

SHEFFIELD VISUAL ARTS GROUP



Study Day 22 November 2014

Does Art Follow the Money?

1. Welcome to the Day: Loveday Herridge for Sheffield Visual Arts Group (SVAG)

2. Janet Murray, Chair of SVAG

1. JM described the purpose of SVAG, and its activities 2012 to present. These are:

- A public meeting 2012
- 3 study days
- Partnership with MS and University of Sheffield to create 'Our City, Our Objects' project
- Retrospective (now Memorial) exhibition for Frank Constantine
- Greater access to Sheffield Archive

- Agreement to establishing Advisory Council (Oct 2013) as a source of independent expert advice for the Executive Director of Museums Sheffield and MS Trust
- Regular meetings with Cllr Isobel Bowler, Paul Billington SCC, Gordon Bridge, MS, and Kim Streets, Executive Director, MS to discuss short and longer term issues
- Submission of evidence to Culture, Media and Sport Select Committee Inquiry into work of Arts Council England, challenging ACE's expectations that funding for galleries and museums outside London be provided by 'local authorities, trusts and foundations' (ACE 2012). This is because funding for cultural activities cannot compete with e.g. social welfare spending, and because the distribution of monies to the arts from private bodies is skewed towards London. Inquiry Report concluded that ACE must urgently do more to restore the funding balance by redistributing Arts Lottery funding more equally, finding additional funding sources, and putting pressure on LAs to do more to support the arts

2. This Study Day attempts to make an imaginative input to funding discussions

- Important to challenge the concept of 'resilience' because a special case must be made for Sheffield, given its chronic historic underfunding, its strong tradition of industry and innovation, and largest number of practicing artists outside London.
- Important to innovate, e.g. via Social Enterprise, to help MS show more of its collection
- Key questions:

How can Sheffield get more equal funding in the long term?

How can the Graves building be taken forward?

How can more of the art collection be displayed?

How can the MS Advisory Council be moved forward?

3. Andrea Burns, Co-Founder and CEO, ROCO Creative Co-op

- The ROCO project a £1.1m project which plans to offer galleries, maker spaces, studios, arts and design retail spaces, bookshop, cafe bar, deli, shop and roof top gardens. Needs £35,000 to hit its target but will go ahead in any event
- Is a self-funded, co-operative, social enterprise, which champions creativity as a tool for social change
- Community shares are available to businesses and individuals starting at £200
- Investors will receive democratic voting powers, a 5% return paid yearly from the first year and discounted services

Questions and Comments:

ROCO has links with Sheffield University

Interesting that the private galleries in London are awash with money.

4. Discussion

4.1 Paul Blomfield MP

- Emphasised the value of Open Studios, especially on the Manor
- Welcomed ACE funding for theatres and Site Gallery extension
- Sheffield an incubator of talent but has lost about half its government grant

- Private money is needed but most goes to London
- Deplores the inequality with London which Labour will attempt to rebalance, but cannot guarantee equal funding
- Harriet Harman has introduced a ‘Creative Councillors’ network

Questions and Comments

Annual art exhibition of children’s work in schools is very positive.

PB does not know whether Labour is committed to equalise Lottery Arts funding and will find out

The arts are a component of economic growth

4.2 Pete Massey, Senior Relationship Manager, North (Arts Council)

- ACE mission is ‘Great art and culture for everyone’
- Biggest investment is to national portfolio organisations (£311.2m), Strategic funding programmes have £118.9m, Grants for the Arts has £69.9m, Music Education hubs have £63.2m, Museums have £43m, Support costs are £33m, Libraries have £3m
- In 2013-14, ACE awarded 53.9% of its grant to Sheffield to individual practitioners of the visual arts, while the percentage to practitioners of the visual arts in the North as a whole was 33.4%
- Funding is allocated through open application from eligible bodies at area or national level
- More applications come from places with greater infrastructure
- Very important factors at present are further swingeing cuts to public spending at central and local levels, and devolution and rebalancing
- ‘Northern Powerhouse’, ‘Rebalancing Cultural Capital’ and CMS select committee report in to ACE will lead to more investment in the North, but will it be enough to mitigate against cuts?

[N.B. See ACE website for further financial detail]

Questions and Comments:

How to ensure that more people, not the same people, benefit from spending on the arts?

How can the arts infrastructure in Sheffield be strengthened?

4.3 Kim Streets, Chief Executive, Museums Sheffield

- Emphasis on Sheffield's strong bond between private wealth and support for the arts
- More income must now be generated locally in time of scarcity e.g. refurbishment of Metalwork Gallery possible with much local charitable support

4. John Cowling, Museums Sheffield Trust

- Public money will diminish, MS needs new private sources
- Businesses can be attracted to give by being introduced to the wealth of the collections
- Some initiatives have brought private money to MS, but there are many claims on private finance in Sheffield in these austere times

Questions and Comments to whole panel:

- Is a record kept of artists trained in Sheffield?
- Caution advised over dependance on private money
- MS recognises that access to Graves is a challenge (KS)
- Importance of celebrating local Sheffield artists
- Social and economic importance of arts, and Sheffield University not attracting southern students. Sheffield needs to 'sell' itself. More government departments must go to the regions. Squeeze on funding is potentially catastrophic for Northern cities (PB)
- Importance of inviting people to connect with arts (Cupola)

Lunch

5 Funding Experiences

5.1 Luisa Golob, Chief Executive, Ignite Imaginations

- Many volunteers and flexibility to expand and contract with short term funding
- European money in 2010 and contract funding allowed time for strategic thinking
- Many different sources of funding - not ACE - but with positive, entrepreneurial attitude can grow and thrive

2. Nuala Price, Artist and Director, Portland Works

- Financed through several hundred shareholders and small grants - no ACE funding but therefore no constraints

Questions and Comments:

Work is sold through cooperation, and skills sharing is more developed since campaign to save the Works

3. Ken Marshall, Sheffield Young Artists (Rotary Club of Abbeydale)

- Exhibition began with sponsorship from previous employer, then parents became sponsors
- With huge success has moved to 3-year model of funding

Questions and comment to whole panel:

Experience of speakers shows importance of small scale funding and determination

6 Janet Murray: Summary, conclusions and thanks

- Art provision has improved in Sheffield a bit, and thanks to MS for this
- What is the plan for the Graves? The feasibility Report on the Graves is not a public document as yet as funding has not been identified (KS)
- Questions from floor indicated considerable anxiety about Graves Report, listed status, delay in renovation
- Proposed - to support Select Committee recommendation that Art Lottery funds be distributed on a per capita basis – agreed
- Still seeking development of Advisory Council for MS

- Still seeking better access to Sheffield's art collection
 - Thanks to audience and organisers

Rapporteur *Sylvia Harvey* *Written up by Loveday Herridge*

7. Displays and background documents

- Art Cake
 - “Our City Our Objects”: Museums Sheffield
 - Stall by Friends of Museums Sheffield
 - Stall by South Yorkshire Art Fund
 - Street Art in Sheffield Slide Show
 - SVAG Submission to Select Committee on Funding of the Arts
 - The Observer 9.11.14 Agenda The Debate - "Does London get an unfair share of arts funding?"
 - Sheffield Telegraph 3.7.14 "Arts funding pledge is a cause for celebration" by Ian Soutar
 - The Yorkshire Post 14.11.14 "Arts Council must spend more outside London, MP's urge"
 - Arts Professional 5.11.14 "Regional funding imbalance "must be urgently rectified" ." By Liz Hill
 - By Mike Hodson 11.14 By Mike Hodson "Contribution to Does Art follow the money?"
 - NAO reveals the impact of Council cuts 20.11.14 Source unknown

8. Attendance

Chair Janet Murray

Rapporteur Sylvia Harvey

Speakers Andrea Burns Roco

Peter Massey Senior Relationship Manager, Arts Council Nth

Kim Streets Director, Museums Sheffield

John Cowling Vice Chair, Museums Sheffield

Paul Blomfeld MP

Luisa Golob Ignite Imaginations

Nuala Price Portland Works

Ken Marshall Sheffield Young Artists

SVAG Members

Judy Hague

Dan Sequerra

Patrick Smith

Loveday Herridge

Janet Beautyman

Robert Scott

Vicky Seddon

SVAG Associate Daryl Bennett

Public

Afrah Alkheili Annie Anthony-May

Dave Beautyman	Timothy Beighton
Andrew Benson	Ruth Bernard
John Birks	Patrick Black
Shirley Cameron	Lynne Chapman
Robin Close	Kevin Duffy
Maxine Greaves	Pauline Hill
Annie Hill	Adam Hurst
M Kaye	Michael Layton
Helen Lloyd	Jonathan Marsden
Margaret Marsh	Roland Miller
Trish O'Shea	Karen Sherwood
Mark Schwalbe	Carol Waddington
Elaine Willis	

Apologies

Jenson Grant	Jim Gordon
Merriel Reid	Chris Rodgers
Lizz Tuckerman	Amanda Wade

9. Feedback

Initial thoughts recorded on the Day. What were you hoping to find out about today?

1	Current situation in Sheffield	
2	Am: access for all – this includes those with physical difficulties and sensory impairments. Funding would be available for RNIB etc	P Hill
3	Why is our visual art not “visual “ across Sheffield? i.e. posters with short narratives in schools, colleges, unis, GPs, hospitals, bus shelters, community spaces and centres?	Maxine Greaves

4	That the study day discusses the wider “political” context of austerity cuts and arts funding and in future invites a speaker to talk about this: the politics of neo-liberalism/austerity; art as politics; the political nature of art and arts funding	Patrick Black
5	An overall picture in Sheffield. Proposed developments for visual arts in the city and around. Options for participation	
6	To network with others. Make sales of my art works. Complain about Sheffield’s contemporary art scene/shows	Tim Beighton
1	To see how things are moving since I SVAG left in September. I think today's meeting has been inspirational so well done. Although I cannot come to the SVAG meetings, if there is anything you need help with don't hesitate to ask	Andrew Benson

Feedback on our day: thoughts, ideas, comments, suggestions

1	Keep out the technocrats and their language – it and they are very alienating	
2	More pro-activeness from Museums and Galleries to engage and involve schools and students more – more promotion. Network organisations to promote Art and Culture to young people in Sheffield	
3	Funding – no answers but it seems to come down to the fact that we have to get out there and fund raise. The first stage in preserving Graves is to tell the people in Sheffield what they would miss and when in danger they may respond!	P Hill
4	Afternoon only. Interesting, diverse, fascinating, inspiring, informative	
5	There needs to be a big push to harness both business and individual giving to support the arts in Sheffield – really stressing the value of even the smallest gifts. We should all be advocates for this	
6	Variety of approaches to obtaining funding – pros/cons of various methods	
7	More evening events in the galleries. An architecture project with me! www.ShirleyCameron.org	Shirley Cameron
8	SVAG needs to be on twitter! If it isn't already. Why were Sheffield Contemporary Art Forum (Site Gallery, S1, BLOC) not represented /in attendance today – or SCC seemed under represented at event?	
9	Excellent day. Made me realise that you just can't pass the buck to Government /Arts Council etc. It's up to all of us to get involved. As I said in my previous note, please let me know if would like any help on an ad hoc basis	Andrew Benson