artists and makers, and the very start of the development of Sheffield's **Cultural Industries Quarter**.

Fast forward to 1992. **Yorkshire Arts** (Arts Council, England) grants Yorkshire Artspace Regularly Funded Organisation status and an annual grant of £10k to employ a development director, marking the beginning of a transition from an entirely artist-led organisation. An application for **limited company status**, to limit the liability of trustees and staff, highlighted the need for a **board of trustees**, or directors, that were not beneficiaries of the charity. Not only did this bring the organisation in line with Charity Commission guidelines, it also presented a collection of new skills and experience that were made available to the Society pro bono. Funding applications to **ERDF**, to the new Arts Council **G4A** fund and a close partnership with **Sheffield City Council's** public art officer allowed us to establish a lively programme encompassing education and outreach, artists' professional development and a modest open studio event. By 1999 we had a **staff team of four** (part time).

A second turning point for Yorkshire Artspace came in 1994 with the establishment of the **National Lottery** fund administered by Arts Council England and a realisation that the area that we called home, now the Cultural Industries Quarter, was developing fast. Although our lease of Sydney Works had been renewed by Sheffield City Council in 1992, their intention to sell the building was made clear. With a view to raising funds to buy the building, and possibly take on additional space, new Director Kate Dore undertook an **audit of the ideal studio needs** of the 30 artists and makers at Sydney Works plus the 30+ that were on the waiting list. With a hugely diverse set of needs, from large sculpture studios through to small jewellery workshops, north light for painters and low light for welders, it became clear that an existing building could not meet all those needs. At the same time a **survey** of Sydney Works showed the building to be in an even poorer state than was already clear. With a basement subject to regular flooding, condemned heating and no accessible studios, expert advice indicated it would be more cost effective to start again than bring the building up to modern standards. The National Lottery, teamed with the European Regional Development Fund gave us that opportunity. The staff team and the skills and experience of the Board gave us the means to grasp the opportunity to provide better working conditions for studio holders, and additional space for artists and makers on the waiting list, on a long term basis.



The aptly named **Persistence Works** opened in 2001 with purpose-built space for all 60+ artists, the first new build studio complex for artists and makers in the UK and, to this day, arguably the best.

Work with the Sheffield Housing Market Renewal team led to the founding of our first neighbourhood studio complex - **Manor Oaks Studios** – in 2010, another purpose-built gem with partners Green Estate. And in 2013, in response to ever increasing demand for studios, we took on **Exchange Place Studios** and now have more than 160 studio holders with a not much larger staff team than we had in 1999. Quite an achievement and you can read more about our plans for Exchange Place in this report as well as the well-developed programme that we now deliver across all sites.

In 2017 we also celebrate director **Kate Dore's 25 years at Yorkshire Artspace** – a quarter century that has seen Yorkshire Artspace Society move from emergency meetings to gather in enough unpaid rent to pay the electricity bill, to having £3.9m of assets and a contingency fund of £64k to ensure these assets are maintained. We have grown from 30 studio holders to 170 and this year have £18k of our own earned income to fund our artists' professional development programme. Plenty for all of us to celebrate next year when we consult our artists yet again on.....what next?

Sally Wade

Chair, Yorkshire Artspace Society 2015/16

Director of the Sheffield Institute of Arts at Sheffield Hallam University



1/Our Organisation

Yorkshire Artspace Society is a **registered charity** and a **company limited by guarantee**. The Society is owned by its members, governed by a board of 6 directors and managed by a staff team of 6 (under 5 full time equivalent).

Our Members

Our membership is made up of a wide variety of artists and makers and over **160** members currently have studios at Yorkshire Artspace's 3 premises. Our studio selection process is based on our artistic policy which demands that studio holders must be **'in active production of their own creative art or craft work for a significant proportion of their time'**. This ensures that the valuable, and publicly funded, resource that we offer supports professional artists moving towards full time commitment to their practice. The professional development support that we offer to studio holders through our programme helps them on this journey to excellence. By providing artists with workspace and professional development support we actively enable their engagement with audiences on a massive scale.

Our Board

In 2013, following a board skills review, we introduced a rolling chair programme designed to invigorate an already highly skilled board and encourage more buy-in to our fundraising, sponsorship and profile-raising ambitions. The programme offers individual board members a time-limited period to invest more time in delivering their own manifesto, reflecting their particular skills, experience and passions.

Our current chair is **Professor Sally Wade**, director of the Sheffield Institute of Arts at Sheffield Hallam University. Other board members are **Paul Houghton** partner at Grant Thornton, **Neil MacDonald** a past Master Cutler well networked within local and regional manufacturing as well as being on several other key city organisations' boards, **Surriya Falconer** of Falconer Associates a Sheffield-based PR & Communications company that represents both public and private sector organisations, **Dorrien Peters**, partner at law firm Irwin Mitchell and **Pat Cochrane**, CEO of Cape UK who advises on arts education and strategic cultural developments (stepped down in May 2015),

For a second year in 2015 Board members supported our **Gala Dinner and Authentic Art Auction** at Persistence Works raising over **£8.5k** for two strands of our activity, our Starter Studio Programme supporting emerging silversmiths, jewellers and ceramicists and our engagement programme that enables artists to work with communities on The Manor and neighbourhoods around our new studios in Castlegate. 80 guests were joined at table by one of the 8 artists that kindly donated a unique piece of their work, or an unforgettable creative experience, to the Authentic Art Auction; [Imogen Clarkstone](#), [Mike Scown](#), [Tim Rose](#), [Marion Thomson](#), [Charlotte Tollyfield](#), [Neil Woodall](#), [Cari Morton](#) and [Robert Twigg](#). A further twenty of our artists and makers donated a piece of work for the Authentic Art Raffle and Sale. We would like to thank Assay Master Ashley Carson and Craig MacKay of Evenort for each taking a table at the dinner and Sir Robin of Locksley Gin for a memorable start to the evening.



Our Staff

Our small staff team has over 70 years of continual employment representing an incredible body of experience and skills that is drawn on by the organisation and by the visual arts community nationally. We are seen as national exemplars in the fields of studio development/management, artists' professional development and community engagement. By drawing on this knowledge, continually improving systems and forging strategic partnerships we have been able to expand both our studio portfolio and our programme over the last 15 years without significantly increasing our staff costs.

Our **Director**, Kate Dore, has overseen the development of Yorkshire Artspace since 1994 expanding both our studio portfolio - from 30 to 160, from 1 building to three - and our programme to encompass all sites and new audiences in the neighbourhoods. Kate is supported by all the board members and fellow members of the Sheffield Culture Consortium. **Operations Manager** Stuart Wright comes from an accountancy background and oversees both the finances of the organisation and the efficient running of our premises. Over the last 13 years Stuart has set in place systems that enable us to manage an increasing number of studios without significantly increasing overheads, leading to a steady increase in our earned income. Stuart works closely with Kate on budgeting and the viability and delivery of new studio buildings. Stuart is supported by board member Paul Houghton, partner at one of the UK's leading accountancy firms.

Programme Manager Rachael Dodd develops and delivers our programme across all four studio sites and beyond. At the heart of all our programming is the support we offer to artists and makers to develop their practice. As part of the crafting of the programme we ensure we offer a wide variety of opportunities for the public to engage with artists and makers. Rachael has 17 years' experience of developing education and outreach programmes for Yorkshire Artspace as well as for Creative Partnerships. Rachael is supported by Jane and Kate on programme delivery and development, by Stuart on forecasting and by various board members.

The whole team is supported by our **administrators** Anita Lloyd and Jane Elliott. Anita provides financial and systems support and also helps nurture the creative community at Yorkshire Artspace through social events and studio tours for prospective newcomers as well as managing the selection process for studio holders. Jane supports programme activity and leads on communications for the organisation; in October 2015 Jane began her maternity leave and we welcomed **freelancer** Heather Gilberthorpe to take over her communications role. As Lois Fletcher began her metalwork and jewellery degree, Becky Heath joined us in September 2015 as our new **Creative Apprentice** and front of house at Exchange Place Studios with additional responsibilities for keeping our artist pages on the web site full and accurate.

Our Studios

We are proud that the Arts Council calls us '**one of the leading artist studio spaces in Europe**'. The work space that we provide is affordable, accessible, well managed, warm, safe and secure. Opened in 2001 **Persistence Works** is our flagship studio complex, purpose-built, architecture award winning and bang in the heart of the city. **Manor Oaks Studios** is our neighbourhood studio, opened in 2009 on a historic, urban agricultural site with partner Green Estate. During 2015/16 we continued to operate with 100% occupancy of our studio spaces at Persistence Works, and Manor Oaks Studios.



Exchange Place Studios, launched summer 2013 in the fast changing Castlegate area of Sheffield, ended the period of this report with just 4 of the 63 studios still to let. Our new thriving community of artists and craftspeople continued to programme the project spaces with exhibitions and a regular Pop up Shop.

In October 2015 we submitted a small capital application to Arts Council England for funding to buy Exchange Place Studios and replace the roof and windows to save energy. Owners Sheffield City Council supported the application by agreeing an undervalue on the property. The application was not successful although the assessment of the bid was very positive so we plan to resubmit in the next round.

In 2015 we returned management of the two remaining studios at **Knutton Road Studios** to landlord SOAR at their request.

Strategic Development

We develop a new business plan every 5 years and update it annually. As a small organisation we find that a major consultation with artists and stakeholders every 5 years is manageable and has a direct impact on the business plan development. In between, we evaluate our programme annually and feed this in to an Audience Development Plan. Progress against the Business Plan is reported on quarterly at our open Board meetings and annually in our Annual Report.

Our next business planning cycle is currently underway. We have begun the process with a series of 8 working lunches for studio holders, Board, staff and guests looking at every aspect of our organisation and activities. These meetings will lead to a shortlist of business plan objectives, as well as a list of changes that can be made in the short term.

Advocacy and Partnerships

We consider ourselves to be an enabling organisation, actively working with partners to increase audiences for, and advocate on behalf of, arts and culture.

We offer free gallery space at Persistence Works to [MADE North](#) to support their excellent exhibition and events programme, bringing the work of Northern designer makers and craftspeople to a new audience and raising their profile nationally and internationally. This year we started planning a joint commissioning project for our Starter Studio ceramicists.

We enjoy a strong relationship with [Museums Sheffield](#) with a dedicated space in the retail area of the Millennium Gallery (the North's most visited gallery) and the Little Gems showcase in the foyer showing the work commissioned from the Starter Studio Programme silversmiths by Sheffield Assay Office and Museums Sheffield reaching a whopping audience of 303,499 this year.

As a member of [Sheffield Culture Consortium](#) we work to deliver a citywide cultural strategy which takes a coherent approach to the city's cultural and arts offer, and audience reach. The Consortium idea was borrowed from other cities such as Liverpool, and was set up as a focused working group made up of the Chief Executives of some of Sheffield's larger cultural organisations including;



Sheffield Theatres, Sheffield Industrial Museums Trust, Museums Sheffield, Sheffield International Venues, Site Gallery, the Showroom/Workstation, the University of Sheffield and Sheffield Hallam University. Director Kate Dore invests a great deal of time and energy in this exemplar of partnership working and from September 2016 will be Chair of the consortium. Since its inception the Consortium has raised **more than £1m** for additional cultural activity in the City and partners have developed close working relationships resulting in a stronger, more vibrant and joined-up cultural offer. The Consortium's 4 priorities are; nurturing new talent, supporting the sustainability of existing organisations, Sheffield as a City of Festivals and Children and Young People. Achievements in 2015/16 include;

- Securing **Cultural Destinations** funding from Arts Council England and Visit England to encourage more and different people to experience arts and culture, contributing to the growth of the local visitor economy.
- Establishment of the **Sheffield Creative Guild**, a membership cooperative for creative individuals and organisations from across the city region, aiming to connect, support and promote members through an online platform, a creative time bank and a programme of events.
- Establishment of the **SNAP** Network for cultural providers working with children and young people, with a view to enriching the range and quality of cultural provision for young people in Sheffield. Our Programme Manager Rachael Dodd worked with SNAP on a successful application to PHF Artworks (Developing Practice in Participatory Settings) to run a series of collaborative enquiry days, bringing together artists, employers and commissioners to generate new ideas for innovative participatory practice with children and young people.
- The **Year of Making 2016**, celebrating our past, present and future as a city of makers and promoting a world city with an international reputation for excellence and innovation.
- **Making Ways 2016-2018**, an ambitious three-year project to develop, demonstrate and celebrate exceptional contemporary visual art produced in Sheffield. Supported by Arts Council England funding the project will develop artistic talent and leadership and create **a living economy** for the arts community that will stimulate and support growth.

We play an active role in the regeneration of the Castlegate area of Sheffield, home of Exchange Place Studios. The ReMake Castlegate pilot project with the University of Sheffield in 2014 led to the formation of the **Castlegate Steering Group** to increase vibrancy in this part of the city, resulting in the **Castlegate Festival** in June 2015. This in turn led to Sheffield City Council approaching us to manage the **Castlegate Hoardings Commission** (complete in 2016/17) enabling us to engage with the local community through artists on a public artwork in a prominent city centre location. In February 2016 our Director was invited to join the **Castlegate Partnership Group** made up of both universities, the local authority, local businesses and not for profit groups actively supporting Castlegate's regeneration through culture, heritage, commerce and the built environment.



Our Commitment to Diversity

Significant progress has been made over the last 4 years in attracting **applications for studio space** from an increasingly diverse group of artists. This can largely be attributed to the development of Exchange Place Studios located in an area of the city centre close to large inner city residential communities with shops and stalls that attract a multicultural clientele. Exchange Place Studios is not a daunting building and the environment feels warm and welcoming. By extending the diversity of our studio artists we attract **a more diverse audience**. Audience research at Open Studios 2015 showed that visitors came from across the city, and beyond- with only 27.2% from post codes where take up of the cultural offer is traditionally high. The majority of visitors found out about the event through the studio holders so by extending the diversity of our studio holders, we extend the diversity of our audience. Our **Audience Development plan** continues to target areas of the city where take up of the cultural offer is very low, neighbourhoods in the top 10% of the most deprived in the UK. We link activity with our studio presence in our adjacent to these communities.

Our Responsibility for the Environment

We recognise that by reducing the negative environmental impacts of our own activities we can not only contribute to the preservation of our environment but also reduce our spending, allowing us to make the most of our funding and keep studio rents as low as possible for the benefit of our artists. Once a month we revisit our **Environmental Action Plan Checklist** as a staff team and report on progress at quarterly Board meetings and in our Annual Report. Our **Environmental Policy is reviewed** by our Board on a bi-annual basis and updated as and when necessary. Our key areas of focus for reducing our impacts are;

- **identifying and implementing actions to reduce energy use;** at Exchange Place Studios we have installed PIRs in all the communal areas to save electricity and a new Building Management System to save heat. We are planning a small capital project that will include new windows and a new roof to cut down on heat loss; at Persistence Works we are part way through a schedule of changes to the external lighting system to produce energy savings
- **identifying and implementing actions to reduce waste and increase recycling;** we have appointed a Green Champion at Exchange Place Studios to challenge the behaviours of both building users and managers and if successful we will extend the model to our other buildings; this year we have installed recycling facilities at Persistence Works for plastic, glass, paper and compost.
- **reducing the impacts of business travel and staff commuting;** 2 out of 6 staff members regularly walk or cycle to work and the other 4 use public transport. The majority of staff training has been delivered through webinars and on-line tutorials this year.



2/ Our Programme

Supporting the Creative Community

Through our programme we are committed to providing opportunities for artists to extend their practice and develop their learning. We offer **professional development** programmes across career stages, with particular support for emerging artists.

As well as professional development programmes we offer **project spaces** where studio holders can develop their own initiatives to show and sell work and to run classes and workshops. In 2014/15 these initiatives generated 1,072 additional visitors to the studios and in 2015/16 2,362 through a combination of increased awareness, better promotion and aligning timings with other city activities such as Sheffield Design Week and the Castlegate Festival. We offer organisers an information pack to help self-management promote events through our website, e-newsletter and social media.

Starter Studio Programmes

To foster new talent and support early career artists, Yorkshire Artspace runs two Starter Studio Programmes: one for Designer Silversmiths & Jewellers and one for Ceramicists. Designed to help ambitious and entrepreneurial artists at an early career stage to develop their skills and creative enterprises in a supportive environment, the programmes offer access to shared workspace and equipment, technical and mentor support, business advice and occasional commission and exhibition opportunities.

Running since 2001 with over 30 beneficiaries the [Starter Studio Programme for Silversmiths and Jewellers](#) saw four makers recruited onto the programme in 2015;



Image; Eliazabeth Handforth



Image; Victoria Radcliffe

[Victoria Radcliffe](#), [Caroline McNeil-Moss](#), [Elizabeth Handforth](#) and [Kate Alderson](#) (who sadly decided to leave the programme early for personal reasons) joined second years [Nina Rithalia](#) and [Fenella Watson](#).



Precious Little Gems Collection at the Museums Sheffield and Sheffield Assay Office



Images; Fenella Watson(l) and Nina Rithalia (r) – Precious Little Gems commissions

The Sheffield Assay Office has commissioned work by participants of the Yorkshire Artspace Starter Studio Programme for Silversmiths since 2004. The work produced over this period is held between the collections of Museums Sheffield: Metalwork Gallery and the Sheffield Assay Office. This year we added two more pieces to the **Precious Little Gems collection**, a new body of work from the Starter Studio Silversmiths, with commissions awarded to **Nina Rithalia** and **Fenella Watson** who had their pieces shown at the Millennium Galleries (*see Exhibitions and Events*).

"To create the Sun bowl, I engraved lines and shapes, had the bowl spun and then heated up the surface so it slightly melted to give it texture. For the Moon bowl, after it had been spun, I fused silver filings and jump rings to give it a lunar texture. This commission presented me with an amazing opportunity to explore new techniques and equipment. I did feel the pressure and pushed myself right up until the deadline but now feel very privileged and proud to see my work in the Millennium Gallery." Nina Rithalia

"It's an amazing opportunity to have our work on display in the Millennium Galleries and I keep telling everyone they must pop in and have a look at the pieces! I think it only struck me that I'd finished the Commission when I got the professional photography back from Jerry Lampson. I was so used to seeing the piece through my own eyes, knowing what wasn't quite right or could have been better, but from behind the lens Jerry made it look incredible and the photos will be a lasting memory for me to keep and use to promote my work." Fenella Watson

The [Starter Studio Programme for Ceramicists](#) located at Manor Oaks Studios since 2010 has supported 10 ceramicists to date. In 2015 we recruited two new artists on to the programme;

[Meghan Downes](#) and [Hannah Staniforth](#) joined second years [Victoria Dawes](#) and [Mike Scown](#). Programme mentors were selected from the wealth of ceramic talent that exists at Yorkshire Artspace and included: **Penny Withers, Emilie Taylor, Brian Holland, Anna-Mercedes Wear, Hanne Westergaard.**



The MADE NORTH Northern Industrial Project



Images; Victoria Dawes (l) and Mike Scown (r) – Northern Industrial Ceramic Commission

A new ceramic commission funded by Yorkshire Artspace provided [Starter Studio](#) participants [Victoria Dawes](#) and [Mike Scown](#) with the opportunity to make new work to be shown at [MADE NORTH Gallery](#) in summer 2016.

“In response to the Northern Industrial brief I wanted to make a collection of domestic ceramics for the centre of the home as a celebration of a family around the kitchen table. Consisting of a bread bin, butter dish, butter and bread knives and 9 inch plate the collection is a celebration of a self-contained family life. A life spent providing for and taking care of each other through industrial and domestic work with the kitchen table at the heart of the home.” Victoria Dawes

“I set about making a mug suitable for the busy, daily working-life manner of tea drinking. In response to feedback I’ve received from Sheffielders on my own mugs, popular demand seems to be for something large, with a big, ergonomic handle. The form is simple and sturdy, decorated with a motif inspired by the Tinsley Towers, once visible from the M1 motorway and a symbol for many of homecoming but demolished on the 24th of August 2008, my 18th birthday.” Mike Scown

Starting Out

Starting Out has been delivered by us each year for over 13 years, providing information about starting, developing and sustaining a creative arts practice.



In 2015/16 Starting Out was delivered through a mix of in-house face to face sessions at Persistence Works and Exchange Place Studios, and bursaries to enable Starter Studio participants and other Yorkshire Artspace studio holders, 14 in all, to attend on-line training delivered through [The Design Trust](#). Yorkshire Artspace has worked in partnership with Patricia van den Akker, Director of The Design Trust over many years. She has developed a new and comprehensive programme of online training courses which help artists, makers & designers to start, run and grow their own design or craft business with the flexibility to learn from home or studio, via an easy-to-use online training platform.

This year we also had face to face presentations from **Pottery West**, **Psalt Design** and **Charlotte Tollyfield** silversmithing which were advertised to the wider membership to attend.

Microgrants



Images; Tessa Lyons workshop (l) and Kandy Diamond (r) – Microgrant recipients

In January 2014 we launched the Yorkshire Artspace Microgrant awards, a legacy of the Starter Studio for Engaged Practice and our support for artists who want to engage with the public through their work. Microgrants offer a small enabling budget of up to £500 to support artists in the development of their practice and realisation of their ideas. We selected high quality applications that demonstrated interesting and well thought-through ideas addressing our key aim of increasing public access to and engagement with the work of artists and makers. In addition to the money, we provide a package of support that includes; advice and support from the Programme Manager, opportunities to profile their project through blogs on our website, in our e-newsletter and social media and access to workspace

In 2015 we asked some of the artists to respond to the theme of 'flux' within Castlegate; this area of Sheffield, near to Exchange Place Studios, is currently undergoing a great deal of change with the demolition of Castle Market.



Helen Stratford used her Microgrant to support two projects, both exploring change in the urban landscape; the *Flora and Fauna* tour which took place in June 2015 with Urban Botanist Christine Thuring and an Anthropologist Tim Neil, and *How to Re-Make a City/Demolition Mood Board* working with the Castle Market demolition team.

"A key highlight of the Flora & Fauna project was that, what I planned to be a series of single tours became a rolling urban ramble that people could join as we walked around the perimeter of the Castlegate regeneration area."

Lizzie Peters also responded to the theme of 'flux' within the context of Castlegate. We enjoyed spotting her characterful creations throughout Castlegate Festival and asked Lizzie to provide us with a bit of background and insight into the making process and what they mean to her:

"At a brainstorming session, Gill Alderson came up with the overarching theme of 'The Castlegate Mice' inspired by the fact that mice fleeing the demolition of the market were turning up in Henk Littlewood's studio. Immediately I knew I wanted to create a pair of mice dressed in Tudor clothes and sketched my first doodle at that meeting. The idea then evolved to become six mice – two Tudor mice (from Sheffield Castle), two Sixties mice (from the heyday of Castle Market) and two contemporary mice (from the market's period of closure)."

Peter Griffiths has been producing drawings from photographs of Sheffield's architecture for the past four years. He proposed to use the Microgrant to develop this work further; to create four large scale pencil-drawn collages of Sheffield's Castlegate area plus an additional collaborative work entitled *A Picture of Sheffield*. To develop the work, he issued a public call out for photos which capture the architecture of Sheffield. We asked Peter how the Microgrant facilitated this project;

"The web based part of the project was a success with a number of people taking part and I felt that it was an interesting activity to creatively engage the public. I had positive feedback from people who found the process of collecting photographs and translating into drawings really interesting. It also enabled me to develop some of the theoretical thinking behind my image making as I was trying out new ideas and subjects."

Tessa Lyons was awarded a Microgrant to develop a new series of prints based on the Gritstone found in the Peak District. Tessa worked with skilled printmaker Neil Woodall to explore geological forms and textures through the process of printing, particularly dry-point etching. During Open Studios Tessa summarized her Microgrant project by holding creative mark-making workshops for adults and children and displaying her finished Gritstone Shadow prints at Persistence Works.

I worked extensively with studio holder Neil Woodall in creating a new body of work using a technique I hadn't done before (printing with carborundum) and otherwise wouldn't have had the facilities to do so. I regularly visited Neil at Yorkshire Artspace to borrow relevant equipment, discuss my progress with the printing and ideas for development. With a bit of experimentation and persistence I finally started to come up with some prints that evoked the atmosphere of the Gritstone crags in the Peak. I had a good deal of interest [in the workshops] and spoke to people about the project. A lot of people left the table looking very relaxed and some seemed keen to partake in future workshops.



Artist in Residence

In 2015 we appointed Paul Evans as our artist in residence. Working in the Castlegate area, his brief was to explore how art, artists and culture can infiltrate and animate a place, and to make connections with existing and emerging communities.

Paul's residency began in April and concluded in November with activity focusing around two key events; the [Castlegate Festival](#) in June and [Yorkshire Artspace Open Studios](#) in November. At a very early stage Paul initiated [COCOA](#) (Castlegate Open Community of Artists);

“Conversations build communities, and one of my current aims for this residency is to create a temporary community of artists that will ‘shine a light’ on the Castlegate quarter.”

COCOA provided a means of delivering collaborative activities and interactive events. Participants were invited to contribute their own, unique creativity to help make art that represents the Castlegate Quarter of Sheffield and their first step on the COCOA journey was a writing workshop with AB Jackson that looked to establish a theme of confluence;

“Castlegate [is] a site of confluence – not only the physical confluence of the River Sheaf and the River Don, but also Castlegate as a site of cultural confluence for Sheffield’s diverse communities.”



Images; Paul Evans & Joe Scarborough (l) and family workshops (r) – Castlegate Festival

The first [Castlegate Festival](#), in partnership with the University of Sheffield, was held in June and enjoyed the creative involvement of artists and participants from all over Sheffield. COCOA was heavily involved, encouraging more than 1,000 visitors to creatively interact with this part of the city, in ways they hadn't done before



Open Studios activity included *Shine a Light on Castlegate*, a film screened onto an exterior wall of Exchange Place Studios, and a collaboration with MADE North to develop *The COCOA Street Signs*, part of the British Road Sign Project marking the 50th Anniversary of the British Road Sign - three unique road signs on the theme of artist at work were created from designs made by young people from High Storrs school during a workshop led by Paul and displayed in Castlegate.

Another highlight of Pauls' residency was The Train of History developed with [ARTBOAT](#) artists Soo Boswell and Charlie Narozanska with pupils from primary schools around Manor Lodge. Designed for Mary Queen of Scots, the train, or robe, featured a bold representation of the rivers Sheaf and Don, the point of their meeting or confluence being a key defensive feature at the original site of Sheffield Castle. The Train of History was presented during a 'haunting' by Mary Queen of Scots during [Open Studios](#).

"I suppose that it was ambitious from the outset to try to create an artistic 'community' – however temporary – but I do think that we have succeeded in establishing some very strong connections that didn't exist before between individuals – and I am confident that these connections will be of a lasting nature. I really do think that Studio COCOA has brought people closer together and Art has been at the heart of this; Art performing its primary, age old social function – creating a space in which conversations can take place and in which happy social interactions can occur and be made material."

Engaging with audiences

Through our programme we are committed to enabling the public to engage with artists and makers in meaningful activities with priority given to communities known to have low take up of the city's cultural offer. In 2014 we shifted the focus of much of our Programme activity, especially around public engagement, to the Castlegate area to support the opening of Exchange Place Studios just as previous activity had complemented the neighbourhood studio developments in Manor and Parson Cross.

The **Castlegate Residency** centred around engaging people in the Castlegate area through the COCOA (Castlegate Open Community Of Artists) initiative. Through the festival we were able to engage with those people who usually shop/visit this part of the city. Of the 1, 100+ festival visitors we estimate that at least half were from these target communities of which 631 directly participated. There were 124 attendees at talks/screenings/public events and 81 young people were directly involved in education workshops. COCOA held multiple additional activities at Open Studios enriching the visitor experience. Showcasing the work done in schools brought a small but important new audience.



Images; Workshop at Manor Lodge Primary School (l) and final hoardings artwork by Glassball (r) – Castlegate Hoardings Project

Workshops with 17 A-Level students led to 3 students attending further art sessions at Exchange Place Studios and then being supported to devise/plan/deliver their own participatory activity for the public at the Castlegate Festival, giving them a unique developmental/learning experience for which they were presented with a special award at our Year of Making launch event.

“Within art education formal qualifications and real life, real time creative learning contexts have a mutually inseparable benefit” Head of Art

“This was far more than I expected, it was great working with Paul, he gave us great advice and helped me to see drawing in a whole new way. But the best bit was us working together to create our own drawing workshop for the public. It was scary but an amazing experience.” A level student participating in the Castlegate residency

The **Castlegate Hoardings Project** directly engaged with 29 people on the streets of Castlegate and 25 pupils from Manor Lodge Primary school participated.

<http://artspace.org.uk/articles/castlegate-hoardings-commission-final-update-from-glassball/>

Two of this year’s **Microgrants** were linked to Castlegate communities with 73 people taking part in related project activity and 296 exhibition visitors at Exchange Place studios during the Castlegate Festival.

It is becoming increasingly clear that our ability to engage with audiences is vastly enhanced by **working in partnership** with other cultural providers and individuals - through networks and partnerships we are increasing audiences across the city and not just directly through our own programme provision.

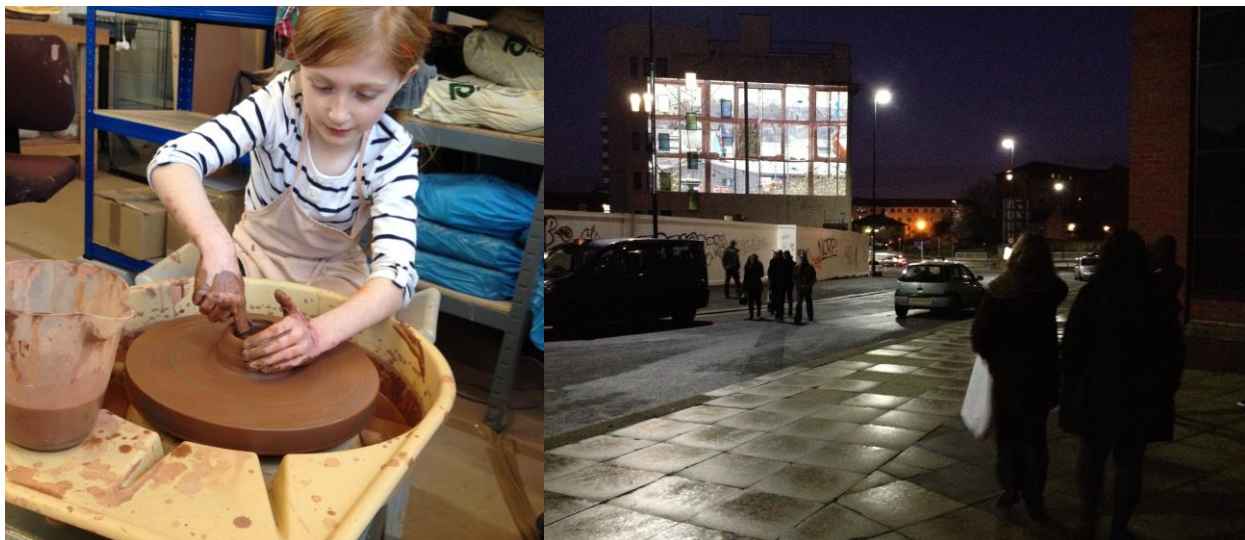


Open Studios

A record 150 of our studio holders took part in Open Studios in November 2015 and we had a record number of visitors too – 2/024! Audience research showed that visitors came from across the city, and beyond- with only 27.2% from post codes where take up of the cultural offer is traditionally high. The majority of visitors found out about the event through the studio holders so by extending the diversity of our studio holders, we extend the diversity of our audience

We invested in a series of free public workshops and activities for our Open Studios weekend. We also trialed the use of a Situate app allowing visitors to look up artists by name, artform or building to make the most of their visit. Activities and events this year;

* **Raku pottery firing** with Brian Holland * **Mary Queen of Scots Haunting**, wearing a robe of finery made by Manor Lodge primary school pupils * **Street Signs Project** - three special road signs based on the theme of 'artist at work' designed by young people from High Storrs School with Castlegate Artist in Residence Paul Evans * **Saltwater and ink workshop** with Tessa Lyons * **Winter lantern workshop** with Lizzy Alegaswaren * **Demolition Mood Board** with Helen Stratford at Exchange Place's 5th floor 'Panoramic Studio'. * **Have a go on a pottery wheel** with Victoria Dawes * **Fire pit story telling** with Green estate team at Manor Oaks Studios. * **Raku pottery decorating and firing** with Mike Scowns* **Make your own ceramic Christmas decoration** with Hannah Staniforth and Meghan Downes * **Peter Griffiths Live art activity** bringing together photographs submitted by members of the public to make a FREE copy artwork. * **Christmas metal workshop** with Starter Studio silversmiths * **Outdoor Film Screening event - 'Shining a light on Castlegate'** at Exchange Place studios marking the end of the Castlegate residency.



Images; Throwing pots at Manor Oaks Studios (l) and 'Shining a light on Castlegate' at Exchange Place Studios (r) – Open Studios 2015



Exchange Place Studios Exhibitions

The offer of low cost/no cost spaces at Exchange Place Studios for our creative community to programme showed real promise in this year with a lot of activity happening throughout the year including **4 pop up shops** showing a range of work by our artists and makers, and group & solo **Exhibitions** which attracted over **1340** visitors, helping to extend our audiences and public reach.

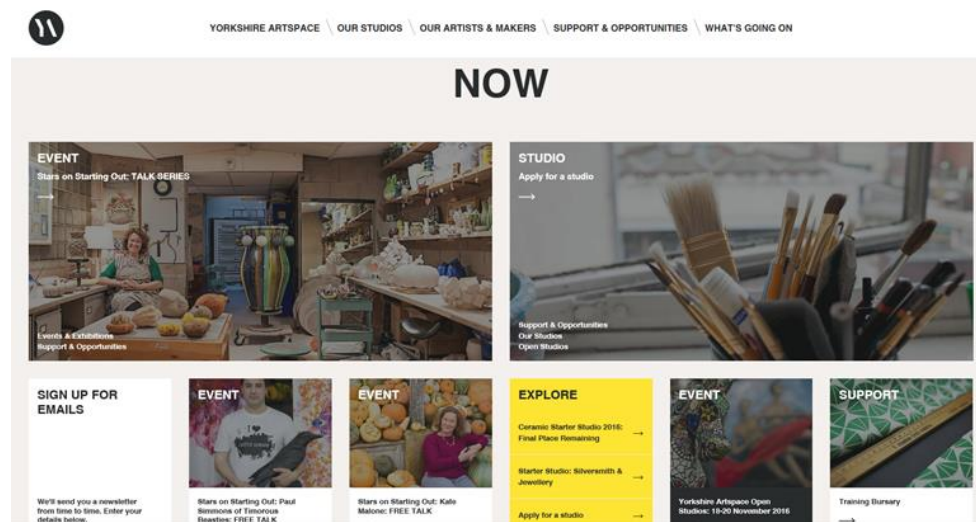
Made North

Made North Gallery at Persistence Works attracted 8794 visitors over the year 15/16 with a total of 209 gallery open days.

Our digital audiences

In 2015/16 we increased our **social media** traffic by 20% overall - gaining 505 additional **Facebook** followers (60% increase), 929 additional **Twitter** followers (47% increase) and increasing our **Instagram** followers from 0 to 380! Our quarterly **E-newsletter** maintained steady recipient numbers, but our new website, in the planning stage during the period of this report) will be better able to generate new sign-up. Total **website** visits were just slightly down on 2014/15 but there was an increased spike in November 2015 reflecting the additional digital promotion of Open Studios, including the use of the 'SituatE' app which allowed users to plan their visit and receive location-specific information during their visit to Open Studios. The re-design our website will optimize use on mobile devices and provide a better visitor orientated experience.

These achievements are directly linked to our new part time Communications post created late 2014 and our new creative apprentice, appointed October 2015, who is studying digital marketing as part of her apprenticeship.



Images; Screenshot of the new website, developed by Peter & Paul.



3/Our Finances

Our Business Model

Earned Income

Our business model is simple; **rental income from the studios** covers all the running costs and the management of the premises (including building a contingency fund) and any surplus we invest in programming. The surplus has increased with the number of studios available at Exchange Place from £0 in 2011/12 to £18.5k in 2015/16 thanks to our ability, through good management and sheer hard work, to manage twice as many studios with roughly the same staff team. Our hope is purchase Exchange Place Studios from Sheffield City Council to secure the workplaces of 80+ artists and retain this strong income generation.

Strategic Delivery Partnerships

After years of securing programme funding from trusts and foundations we have recently found these funding pots impossible to access. In its place we have developed a core professional development programme for artists that we can fund through earned income (above) and **strategic delivery partnerships** for the residency programme. This enables us to;

- have the flexibility to build on learning and partnerships – not having to constantly reinvent the programme for new potential funders
- free-up staff time to focus on ensuring quality of delivery, evaluation and dissemination, rather than constantly working on funding applications
- access new audiences through partners' networks

This is our third successful year delivering the residency programme with partners (**Chatsworth**, the **University of Sheffield**, **AHRC** and **Sheffield City Council**). Programme funding has grown through these partnerships from £7k in 2014/15 to £28,870 in 2015/16 (including the major Castlegate hoardings project).

Funders, supporters and sponsors

Again we have been very grateful for the relative stability that has been offered to our organisation by the **Arts Council England NPO** funding. Our second Gala Dinner was a significant fundraiser thanks to the efforts of our Board and we also enjoyed continued support from **Sheffield Assay Office** who sponsor the Precious Little Gems commissions for our Starter Studio Silversmiths.



YORKSHIRE ARTSPACE SOCIETY LIMITED
STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2016

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	TOTAL FUNDS	TOTAL FUNDS
	2016 £	2016 £	2016 £	2015 £
INCOME AND EXPENDITURE				
INCOMING RESOURCES from				
Donated Facilities	26000		26000	26000
Charitable activities				
Support & promotion of arts/crafts	305177	93697	398874	375955
Other trading activities	9809		9809	14220
Investments	-	-	-	1
TOTAL	<u>340986</u>	<u>93697</u>	<u>434683</u>	<u>416176</u>
EXPENDITURE ON				
Raising funds	4961	-	4961	6448
Charitable expenditure:				
Support and promotion of arts and Crafts	<u>284258</u>	<u>198705</u>	<u>482963</u>	<u>474314</u>
TOTAL	<u>289219</u>	<u>198705</u>	<u>487924</u>	<u>480762</u>
NET INCOME/(EXPENDITURE)	51767	(105008)	(53241)	(64586)
RECONCILIATION OF FUNDS				
Total Funds brought forward	148585	3769335	3917920	398250 6
Total Funds carried forward	<u>148585</u>	<u>3769335</u>	<u>3917920</u>	<u>398250</u> <u>6</u>



YORKSHIRE ARTSPACE SOCIETY LIMITED
BALANCE SHEET AT 31 MARCH 2016

	2016		2015	
	£	£	£	£
FIXED ASSETS				
Tangible assets		3771763		3907836
CURRENT ASSETS				
Debtors	5445		9689	
Cash at bank and in hand	<u>133554</u>		<u>49624</u>	
	138999		59313	
CREDITORS:				
Amounts falling due within one Year	<u>(46083)</u>		<u>(49229)</u>	
NET CURRENT ASSETS		92916		10084
TOTAL ASSETS LESS				
CURRENT LIABILITIES		<u>3864679</u>		<u>3917920</u>
CAPITAL AND RESERVES				
Unrestricted funds		200352		148585
Restricted funds		<u>3664327</u>		<u>3769335</u>
		<u>3864679</u>		<u>3917920</u>