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IT TAKES A REGION TO RAISE AN ARTIST

UNDERSTANDING THE EAST MIDLANDS' VISUAL ARTS ECONOMY

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Understanding the East Midlands' Visual Arts Economy

CAMEo Research Institute

It Takes a Region to Raise an Artist

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Contents

Part One: Profile of the Sector

The East Midlands is a diverse region, comprising the counties of Derbyshire, Leicestershire, south and east Lincolnshire, Northamptonshire, Nottinghamshire and Rutland, and the major regional cities of Leicester, Derby and Nottingham. With a population of over 4.5 million people and established strengths in retail, services, agriculture and manufacturing, the region now has a growing creative economy. Around 11.4% of the UK's creative industries workforce is based in the Midlands, and within the East Midlands alone, the creative industries workforce grew by 56% in 2011-2016 (DCMS, 2017), the biggest increase outside of London.

However, we lack specific knowledge about the composition and dynamics of the East Midlands creative economy and its workforce. The **visual arts economy** is especially under-researched. This sector is mainly comprised of individuals, or small or micro-enterprises, working in the fine arts, crafts, photography, print-making, mixed-media or participatory arts, alongside a dispersed regional network of galleries, museums, arts centres and universities. But while the a-n's *Paying Artists Research* (2014) estimated that the East Midlands contains 5.5% of the UK visual arts workforce, little is known about where the region's visual artists are precisely located, which clients, organisations and institutions they work with, and how they make a living.

In order to address this knowledge gap, in spring 2019 the project team undertook a **survey of visual art practitioners[1] working in the East Midlands.** Through region-wide distribution and promotion of an online survey, the team received 466 responses of which 399 were identified as valid. In what follows we outline some of the basic demographics and profile data for the region's visual arts sector, as revealed by the survey.

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[1] Practitioner being defined as those who work in the visual arts (mainly artists) but also includes professions such as curation, education, gallery and studio management, and fabrication. The overwhelming majority, however, are individual visual artists.

1.1 Workforce Characteristics

Visual arts practitioners are **located** region-wide, with particular concentrations in the major cities of Nottingham and Leicester and their surrounding counties. The availability of studios and galleries, work opportunities, and proximity to other artists and a wider arts community is also more concentrated here, with the larger regional cities providing greater prospects for work and other social contact. As will be discussed in Parts 2 and 3, one of the challenges in developing supportive regional infrastructures is establishing meaningful connections and contact across such a diverse and dispersed region.

Figure 1: Location of Surveyed Visual Artists

Location

Location	%
Northampton	4%
Lincoln	5%
Nottinghamshire	6%
Northamptonshire	7%
Lincolnshire	8%
Derby	9%
Derbyshire	10%
Leicester	15%
Leicestershire & Rutland	17%
Nottingham	19%
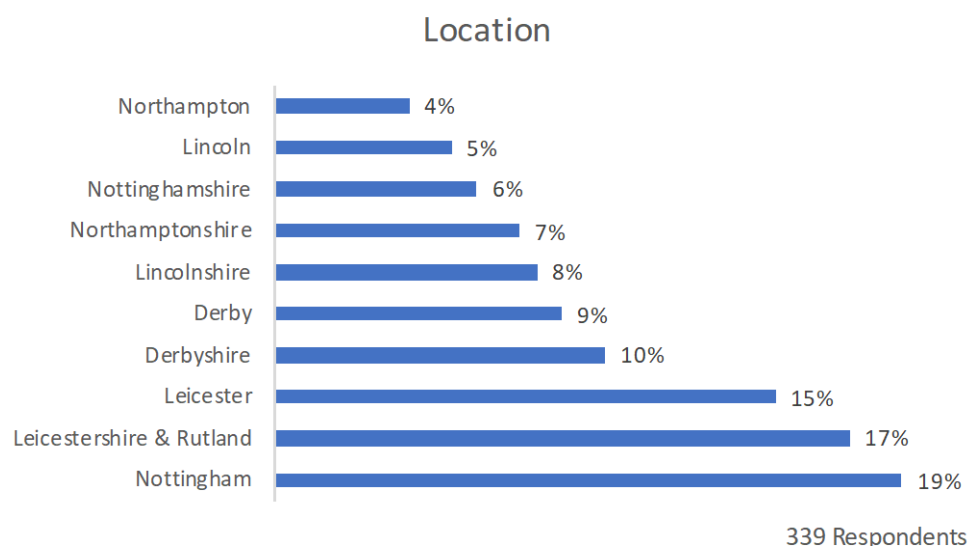
339 Respondents

The **gender profile** of our respondents showed around two-thirds (66%) to be women. This reflects a pattern of response of other (national) sampled estimates. For example, the sample of respondents in the a-n's *Paying Artists Research* (2014)[2] was 70.9% women. Similarly, the ACE/TBR's *Livelihoods of Visual Artists* report of 2018[3] had 68% women respondents. While women workers are therefore quite *likely* to be the most populous group in the region's visual arts economy, we should note that in

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[2]*Paying Artists Research: Phase 1 Findings* (2014) http://www.payingartists.org.uk/project/paying-artists-research-phase-1-findings/
[3]*Livelihoods of Visual Artists* (2018) https://www.artscouncil.org.uk/publication/livelihoods-visual-artists-report

terms of *actual* workforce gender splits, our sample cannot provide total accuracy – only estimates based on the survey sample. It is possible that there is a more equal male - female gender split in the regional arts workforce, since previous national estimates of the arts workforce provided by the DCMS (2017) and Creative and Cultural Skills (2013)[4] have indicated some closer male - female splits of 49:51, and 46:54, respectively.

Figure 2: Gender Profile of Respondents

Gender [358 respondents]

Women 66% Men 28% Prefer to self-describe 3% Prefer not to say 3%
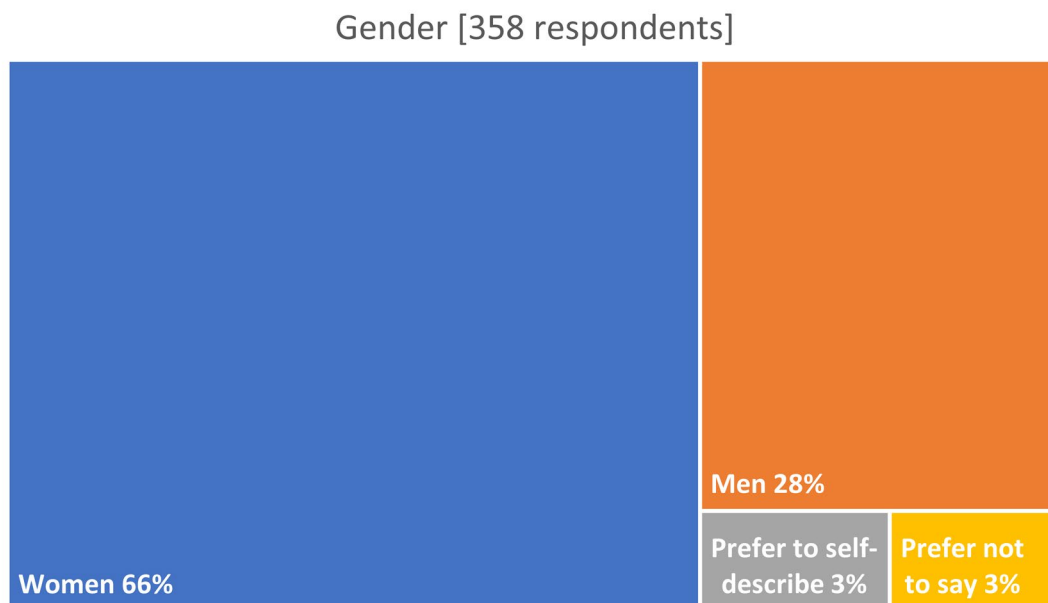
The **ethnic profile** of the sample shows, as for the creative economy as a whole, that the region's visual arts workforce is predominantly white. Nationally, it's previously been estimated that 95% of the visual arts workers are white (Creative and Cultural Skills, 2013). The respondent bases for the 2014 a-n survey and the 2018 TBR survey were 89% and 88% white, respectively. Perhaps reflecting something of the higher-than-average ethnic diversity of the main East Midlands cities[5], our sample did reveal 8% who self-identifed as BAME. This is slightly higher than the national estimates of 5% BAME suggested by Creative and Cultural Skills (2013), and the 5.9% BAME/other proposed by the a-n research and the 6% offered by TBR. While the region shows slightly higher than average BAME participation in the arts workforce, the figure is still low when compared against the overall UK population (14% BAME at the 2011

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[4] Creative and Cultural Skills (2013) *Visual Arts Workbook 2012/13* https://ccskills.org.uk/supporters/advice-research/article/the-creative-and-cultural-industries-visual-arts-2012-13
[5] 18 of the 26 BAME respondents were from urban locations (69%).

Census), the East Midlands as whole (10.8% BAME), and the ethnically diverse cities of Leicester (49% BAME) and Nottingham (28% BAME).

Figure 3: Ethnic Profile of Respondents

Ethnicity [314 Respondents]

| White 92% | BAME 8% |
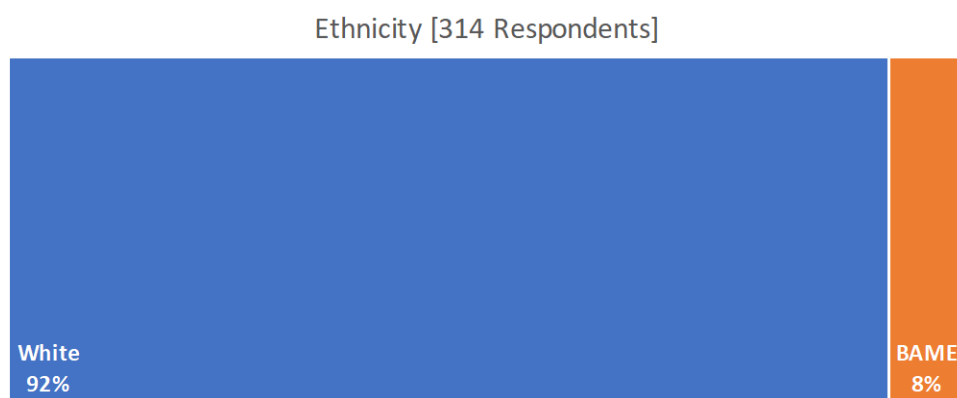
When it came to declared **disability** our sample revealed a figure of 12%; markedly lower than the national figure of 20% identified by Creative and Cultural Skills in 2013, an estimate more consistent with the overall levels of disability in the national workforce as a whole (18%, according to most recent ONS data). Our sample figure was, however, somewhat higher than the 2.3% identified by the Arts Council England in their *Making a Shift* report of 2018[6], which examined disability in the arts workforce, predominantly surveying those working in National Portfolio Organisations and Major Partner Museums.

Figure 4: Disability Profile of Respondents

Disability [335 Respondents]

- No 79%
- Yes 12%
- Prefer not to say 9%

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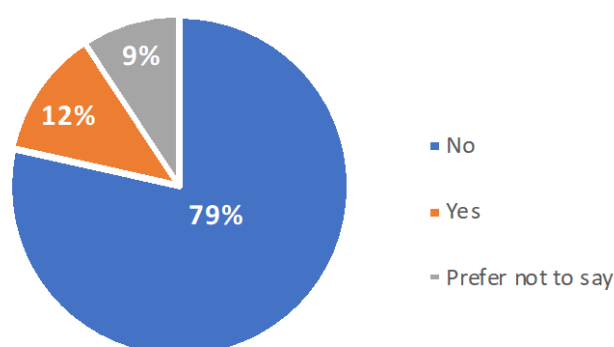
[6] ACE (2018) *Making a Shift: Disabled people and the Arts and Cultural Sector workforce in England*
https://www.artscouncil.org.uk/publication/making-a-shift

Previous research at national level has revealed the **age profile** of the visual arts workforce to be skewed towards older rather than younger workers. As the TBR report revealed, in 2015, the UK Annual Population Survey showed 65% of artists as being over 35 years old. As the report further identified:

'...the age profile of artists is older than the general workforce of the UK (...) with few artists under 35. [The] a-n's 2015 membership survey identified that more than half of working visual artists are aged 50 or over. Scottish Artists Union's 2015 membership survey found that 80% of respondents are over 40 years old' (2018, P. 6).

This is comparable with our own sampled findings, which showed only 16% of the workforce as aged under 35, and a significant proportion (80%) as being aged 45 or older. The implications of this we return to in Part 3.

Figure 5: Age Profile of Respondents
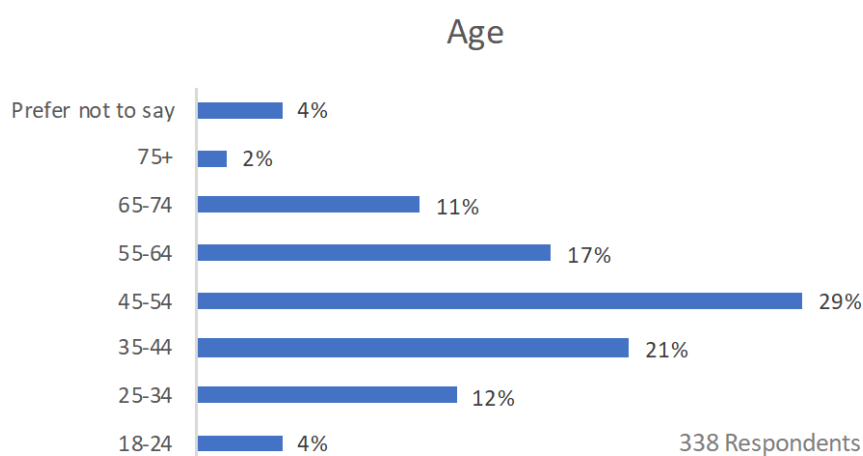
1.2 Profile of Artists' Practice

Our survey invited artists and practitioners to tell us about their **practice**, including the art forms they worked in, and the wider kinds of activities they undertook as part of working in the visual arts. The survey also asked about education and training, and patterns of work, employment and income.

The visual artists of the East Midlands are engaged in a **diverse array of art forms and practices.** While fine art is a major activity, Figure 6 shows the spread of art forms and activities artists are undertaking in the region, with no particular art forms being dominant or absent. The diversity of practice is suggestive of a healthy and vibrant creative ecology.

Figure 6: Artistic Practices in our Sample

Artforms [368 Respondents]

Fine art 68%
Mixed media 43%
Installation 42%
Drawing 40%
Painting 40%
Sculpture 34%
Photography 33%
Printmaking 28%
Socially engaged art practice 28%
Digital art 25%
Participatory art practice 23%
Moving image 22%
Curatorial practice 26%
Text-based work 21%
Live art & performance 18%
Applied arts 14%
Crafts 25%
Inter or cross-disciplinary art practice 21%
Politicised art practice 13%
New media 12%
Design & graphic comms 13%
Other 10%

The diversity of practices is mirrored in the wide range of **activities** undertaken by practitioners to support their practice. Over half of respondents (59%) had undertaken solo exhibitions, and the vast majority (84%) had exhibited as part of a group. Almost two-thirds (64%) had at some point been offered a paid commission. Half of all respondents delivered arts teaching, training and workshop facilitation. Participation in festivals, events and residencies was common.

Figure 7: Artistic Activities in our Sample

Professional Activities [370 Respondents]

Group exhibitions 84%

Solo exhibitions 59%

Workshop delivery 51%

Arts facilitation 38%

Commissions 64%

Events 54%

Festivals 38%

Residencies 37%

Consultancy 24%

Other 20%
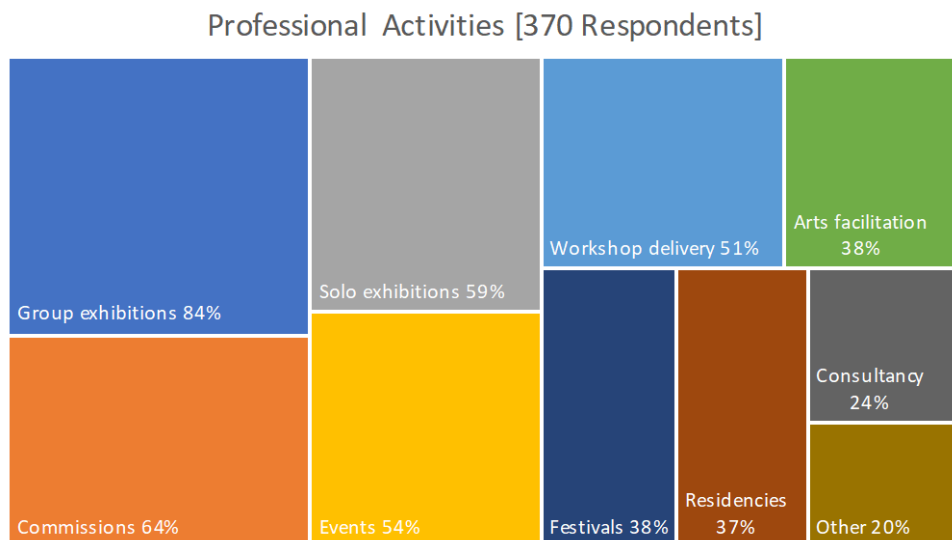
The question of ***where*** artists undertake their practices was posed in the survey. It was revealing that most practitioners were not simply active in their locality, or even the boundary of the region, but considered themselves as being national and internationally active. Nottingham hosts the highest proportion of national (19%) and international (20%) practitioners in the region.

Figure 8: Level of Art Practice

Art Practice Level [391 Respondents]

Level	Percentage
National practitioner	33%
Regional practitioner	33%
Local practitioner	33%
International practitioner	28%
Student	11%
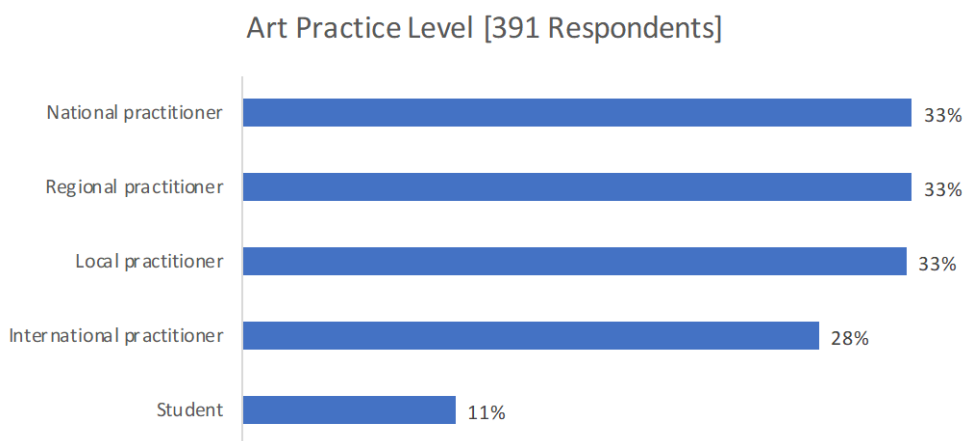
Most of those sampled had been **working as artists for some considerable time;** 59% for over 10 years or more. This reflects the age profile of the regional sector, and the profile of the UK arts economy as a whole.

Figure 9: Length of Time Working in the Visual Arts

Length of time working in visual arts sector

51 years or more	3%
41-50 years	5%
31-40 years	13%
21-30 years	16%
11-20 years	22%
6-10 years	22%
1-5 years	15%
0-1 year	4%
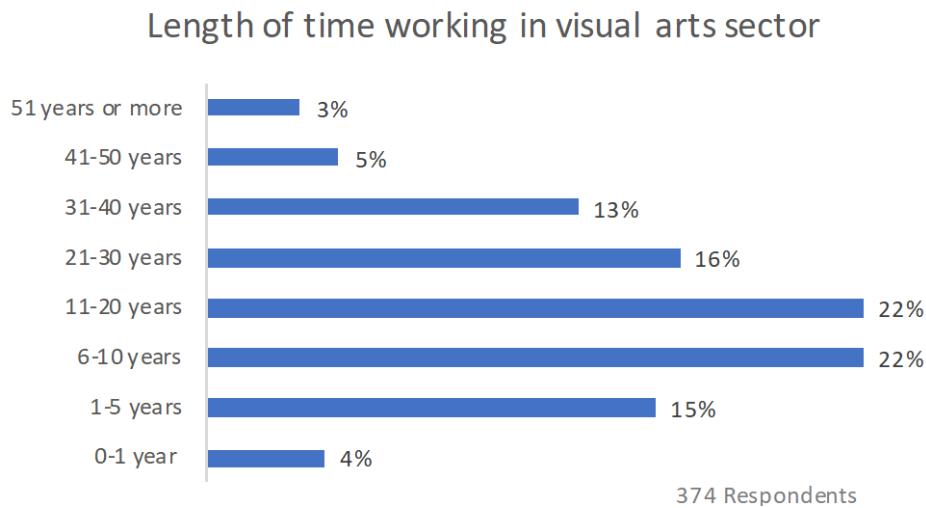
374 Respondents

Questions on the **educational backgrounds** of practitioners revealed that most artists had been trained rather than self-taught (Figure 10); 84% of respondents were educated to at least undergraduate level and 47% had obtained a postgraduate qualification (Figure 11).

Figure 10: Formal Education vs Self-Taught
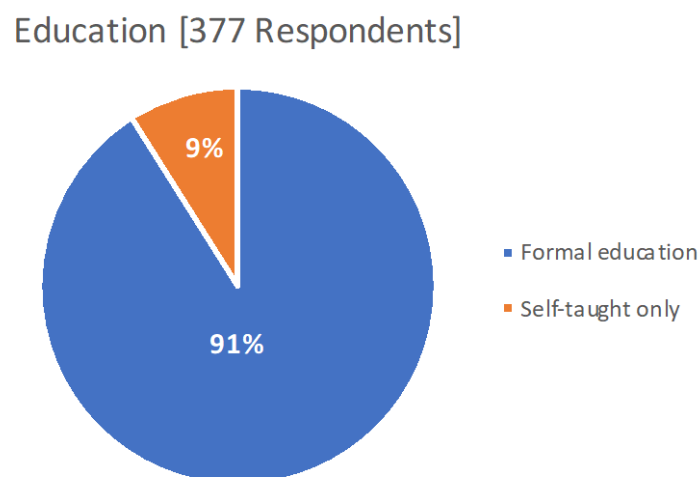

Education [377 Respondents]

9%

91%

- Formal education
- Self-taught only

Figure 11: Highest Levels of Arts Education

Highest level of education

47% Postgraduate
37% Undergraduate
9% Self-taught only
4% Foundation
3% Other
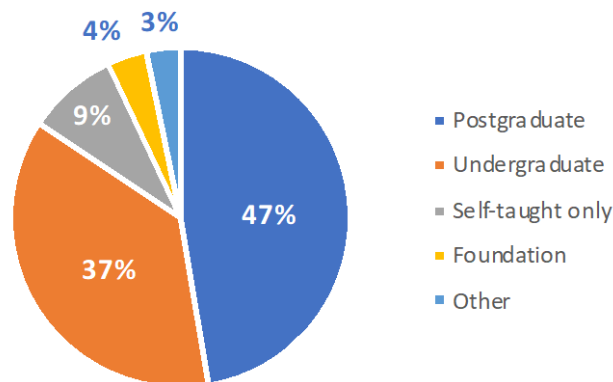
374 Respondents

The East Midlands has a number of universities offering both fine arts and creative and applied arts programmes, located in the three major cities of Leicester, Derby and Nottingham, as well as in Loughborough, Lincoln and Northampton. While the region has suffered a significant history of 'brain drain' as talented graduates (of all disciplines) have tended to move out of the region after graduation (Savage, 2018[7]), our data show that at least some artists see the region as a good base from which to build their practice and career. Around half of all practitioners had been university-educated within the region – suggesting some 'stickiness' in terms of a desired (or enforced) immobility, and a commitment to making a career from a known and familiar place.

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[7] Savage, M. (2018) 'Brain drain of graduates to London leaves cities facing skills shortage' *The Observer,* March 18th, https://www.theguardian.com/money/2018/mar/18/regions-london-brain-drain-graduates-metro-mayors Accessed 20 July 2019

Figure 12: Location of Education of Sample[8]

Location of education
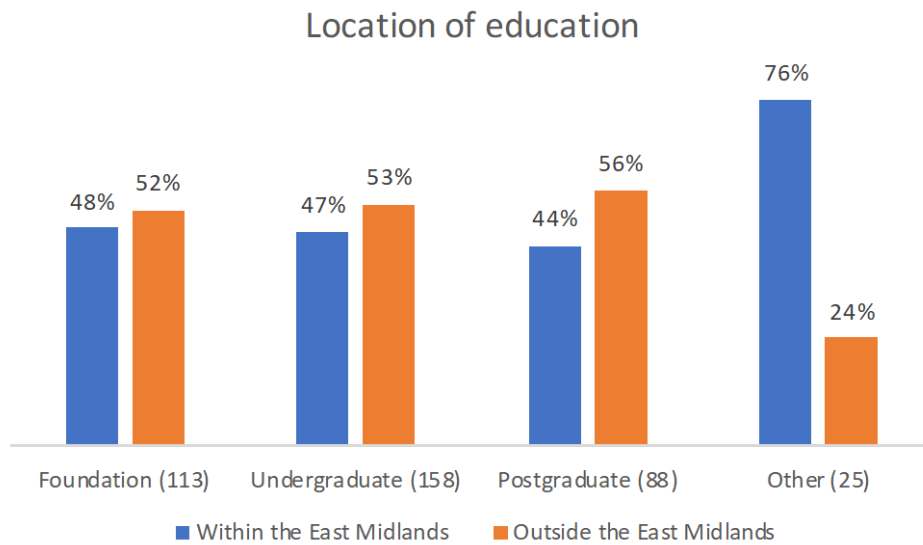
In terms of **making a living,** our survey revealed that most practitioners (55%) were part-time, with only 45% suggesting they worked full time on their practice.

Figure 13: Full time or Part time?

Time spent on Practice [355 Respondents]
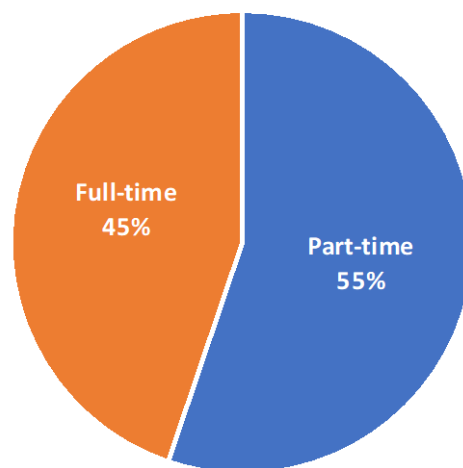
Whether full or part time, respondents revealed that the visual arts did not always provide a sole or singular income. As Figure 13 shows, only 25% of those sampled (whether they were full or part time workers) obtained all their income from their

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[8] The 'Other' category in Figure 12 represents courses such as diplomas, BTEC, BBC apprenticeships, City & Guilds, international qualifications, professional courses.

practice. Some of these full–time artists were supported by 'independent means' (such as spouses or partners, or private incomes), whereas the majority of part-time workers were similarly supported, or more likely obliged to hold down one or more additional jobs in order to continue to make a (partial) artistic living.

Figure 14: Sources of Income

Employment [360 Respondents]

| All my income comes from my practice 25% | I have one other job 31% | I am supported by independent means 26% | I have two other jobs 10% | I have three or more other jobs 8% |

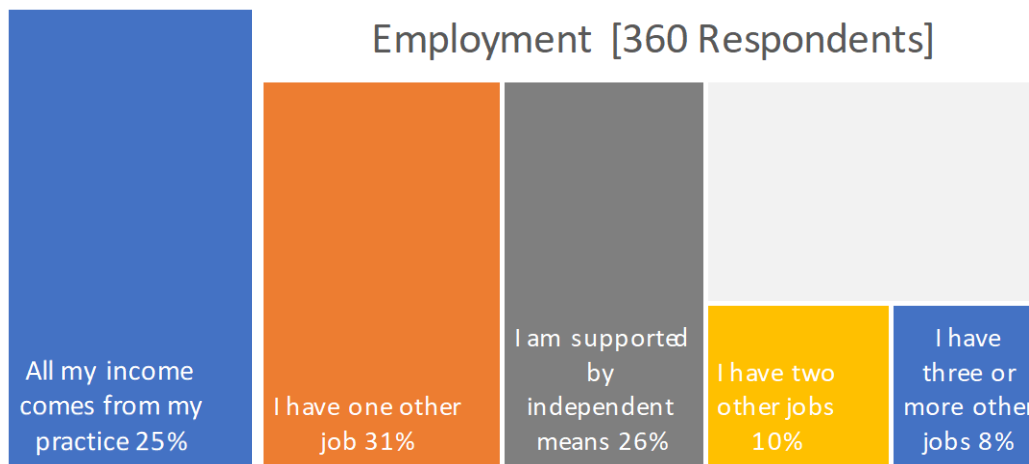Overall, practitioners **incomes** tended to be low. Our data[9] show a large proportion of people (46%) earned between zero and £5000 per annum from their practice, and 80% of the sample earned less than £15,000. Our figures are broadly consistent with previous findings[10] on artist's income.

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[9] Our survey asked respondents to select their income range from one of 9 categories as shown in Figure 15.
[10] According to the ONS, in 2018 the median gross annual earnings for artists were £28,785 https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/earningsandworkinghours/datasets/occupation4digitsoc2010ashetable14 The a-n 2016 survey by TBR funded by ACE into visual artists' livelihoods reports mean total income for UK artists in 2015 = £16,500, mean average from arts practice = £6,020. Two-thirds earn less than £5,000 from arts practice https://www.a-n.co.uk/research/livelihoods-of-visual-artists-data-report/ Accessed 05 July 2019

Figure 15: Incomes from Artistic Practice

Income

Income	Percentage
£40,001 or above	3%
£35,001 - £40,000	1%
£30,001 - £35,000	2%
£25,001 - £30,000	5%
£20,001 - £25,000	4%
£15,001 - £20,000	5%
£10,001 - £15,000	17%
£5,001 - £10,000	17%
£0 - £5,000	46%

348 Respondents
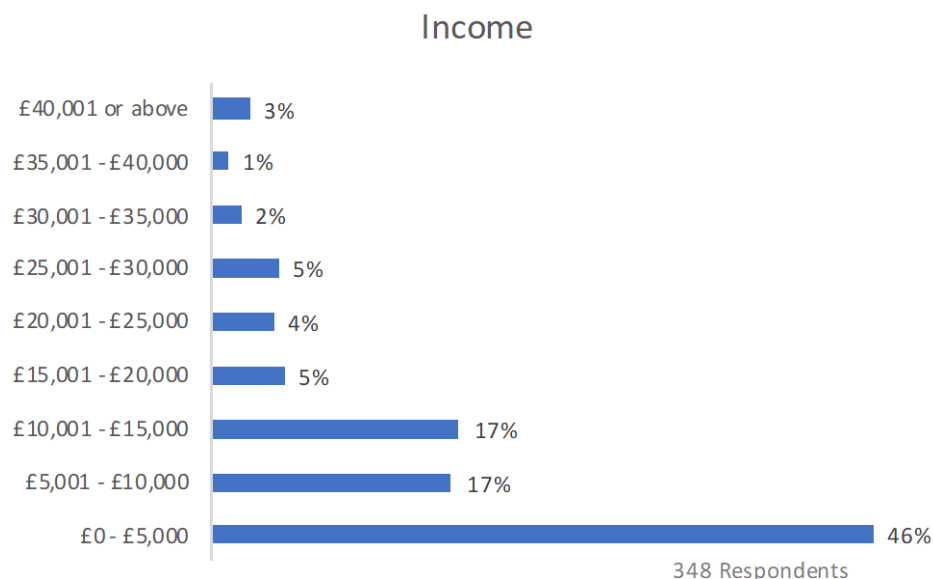
We found little significant differences in earnings between different age cohorts, though artists aged 35-64, in professional maturity, tended to report slightly higher earnings. There were also few reported differences between urban and rural artists, or across the counties. Earnings derived from art practices were consistently low in all locations and at all career stages.

There was some indication that those who reported as international or national practitioners earned more than local practitioners, though again the media ranges suggest generally low levels of income, regardless of where one traded or participated.

Figure 16: Income in Relation to Level of Practice

Median income by practice level

International practitioner	£10-15K
National practitioner	£10-15K
Regional practitioner	£5-10K
Local practitioner	£0-5K
Student	£0-5K
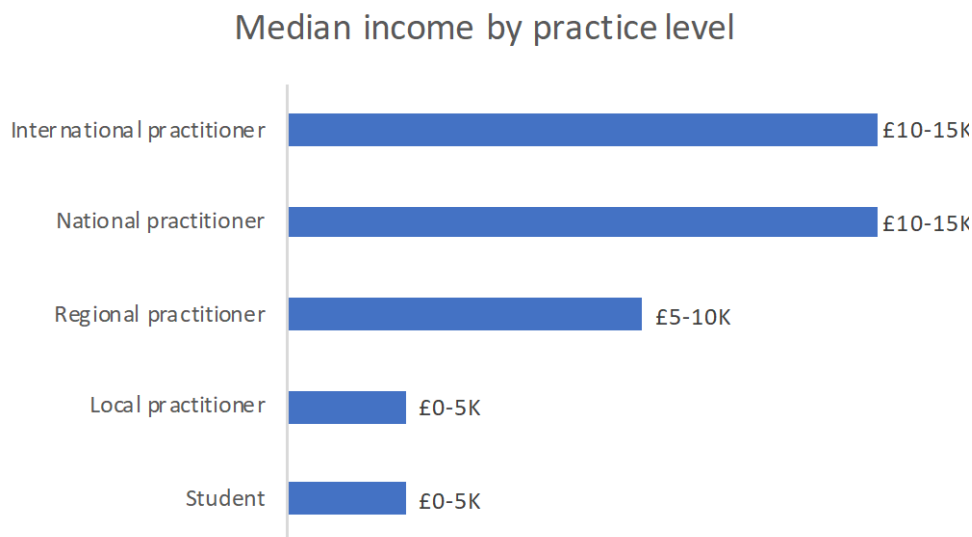
Finally, in terms of **sources of information** about work opportunities, practitioners revealed the two primary sources[11] to be **social media** and **word of mouth;** suggesting the importance of having both immediate and accessible knowledge, as well the continued value of personal and trusted networks. The role of arts organisations and arts representative organisations (a-n for example), was also important, though we note the relatively low level of importance afforded to CVAN EM resources and communications.

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[11] Further information on how practitioners find opportunities is detailed in 2.2 Finding Opportunities.

Part 2: Working as an Arts Practitioner

Here we build upon the demographic, artistic and economic foundations in Part 1 and explore key aspects of life as an arts practitioner in the East Midlands. These aspects include: the motivations underpinning people's practices; where they find opportunities to develop their practice; where (if) they receive support to develop their practice; which gaps and/or barriers prevent them from meeting their artistic and economic potential; what their ambitions are for the next 5 years; and what practical support or resource is needed to enable practitioners to reach their ambitions. We draw upon the text-based responses within the survey and present an evidenced interpretation of the themes that emerged.

2.1 Why Work in the Visual Arts?

317 practitioners ranked three types of motivation in order of importance. **208** practitioners contributed between 1-3 additional text responses.

Priority order	Motivation rankings in the survey
1.	Personal Development
2.	Professional Development
3.	Earning an income

In **elaborating upon their motivations**, many practitioners framed their motivations in terms of: "need", "desire", "drive", "passion". Being an artist/practitioner is for many a compulsion that is intrinsically woven into self-identity, self-expression, and engagement with the world around them. These responses begin to contextualise the 56% of practitioners who cited **personal development** as the most important motivator for their art practice.

"Enabling and empowering others through creativity"
Survey participant

Developing creativity in others was the next significant priority. Whether through community development, collaboration, formal education or informal learning, the focus for many is on the potential for visual arts to bring people together. "Equality" and "inclusivity" were key terms that practitioners allied to the processes of education and empowering others. Many practitioners noted the importance of pushing artform boundaries within their practice. Curiosity and problem solving were seen as intrinsic to nurturing and developing their own creativity and **professional development**.

"Making art is an itch I have to keep scratching"
Survey participant

A smaller number of responses cited "enjoyment", "love", and "escapism from daily stresses" as motivations for art practice. These responses highlighted the capacity of the visual arts to absorb the maker within the processes of making, or the act of engaging with their imagination and creativity.

"It is great for my mental health"
Survey participant

Some practitioners made explicit the connections between being an artist/practitioner and their physical and mental health, and personal wellbeing.

2.2. Finding Opportunities

**351** practitioners identified where they find opportunities.
57 practitioners also submitted text responses with additional suggestions.

The breadth of activities and the variety of the sources of information about activities listed in the table below indicate that many practitioners were adept, determined and resourceful in seeking out paid (or unpaid) work opportunities to support the

development of their visual art practices. Practitioners clearly invested a significant amount of time and attention in finding and applying for opportunities.

Figure 17: Sources of Information

Sources of information [351 Respondents]
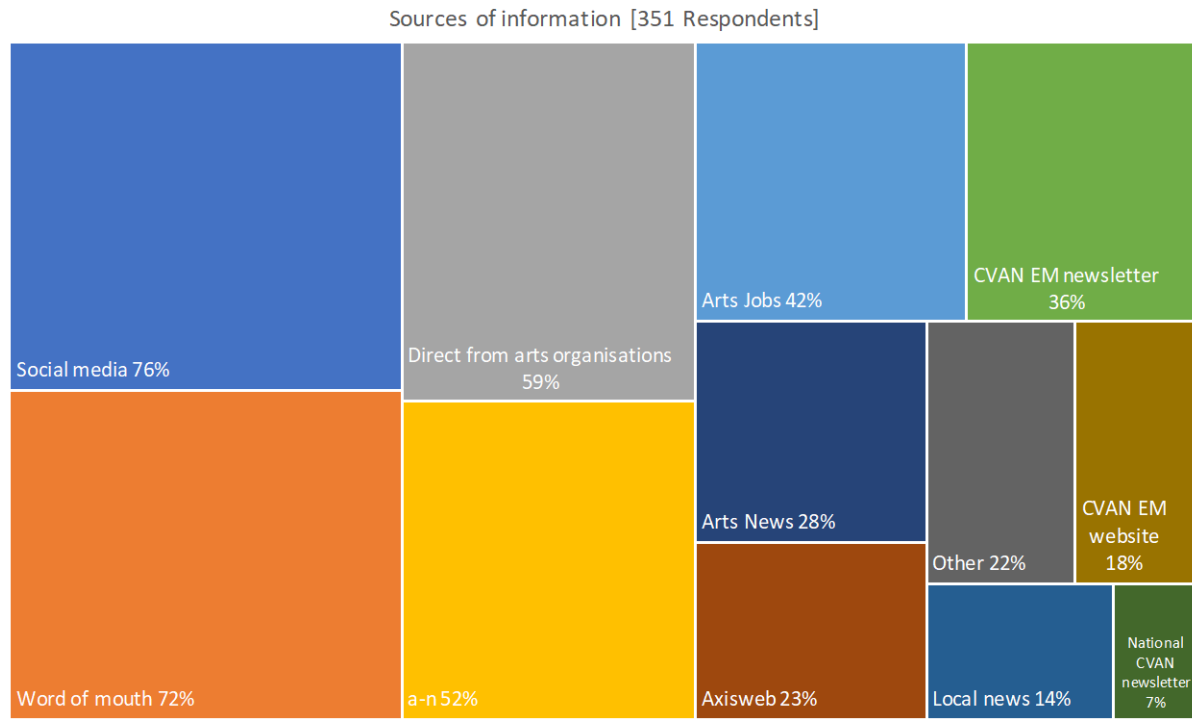
The 'Other' category included the following: **journals** and artform specific publications like Artforum, Art Monthly, Crafts publications and Printmaking Today were significant resources for many practitioners. **Opportunity e-newsletters** were sources of information held in high regard, especially: Arts Jobs, Arts News, Axisweb, CVAN EM, Design Nation, and the National CVAN newsletter. **Personal contacts, personal recommendations, and networking events** were productive sources of information about upcoming opportunities. The websites practitioners valued for their opportunity listings included: Art Rabbit, Arts Professional, ArtQuest, Crafts Council, Creative Leicestershire, CuratorSpace, and Design Nation.

Spatially, the way in which practitioners found opportunities shifted from personal communications and personal contacts, to local networks, through to regional, national and international institutions, publications and arts organisations. This geographic structure expanded outwards from each individual practitioner and tallied with the response's practitioners gave to the question: 'which levels (local, regional, national, international) of practice are you involved with at the moment?'

Local and sub-regional geography also played a part in supporting some practitioners more than others. For example, practitioners in Leicester and Leicestershire had the advantage of support from Creative Leicestershire and its professional development programme called Webinart. Practitioners in Derby/shire and Nottingham/shire benefited from the D2N2 Local Enterprise Partnership, and some received business support from The Big House. Likewise, practitioners with distinctive artform affiliations noted the significant advantage of belonging to specialist organisations like Sleaford-based Design Nation (craft and design) or Leicester Print Workshop (printmaking) which have a longstanding affiliation with the East Midlands region as a whole, and not just their immediate localities. The urban/rural distinction also held the potential to influence the development of practitioners' personal contacts; for example, a practitioner based in Nottingham or Leicester may have a wider set of such networks and resources to draw on than one based in Mansfield or Kettering. The development of artist-led studio groups at Haarlem Artspace (Wirksworth, Derbyshire) and Modern Painters, New Decorators (Loughborough) provided useful connections and points of identification for practitioners outside of the larger urban centres.

The ability to seek out opportunities was a strength of practitioners. However, not all practitioners had the capacity or ability to develop the range of personal contacts or networks sufficient to support their work or ambition. Barriers noted by practitioners included: a rural home location with limited public transport connections (which can be exacerbated by a disability), caring and family responsibilities, managing multiple other jobs, and/or a lack of studio provision in their locale.

2.3 Finding Support and Advice

282 practitioners identified where they could access career support or advice, most of the text responses contained 2-3 sources of support.

In identifying **sources of support and advice**, many practitioners included personal connections, arts organisations, agencies or networks with a mandate or membership scheme to offer support, such as Design Nation, Creative Leicestershire, a-n, and Arts Council England, for example.

Most frequent responses	Sources of support
1.	**Personal circle** Including: Artist friends; curators; peers, colleagues; personal contacts; studio group contacts; networks and partnerships.
2.	**Arts organisations** Including: Artform specific professional associations; Creative Industries Organisations; Creative Leicestershire; Design Nation; National Portfolio Organisations.
3.	**Higher Education Institutes** Including: colleagues; former tutors; former technicians; careers advisors.
4.	**Nobody to turn to.** **Needs for support and advice not currently being met.**
5.	**Arts Council England**
6.	**Internet** Including: Google; Facebook; Instagram; Twitter.

Practitioners used a combination of **informal and formal** networks to seek out support. These networks included friends, colleagues, peers and art organisations. Many practitioners maintained their connections with **Higher Education**

Institutions (HEIs) across the region. "Former tutors" and "former technicians" received multiple mentions. Higher education provided benefits to many practitioners after graduation.

However, a significant number of respondents **did not have access** to the support and advice they needed in order to develop their visual art practices. Comments like: "I don't know where to find support as an artist and parent in the arts", "I don't know who to turn to. I would like more support in developing my career" frequently indicated evidence of isolation. This isolation could be creative, social, cultural, economic, and/or geographic. Such comments were more commonly made by practitioners living in rural areas rather than cities.

Notably, **the Internet** was not identified as a popular means of finding *support*. Whereas, when practitioners were asked how they found *opportunities*, the Internet/social media was the most frequently-cited source of information (76%, Figure 17). The key difference here is the **gap between finding an employment opportunity** on a website, and having the **supported knowledge, understanding and experience to successfully apply for it**. It is relatively easy to download an application form, but understanding how to frame a proposal or how to put a budget together, takes a different set of skills. The sources of support in learning from others - such as how to write a winning proposal - was the attribute that was highlighted as lacking here. This deficit in the availability and accessibility of support connects to the next section, and the need highlighted by practitioners for mentors and for tailored packages of support.

2.4 Identifying Gaps and Barriers

292 practitioners identified the gaps and barriers they faced in relation to work opportunities, and most responses identified between 1-3 different issues.

For this research, a **gap** is a lack of provision, knowledge or specific resource. A **barrier** is an obstacle that prevents access to an existing provision or resource. This section seeks to understand what resources practitioners need to enable them to meet their artistic potential.

The table below lists the top three gaps alongside the top three barriers as described by practitioners. The top three gaps and barriers disregard county boundaries and represent the difficulties experienced by practitioners across the region as a whole.

Frequency in responses	**Gaps**	**Barriers**
1.	Lack of advice and support to develop successful funding applications.	Living on a low income; money cited as a barrier to developing art practice.
2.	Time; not having enough time for research and development.	Limited provision of studios; inadequate physical space in which to develop art practice
3.	Lack of creative/career/business support and development advice and information. The need for visual arts mentors also scored highly as a gap in the sector.	The struggle with isolated, lone working, maintaining confidence, and not receiving support from a peer group or network.

A significant number of practitioners highlighted their need for advice and support in "knowing how to write funding bids" and "making successful funding applications".

This is the most significant sector-specific knowledge gap. If this gap can be alleviated, the barriers listed on the right – finances, space to develop, social isolation, and the gap of not having enough time to develop – can also be mitigated. The issue of funding encompassed a number of other issues raised by practitioners. These included a lack of understanding about how the visual arts sector operates, the need for continuing professional development, sector-specific training, and business development training (for example accounting and marketing). Practitioners highlighted their need for a mentor to access tailored advice and support for their practice.

"I'm a firm believer that you have to create your own path. You have to persevere, which is often the hardest thing to keep going and believing in yourself. And that's why if there is somebody you can talk to, that helps you continue.

You can't just be solo all the time."
Interviewee

Isolation manifested as a social barrier for many practitioners. Lone working and feeling "isolated" left some practitioners struggling to maintain their "self-confidence" and "connectivity" to other visual artists. In some areas of the East Midlands, poor public transport and limited cultural infrastructure further isolated practitioners. The lack of affordable and accessible studio spaces, and the lack of arts and cultural venues where practitioners could come together exacerbates the problem of social and cultural isolation, particularly in rural areas. The "fear of failure" in maintaining a career is amplified in those practitioners who are also struggling to develop a network of contacts and find a peer group or community of support. Isolation also manifested for practitioners in a lack of access to "quality feedback", "mentorship", "peer mentoring" and "critiques". Structures within visual arts education that enabled practitioners to reflect, connect and evaluate the work they were making with a fresh perspective were often lost following graduation.

As well as gaps, a wide range of **barriers** to participation and development were reported. These can be categorised as **social and cultural barriers, as well as economic** barriers.

The **social and cultural barriers** mentioned within the survey included:

- Gender discrimination against women
- Class discrimination against working class artists
- Discrimination against self-taught artists without qualifications
- Discrimination against those with "childcare", and/or caring responsibilities for a partner or elderly family members
- Neurodiversity discrimination, particularly in relation to dyslexia, and the accessibility of funding applications forms and processes
- Physical disability discrimination; access discrimination, especially in relation to public transport.
- Isolation leading to weak connections, 'know how' and lack of confidence
- Barrier for artists for whom English is a second language.

Reported **economic barriers** included:

- Low pay and unpredictable incomes
- Intermittent and precarious forms of work and employment, both within and without the visual arts sector
- The need to juggle multiple jobs within and without of the visual arts sector
- Difficulties of obtaining or investing in specialist equipment and materials
- Problems of obtaining accessible or affordable workshop and studio space
- The prohibitive nature of fees to enter competitions and open exhibition calls
- Lack of training and upskilling opportunities
- Lack of sectoral marketing, media and promotional resources.

2.5 Identifying Ambitions

85% of practitioners shared their art practice ambitions for the next 5 years.

275 individuals submitted text responses, many containing 3-5 separate ambitions.

Frequency in responses	Ambition
1.	**Develop new work**
2.	**Exhibit**
3.	**Develop professional practice** Including: develop/increase reputation; continued professional development; marketing.
4.	**Increase income** Including: develop sustainable business/art practice
5.	**Develop/receive more commissions or projects**

What is striking is how the **five-year ambitions** of respondents tended to be practice-led and relatively bounded and contained. Ambitions often included specific tasks and an open-ended ambition of creating "time and space" for the practice. For example: "Allocate more time to developing own work/experiments", "continue developing my practice through research […] exhibition and residency to create a sustainable practice" and "more coherent and larger scale projects, a balance of further international work and exhibitions". These ambitions speak to a narrative of **bigger, better, bolder**. But they are also relatively modest, achievable and designed to **consolidate the existing strengths** of the practitioner.

"Micro change is the only way to really impact macro change"
Interviewee

Ambitions, perhaps unsurprisingly, also included to earn more, through commissions, residencies, or by selling work at craft fairs, trade shows, exhibitions, or by gaining gallery representation. Typically, responses detailed the need for "a steady income from commissions along with a steady income from my creative works", "expand my reach, my visibility, my revenue", "develop my international market" Practitioners also wanted to develop business skills, such as promotion and marketing.

Practitioners also expressed ambitions to enhance or develop their arts education either academically and/or artform or technical development. Arts education ambitions also related to offering knowledge and skills back into society. For example: "I want to develop my sculpture practice but also want to develop my social practice to help others access art", to "programme more intergenerational participatory practice". Other examples of informal education included delivering workshops, evening classes and event-led activities.

Finding a balance between ambitions or desires that can pull in opposing directions was key for many practitioners. **Between** developing new work, and promoting, exhibiting and selling existing bodies of work. **Between** pursuing visual art practice and substantive paid work / other jobs within and beyond the visual arts sector. **Between** making art/developing the practice and the demands of CPD activities, including administrative tasks, profile raising, developing proposals and applications. **Between** art practice and family, caring and/or parenting roles: "Once my children are in school I would like it to become my full-time job but for it to be flexible enough to always work around family life and also to bring in a decent income." **Between** an often-insular practice and needing to be part of a social community: "I'd like to collaborate [...] as I worry I'm too insular in my current practice."

An ambition for numerous practitioners was to **belong to a visual arts network**. A social structure that supported their own art practice and nurtured the practices of others. A network that can fulfil a social function ("I would like to meet with other artists at least on a monthly basis"), facilitate skill-sharing workshops, and support the ignition of new projects. A network within which practitioners can seek and develop new collaborations, one that has significant benefit not just to them as individuals, but also to other artists, and which enables the practitioner to, for example, "curate more

exhibitions and thereby introduce more artists". Above all, a network to belong and contribute to.

2.6 Identifying Practical Support or Resources

281 practitioners gave individual text responses, many practitioners detailed 3-4 specific types of support or resource they need.

Frequency in responses	Practical support or resources needed by practitioners
1.	**Funding; a regular income**
2.	**Visual arts community** Including: developing new collaborations; networking opportunities; peer support.
3.	**Opportunities** Including: competitions; commissions; residencies; exhibitions.
4.	**Mentoring** One-to-one tailored support.
5.	**Technical support** Including: artform specific support; audio visual training; photographing artworks training.

Funding and/or receiving a regular income was the resource most practitioners lacked - and needed - in order to meet their artistic potential. Some practitioners wanted income in the form of grant **"funding",** or other financial support from arts councils or similar institutions. The majority wanted access to more commercial **"paid opportunities"** to help support or sustain their practices. Practitioners identified that these opportunities might be in the form of "commissioning opportunities", residencies, income from artwork sales and gallery exhibitions, the ability to "achieve a consistent client base" and/or "a steady part time job" within or

outside the visual arts sector. Many practitioners emphasised the importance of residencies and project opportunities (at least) meeting the threshold for a living wage.

Developing the visual arts community as a practical resource to support practitioners achieve their ambitions was a priority for many. This included the giving or sourcing of "advice from artists/professionals that are experienced in the industry" to meet the needs of community members. This strand of community development addresses several aspects of professional visual arts practice. Developing a "strong community of artists" counteracts the social and professional isolation many practitioners experience. Developing a "network" facilitates "opportunities for [initiating] collaborations" and "finding curators and writers and galleries who are interested in [...] developing projects". Practitioners identified the need for peer feedback on their work via the structures of "critical friends", "art crits" or "portfolio review".

Practitioners evidenced high-levels of self-awareness in identifying the skills, knowledge, and experiences they currently lack - and need - to be successful in their art practice. **How to apply for funding** and how to design projects that meet funders' criteria are **industry-specific skills** that many practitioners require.

Numerous practitioners identified **business development** and business coaching as a resource they need to help them to increase their earning potential. The purpose of this professional development would be to successfully understand and navigate "both the arts and business structures". Practitioners described this type of resource as: "access to finance, business skills training", "exporting, financial planning, project management", and "financial advice". Some respondents indicated a disappointment with business development advice they had accessed in the past as not being relevant to their visual arts context.

Mentoring, and the need to "find supportive mentorship" is mentioned in relation to developing grant applications, securing commissions, and bespoke "industry specific" business development. Practitioners also identified the need to develop industry specific connections. Several practitioners identified gallery representation in this

context. This indicated a gap between their current studio practice and a desire to escalate the visibility and the income earned from their practice.

Part 3: The East Midlands 'Talent Pipeline'

An ambition for CVAN EM's future programme *It Takes a Region to Raise an Artist* is to support the development of a robust 'talent pipeline' in which practitioners at every stage of their career are able to thrive - artistically and financially - in the East Midlands region. Ideally, the 'pipeline' would consist of a supportive infrastructure, connected across each county, and integral to the different component parts of the visual arts sector - including, but not limited to, visual arts organisations, HEIs, networks, studios and artist-led spaces.

A key issue is that the East Midlands 'talent pipeline' has gaps within it. The **major gaps** are: retaining and developing workers aged 18-34, the gender pay gap, securing arts funding for individuals and groups, creating and communicating a regional arts 'voice' or narrative, and mapping the regional visual arts infrastructure; these are explored in the following sections.

In addition, **there are smaller, but equally significant gaps** that adversely impact the creation of a robust 'talent pipeline'. These relate back to Part 2, and the gaps, barriers, and the support practitioners need in order to meet their ambitions. Developing a stronger visual arts community, and sense of belonging both on-and-offline, is important in creating the softer or more informal networks of support and accessing advice, particularly in rural areas.

> "Okay, this old model isn't going to work anymore because we're in a new epoch"
> Interviewee

What has worked for the visual arts sector and its cultural economy in the past is unlikely to work in the future. In the last decade, the climate for public arts funding has changed dramatically, commercial opportunities have become harder to find, and so the prospects for establishing professional arts practice seem more uncertain. It is time to think differently about how, as a region, we support and enable visual arts practitioners and the wider visual arts infrastructure to thrive.

3.1 Supporting the Next Generation of Practitioners

The **18-34 age group** represented **16%** of survey participants.

The 18-34 age group included 14 practitioners aged 18-24 and 42 practitioners aged 25-34. Albeit from a limited number of responses, the data, provided by the 18-34s suggested some serious gaps in the East Midlands visual arts infrastructure that need to be urgently addressed. The 18-34s represent not just the next generation of artists and practitioners, but also the future cultural workforce and its future cultural leaders. If these practitioners are not supported within the region to develop flourishing arts practices, then the region could experience a creativity drain that adversely impacts the sustainability of the regional cultural economy.

The low level of participation from this age group is an **inconsistency within the data** because of 1) the regional population demographic (high numbers of young people), and 2) the high number of visual arts undergraduates at, and graduates produced by, universities within the region. However, this section explores the 18-34 age group data to understand the experiences of some of this age group. Of the 56 practitioners in the 18-34 age group, 17 were students, 25 practitioners operated at a local level, and 16 were professionally active in national and international contexts. The majority (63%) worked part time on their practice, and most earned less than £5,000 p.a. from their practice[12].

The key issues appear to be:
- the lack of a support network within the visual arts community
- a lack of knowledge in knowing where to find and how to apply for opportunities
- a lack of connection with the East Midlands visual arts infrastructure
- unavailability of arts funding
- withdrawal of support for creative industries practitioners at local, regional and national level, that previous generations of practitioners benefited from.

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[12] 86% of 18-34s earn less than £5,000, this figure drops to 57% for the 25-34 age bracket.

Practitioners who are 35+ are likely to have benefited from the increased investment in education and the arts made under New Labour (late 1990s-2000s) and by local authorities in service of the cultural economy, creative industries and a 'Third Way' politics prioritising policies of local social and economic inclusion. The current relative success of these older practitioners is, we assert, due in part to the greater material supports, knowledge, connections and opportunities available in the previous era. Current government is unlikely (or unable) to make the socio-cultural and economic investments that today's 18-34s could similarly benefit from. Developing and supporting the next generation to success needs to be delivered in another way.

When asked: *who do you turn to for support and advice in developing your professional practice*? some practitioners had university contacts, some could turn to friends and family, and others had connections with visual arts organisations.

Some 18-34s stated they have no one to ask for support or advice.

Identifying gaps and barriers that limit artistic potential
The 18-34s identified gaps and barriers including: affordable studio space, opportunities, money (funding, regular income) and time. Notably, their list also included:
- Lack of skills in "writing applications", "understanding how to apply" for funding
- Lack of a network, "contacts" poor or limited support network
- "Failed applications" (residencies, opportunities, funding)
- "Events and opportunities being too expensive" (fees for exhibitions, competitions, applications)
- **"Lack of knowing where to look for information"**
- **"Lack of awareness over funding**"

The issues above demonstrate the disconnection between the 18-34s and the wider visual arts support infrastructure. A majority (87%) rely on word of mouth information and 93% rely on social media to find out about opportunities. Whilst this evidences a resourcefulness, it is dependent on the quality of the individual's network. Likewise, the "lack of knowing where to look" connects to whether respondents were aware of

CVAN EM's expertise and remit to support and develop the East Midlands visual arts community. Of the 18-34s who completed the survey, 46% were "somewhat aware", and 36% were "not aware" of CVAN EM's remit to develop a supportive infrastructure for visual arts practitioners.

Identifying the practical support requirements

Similar to workers of all ages, the 18-34s need funding, regular income, technical support, mentoring, and advice on funding applications. The key differences were that the 18-34s need particular support with:

- who to talk *to*, how to develop a "network"
- how to develop a "strong community of artists"
- how to **"find support", "a practical understanding of how to apply for funding"** and understand and apply for opportunities (skills training).

Recommendations

- Further research is needed to ascertain how CVAN EM can communicate and connect more effectively with 18-34s in both education and work.
- For CVAN EM to also consider how to support older practitioners, who were mature students and now entering the market as 'newly emerging' artists. These practitioners experience many of the challenges of the 18-34 age group but often fall beyond the remit of opportunities targeted at 'young' artists, yet also lack the knowledge and sector-specific experience of their age group peers.
- For CVAN EM to design and programme opportunities that directly support the 18-34s.
- For CVAN EM to consider developing intergenerational projects, in which practitioners at different stages of their careers can offer peer-to-peer support.
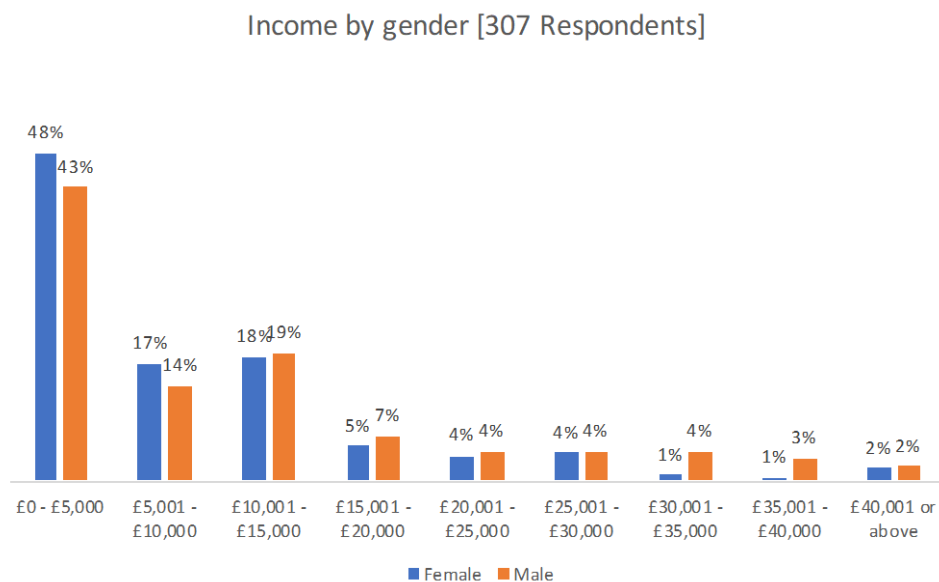
3.2 The Gender Pay Gap

According to the Fawcett Society, the gender pay gap is 'a statistic which shows the differences in average pay between men and women'[13]. Our data show preliminary evidence that such a gap might exist amongst East Midlands visual arts practitioners. For example we found that:

<div align="center">

66% women earn less than £10k

56% men earn less than £10k

</div>

This figure is presented with a caveat. While 307 survey respondents completed the sections on income and earnings, the data might at best be taken be as *indicative* of a gender pay gap in the region's visual arts economy, rather than comprehensive proof of one. However, these findings need also to be seen within a wider UK context. If the East Midlands visual arts sector did *not* have a gendered pay gap, this would be an inconsistency within the national picture. Figure 18 shows the gendered distribution of income in our sample.

Figure 18:Income by Gender

Income by gender [307 Respondents]

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[13] Gender Pay Gap briefing 2018 https://www.fawcettsociety.org.uk/gender-pay-gap-and-causes-briefing-equal-pay-day-2018 Accessed 25 September 2019

This shows more women (65%) than men (56%) indicating that they earn less than £10,000. In addition, more men than women occupy the £10,001-£15,000 and £15,001-£20,000 income ranges, and there are some small differentials in favour of men at higher income ranges. However, the overall percentage of the sample earning these higher incomes is small. Again, a limited sample size means that findings should be taken as indicative rather than comprehensive, serving only to reinforce regionally what is established knowledge about the gender pay gap in the arts, nationally.

As well as women reporting lower earnings than men, it was noted that BAME practitioners in the sample reported slightly lower average[14] incomes (£0-5,000) than their white counterparts (£5,001-10,000) and disabled practitioners (£0-5,000) reported lower incomes than non-disabled counterparts (£5,001-10,000).

Recommendations

- CVAN EM to raise awareness of the likelihood of a gender pay gap with strategic partners within the East Midlands region. Including, but not limited to: Arts Council England, visual arts NPOs, HEIs, Local Authorities, and national schemes like AA2A (Artists Access to Art Colleges) that have a significant presence in the region.
- CVAN EM to consider how to support women returning to their art practices after maternity leave, and practitioners with significant caring responsibilities (most of whom do tend to be women). This may encompass specific projects, or elements embedded within long term projects.
- CVAN EM and CAMEo to consider developing further research on how gender, ethnicity and disability affect incomes and opportunity.

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[14] As is common with income data, the distribution is positively skewed in that a few people earn a high amount while most people are in the lower income brackets. Because of this it is standard practice to report the median (the middle value) rather than the mean when talking about average income.

3.3 Is it Time to Think Differently about Visual Arts Sector Funding?

Interviewees and practitioners all raised the problem of arts funding. Practitioners spoke about short-term projects, juggling portfolio careers, and the difficulties in creating financially sustainable art practices. Interviewees highlighted the lack of, or reduced investment from, their local authority, the difficulties of securing sustainable long-term funding and the implications this had on staffing, programming, and making a long-term difference on their communities. Two interviewees spoke in detail about relationship the East Midlands has with arts funding. One described this as "paternalistic". Elaborating that communities in the East Midlands have historically been "done to as indentured servants, done to as rural farm workers or done to as mine workers'. Whilst this historical perspective compresses and over-simplifies the complexities of the East Midlands' rich social, cultural and political histories, it serves here to highlight the strong reliance on a "subsidy culture" when applied to the visual arts sector. Another interviewee emphasised the possibilities of an "entrepreneurial cultural model" in which project funding is developed and distributed along more commercial lines.

Many interviewees spoke about the importance of building partnerships to fundraise and deliver vibrant and ambitious projects. Collaboration, reciprocity, and taking a shared responsibility for project development and delivery were reoccurring themes.

Interviewer: "It sounds like you prioritise collaboration and reciprocity and building relationships [in relation to developing touring exhibitions.]"

"Absolutely, yes. [...] What we try and do now is start a number of conversations [in the] very, very early stage to try and bring other partners in at that point. [...] I think it just allows you to do better and more ambitious exhibitions."

Interviewee

Developing partnerships that **embed ambition** and a **joint responsibility** for the successful development and delivery of projects is the key idea here. This relational aspect of sector development speaks to the project title: *It Takes A Region to Raise an Artist*. The title is appropriated in intention and interpretation from the proverb 'It

takes a village to raise a child' that is thought to originate from the Nigerian/West African Igbo and Yoruba tribes. The qualities that 'raising children' and *raising artists* share are in taking a collective responsibility and civic (sector-based) effort to nurture young and peer practitioners. **'Raising' could be understood as a set of rights and responsibilities** that encompass: social, economic, cultural, geographic factors, and privilege or lack thereof. Developing collaborative **intergenerational projects**, in which established practitioners work with practitioners at an earlier stage of their career may support this aspect of sector development.

Recommendations

- CVAN EM to investigate what a relevant and useful mixed, combined or collaborative financial model might best support the East Midlands visual arts practitioners. Would this model open up new opportunities for partnership projects?
- CVAN EM to explore whether the spirit of *It Takes a Region to Raise an Artist* and sharing the responsibility for raising artists can translate into models of project development and project fundraising. For example, collaboration and reciprocity as a model that shares risks and rewards; intergenerational projects and/or commissions.

3.4 Developing and Communicating a Regional Visual Arts Narrative

> "But also, who the hell knows where the East Midlands is? You say that to anybody else, nobody's got the faintest idea."
> Interviewee

The problem of communicating a regional visual arts narrative has three parts.

1. How to **speak to** the sector.
2. How to **speak with** the sector.
3. How to **speak about** the sector.

> "It doesn't matter [what a thriving East Midlands visual arts sector produces or is known for]. It just needs to be known."
> Interviewee

In disseminating the survey, it became clear that the region does not have a single or cohesive visual arts network which is able to **speak to** all practitioners. Although CVAN EM has a remit to develop a supportive infrastructure for the region's visual arts, and addresses this, in part through a monthly newsletter, web presence and online communications, still only a minority of practitioners have so far engaged with its services. CVAN EM is strongly committed to expanding its visibility, connections and its role as a regional network 'hub' over the course of *It Takes a Region to Raise an Artist*.

The current limited ability to speak to practitioners also limits CVAN EM's ability to **speak with** practitioners. Currently, the CVAN EM's social media channels do facilitate conversations between CVAN EM and practitioners. But this is also limited and at times fragmented. For example, practitioners who consistently engage through social media might not receive or engage with news items in the CVAN EM newsletter. The potential for conversations with the sector is also severely restricted by the wide geographic spread of the region, and by the difference in types of locations and their particular local social, economic and cultural contexts. For example, the needs of practitioners in rural Lincolnshire might be very different from those in Nottingham city. The mixed variety of spaces and places in which to practice, exhibit or meet other artists within the East Midlands is as much a challenge as a strength.

The origin of the East Midlands as an administrative construction of neighbouring counties further complicates how CVAN EM can **speak with** practitioners. This is the challenge of actual geography versus operational geography. Every interviewee described how their organisation creates geographies that best suits their artform, audiences, participants, etc. For example, an arts organisation in Northamptonshire may hold stronger connections west to Coventry or south to Milton Keynes. An arts organisation in North Nottinghamshire is geographically closer to audiences in Sheffield than Nottingham. These connections are also dependent on the road, rail and bus infrastructure. It is more difficult to travel east to west across the county, than it is to travel north to south.

"If we're talking to the region of the East Midlands the absence of a clear identity is a challenge for us."
Interviewee

The interviewees also raised the problem of how the visual arts sector can effectively **speak about** itself to others. Historically, this type of strategic overview and communicatory role on the regional cultural economy belonged to Arts Council England (ACE), the East Midlands Development Agency (EMDA), and local authorities. In 2012 ACE was restructured and the East and West Midlands offices were amalgamated to create a Midlands office. EMDA ceased to exist in March 2012, abolished by the Conservative and Liberal Democrat coalition government, and replaced by local enterprise partnerships, which are not designed to provide a regional focus or 'voice'.

Notwithstanding CVAN EM's own limitations of size and scale, and the absence of a major agency to help promote the visual arts' (and wider creative economy) 'story' in the East Midlands, what role can CVAN EM play in **purposing or re-purposing resources** to address the lack of regional narrative for the visual arts community?

Recommendations
- CVAN EM to continue to build its communications strategy and network.

- CVAN EM to continue to market its benefits to the sector, encouraging practitioners to sign up to receive the newsletter to hear directly about forthcoming events, projects and opportunities.
- CVAN EM to investigate how, *with* the visual arts community, a stronger and more visible regional narrative can be developed.

3.5 Living Cultural Geographies, Mapping Arts and Cultural Provision across the Region

The following maps represent a 'snapshot' of visual arts sector activity as collated in May-June 2019. They identify existing visual arts provision, in the form of key organisations and activities, and equally importantly, **where the gaps in provision exist**. This information will help inform where future CVAN EM opportunities and activity might be targeted.

Recommendations

- Develop other forms of data visualisation to support further analysis, development and dissemination of the research.
- CVAN EM to showcase these maps at future events in order to facilitate continued database updating and development.
- To encourage practitioners whose organisation, activity, group or venue is not featured on the map, to email info@cvaneastmidlands.co.uk and ask to be added to the visual arts database.
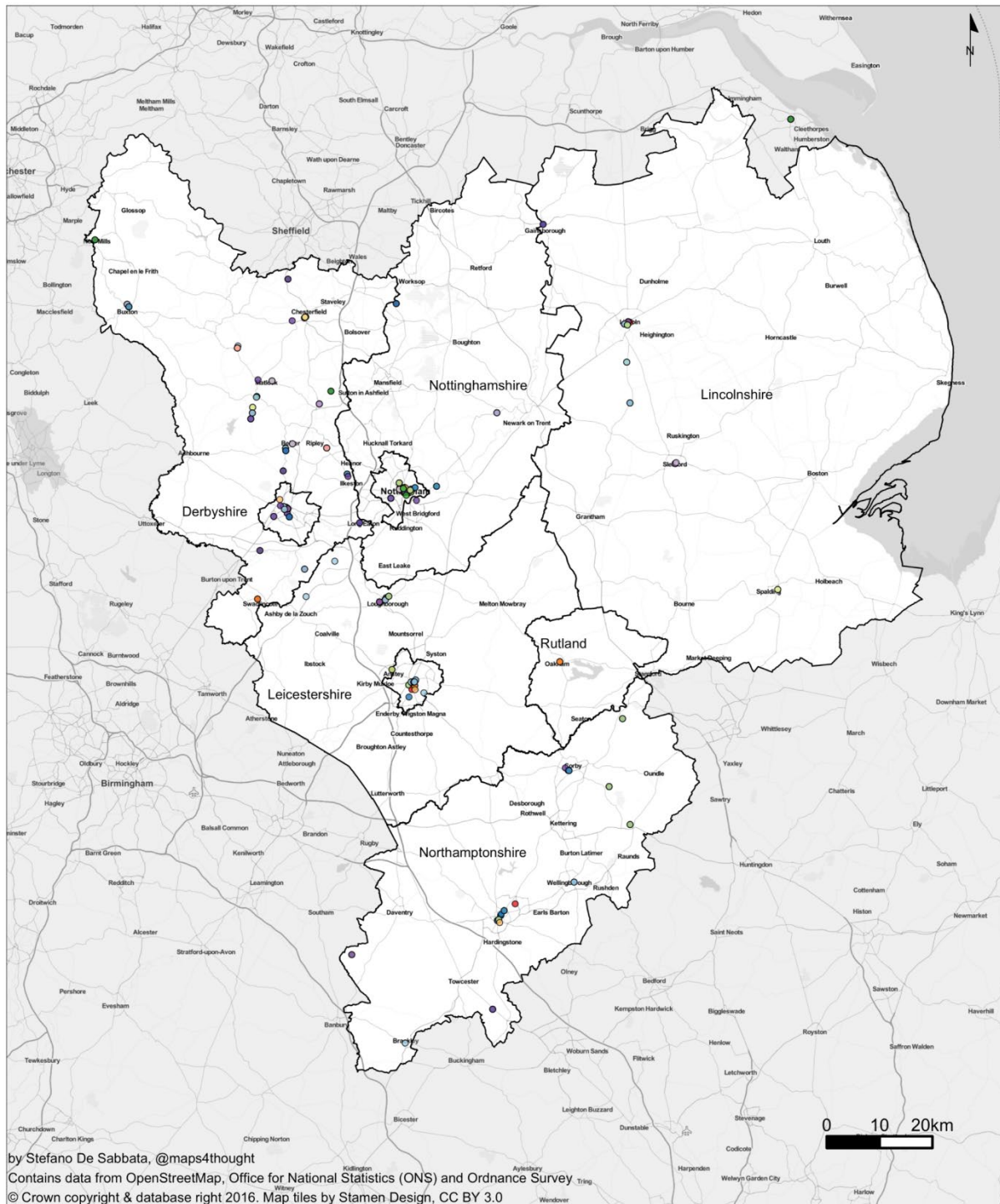
The maps are available to download at:

https://leicester.figshare.com/s/36cc58196896c8d14bac

Note: many arts venues do more than one thing, for example, an artist studio group may also house a gallery space and deliver participatory arts activity. As the postcode for each activity is the same, the colour dots identifying the activities stack up, and only the dot at the top is visible on the map.

## 3.5.1 East Midlands Visual Arts: Activity Map

This map plots the distribution of visual arts venues, organisations or provisions, across the region. Each dot on the map indicates one of the activities listed on the key below.

by Stefano De Sabbata, @maps4thought
Contains data from OpenStreetMap, Office for National Statistics (ONS) and Ordnance Survey
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Activity
- Art Gallery
- Artist Studios
- Arts development
- Arts Festival
- Digital resource
- Further Education College
- Higher Education Institution
- Museum
- Network
- Participatory Arts
- Workshop

3.5.2 East Midlands Visual Arts: Density Map

In this map, the postcode activity is converted into densities. It reveals, via the coloured numeric scale below, where provision is most concentrated.
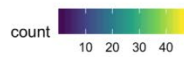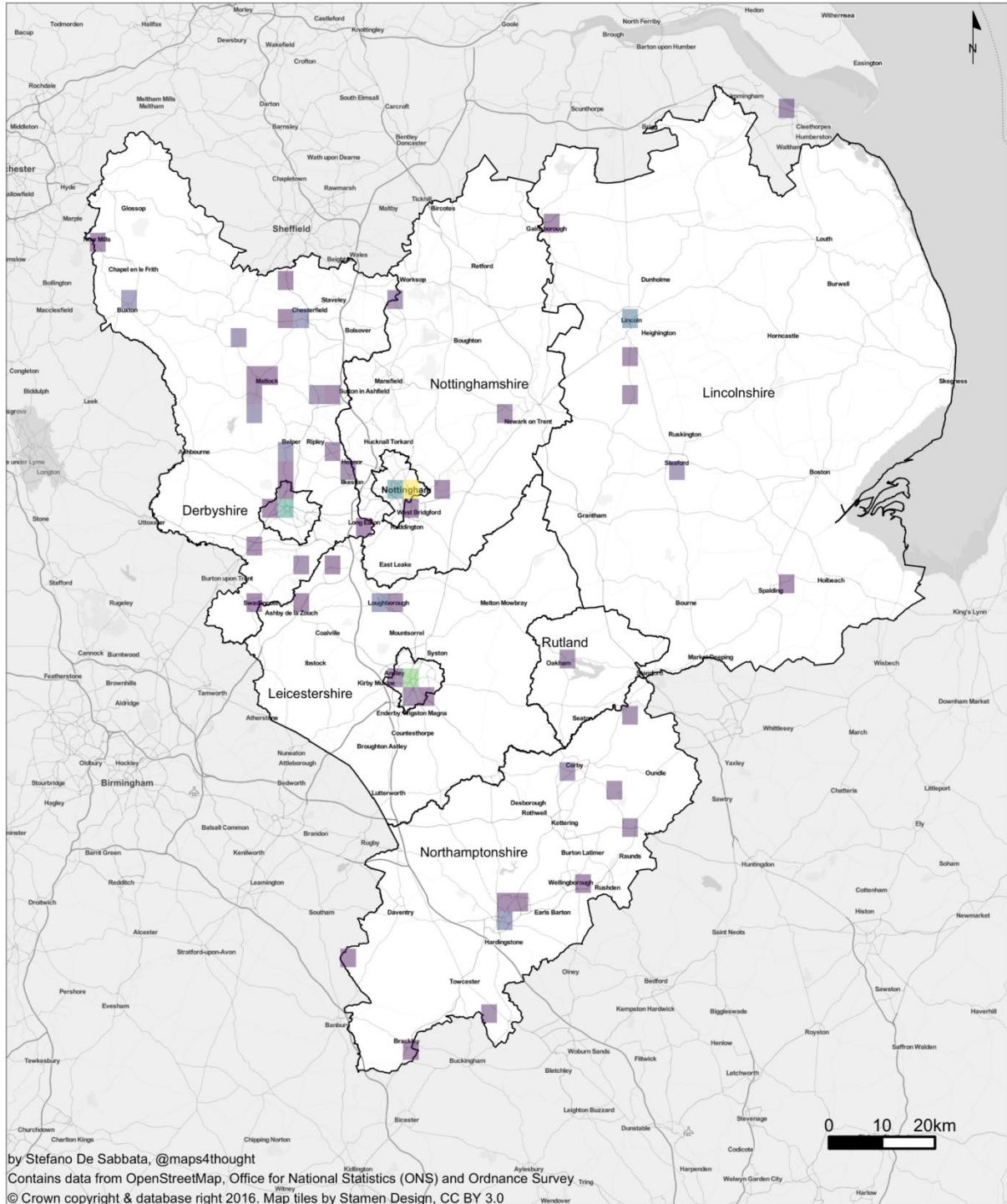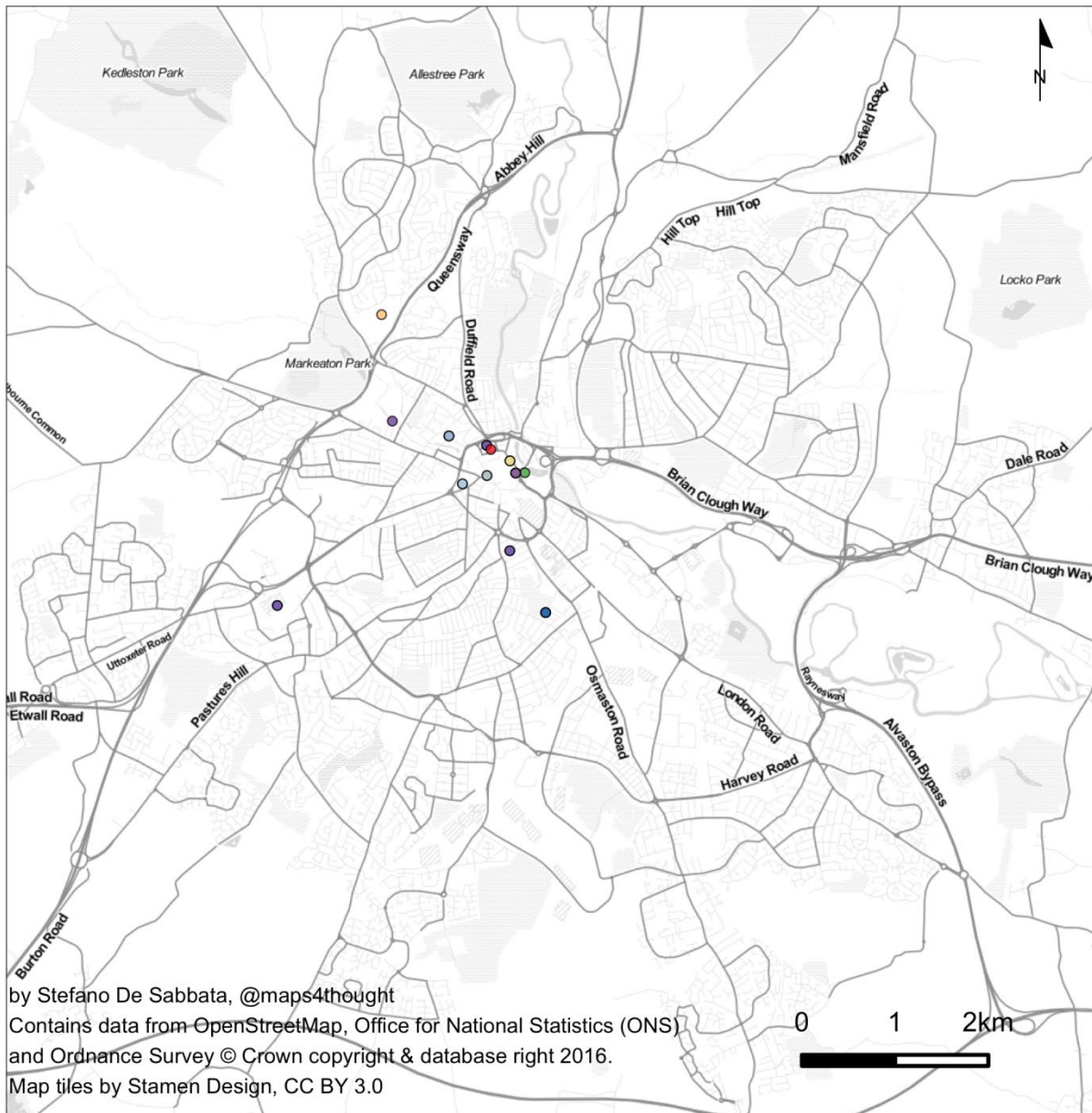
3.5.3 Derby City Venues

The purpose of the following city centre maps is to expand the legibility of the regional map.

Derby city venues

Derby

by Stefano De Sabbata, @maps4thought
Contains data from OpenStreetMap, Office for National Statistics (ONS) and Ordnance Survey © Crown copyright & database right 2016.
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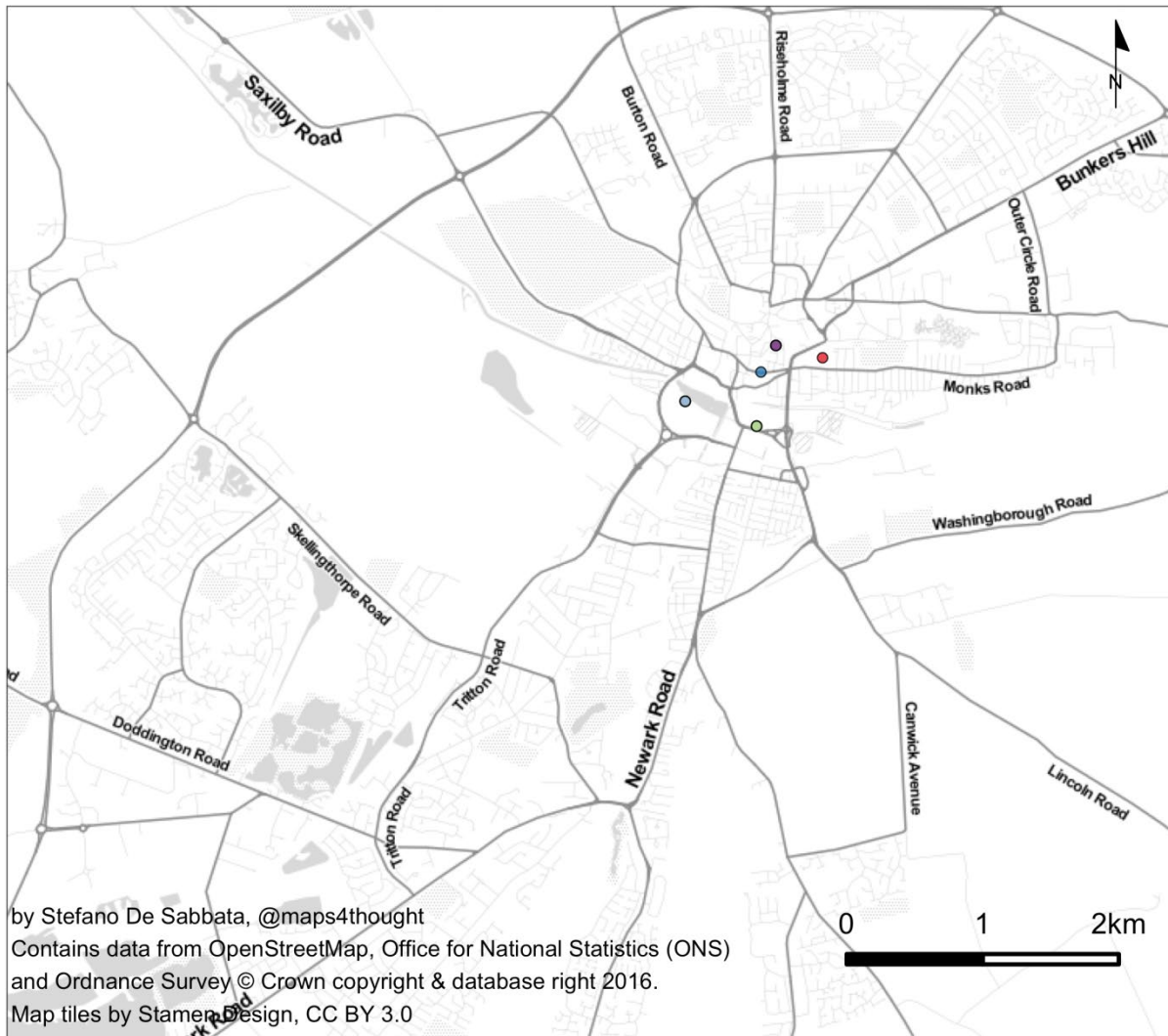| Activity			
○ Art Gallery	● Arts Festival	● Higher Education Institution	● Participatory Arts
● Artist Studios	● Digital resource	● Museum	● Workshop
● Arts development	● Further Education College	● Network	

3.5.4 Leicester City Venues

Leicester
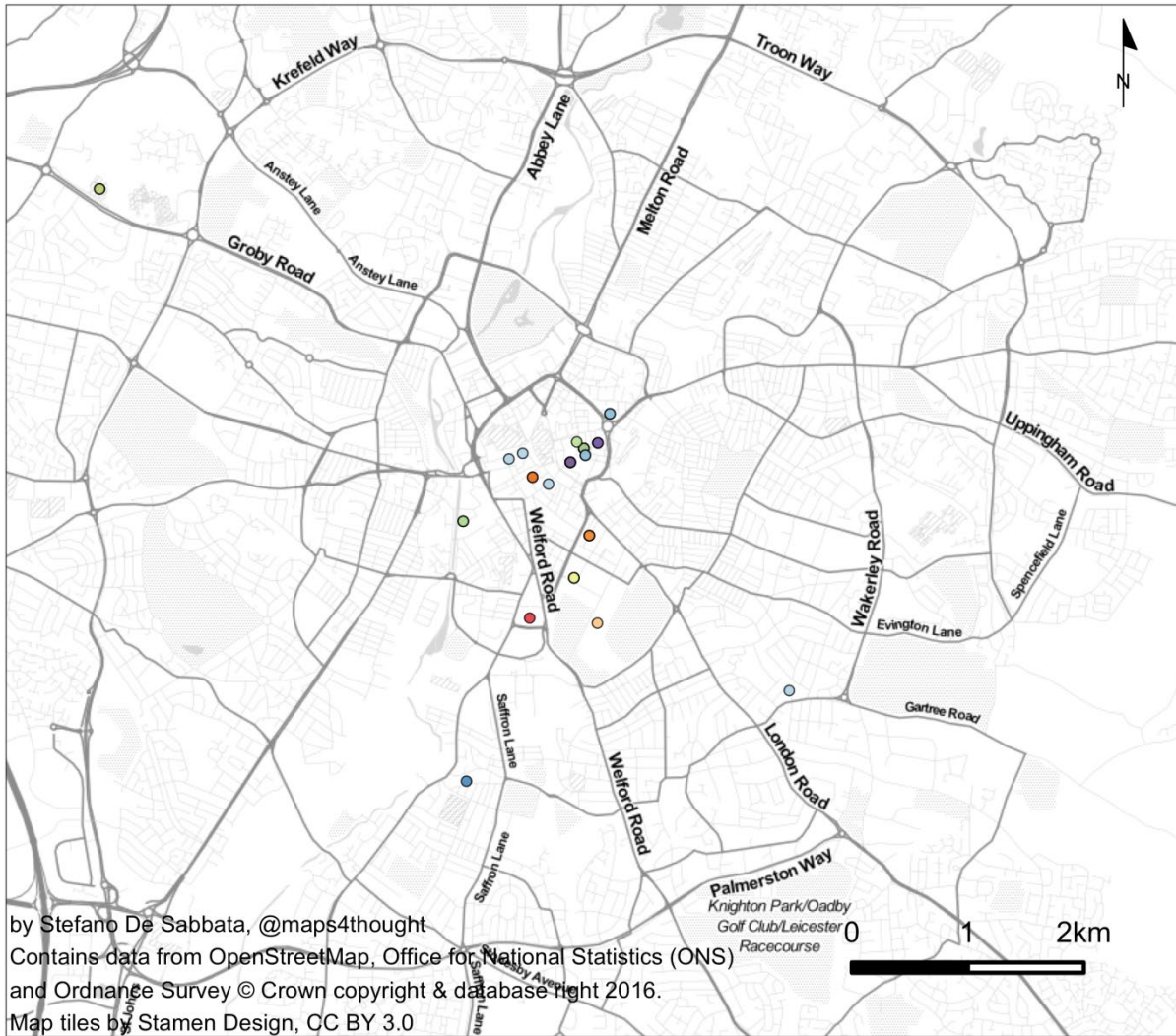
Legend:

Activity

- Art Gallery
- Artist Studios
- Arts development
- Arts Festival
- Digital resource
- Further Education College
- Higher Education Institution
- Museum
- Network
- Participatory Arts
- Workshop

by Stefano De Sabbata, @maps4thought
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3.5.5 Lincoln City Venues

Lincoln

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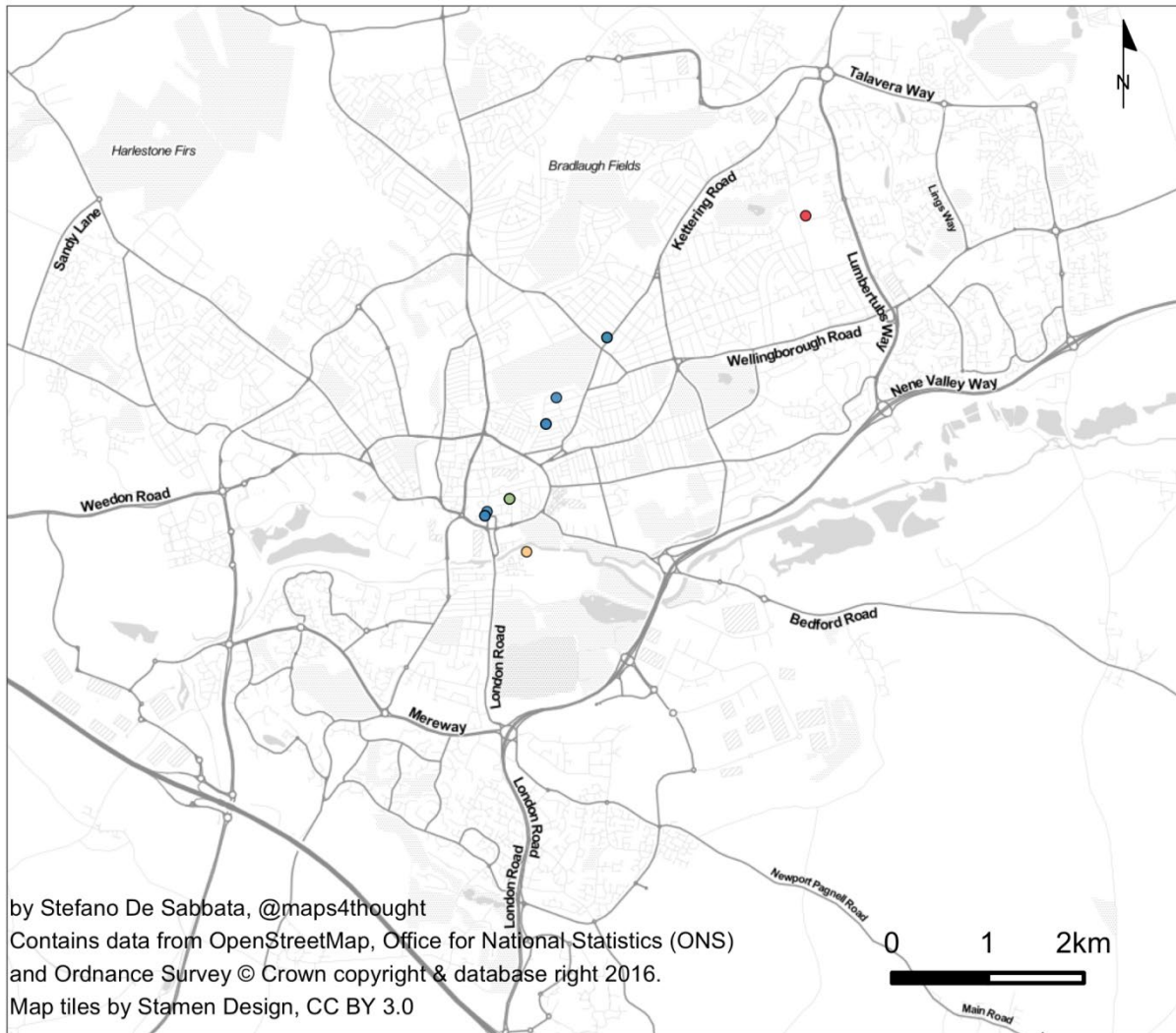|							
	○ Art Gallery		● Arts Festival		○ Higher Education Institution		● Participatory Arts
Activity	● Artist Studios		○ Digital resource		● Museum		○ Workshop
	○ Arts development		● Further Education College		○ Network		

3.5.6 Northampton Town Venues

Northampton

by Stefano De Sabbata, @maps4thought
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Activity

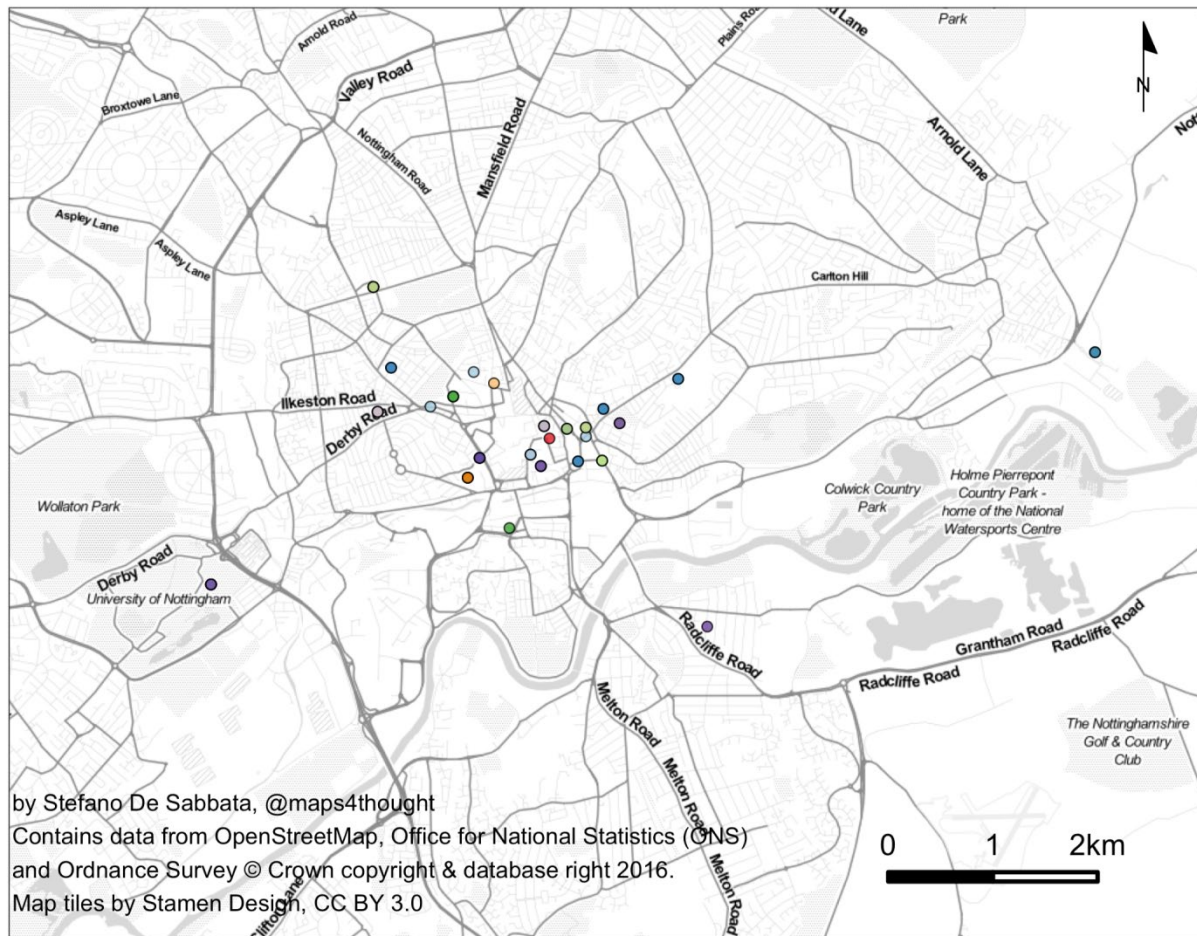|			
○ Art Gallery	● Arts Festival	○ Higher Education Institution	● Participatory Arts
● Artist Studios	○ Digital resource	● Museum	○ Workshop
○ Arts development	● Further Education College	● Network	

3.5.7 Nottingham City Venues

Nottingham

by Stefano De Sabbata, @maps4thought
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Activity

- Art Gallery
- Artist Studios
- Arts development
- Arts Festival
- Digital resource
- Further Education College
- Higher Education Institution
- Museum
- Network
- Participatory Arts
- Workshop

All the maps were created by Dr Stefano De Sabbata, @maps4thought

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Part 4: Reflections on the Research

The motivation for this research was an impression that the East Midlands visual arts sector has a profile that does not accurately reflect the quality and diversity of the work produced and presented here; the region's geography and history has created inconsistent provision and unconnected communities; many artists struggle with isolation, accessing resources and securing opportunities necessary to sustain their livelihoods; variable support in Higher Education means that many individuals are not equipped to transition effectively into the industry.

The research has created a better understanding of the region's visual arts ecology: its communities and infrastructure. It provides an account of its strengths in supporting arts practice to flourish, evidence of what the challenges to achieving that are, and an indication of what action is needed to improve this situation. *It Takes A Region To Raise An Artist* advocates that the region's entire visual arts ecology has a stake in the success of the sector, and a responsibility to nurture confident, capable artists. It also allowed us to consider what impact an individual's circumstances might have on their ability to become such a practitioner. We know that much of the access to and participation in the visual arts is concentrated on the region's larger urban areas. Smaller towns and rural areas pose challenges to practitioners over and above those of navigating a career path. Limited access to networks, discourse, employment, and audiences, make for a resourceful approach to making and presenting art, but could be disenfranchising or alienating.

This research shines a light on regional arts practice, gives a voice to practitioners, and confirms our impression of the current state of the sector. It pinpoints areas for further research and allows us to consider what would make the biggest difference to the visual arts sector, for artists and audiences. We are extremely grateful to CAMEo, specifically Dr Antoinette Burchill and Professor Mark Banks, for realising this idea as an academic undertaking. The energy and commitment they have shown to it has resulted in the production of invaluable evidence and engaging outputs.

Elizabeth Hawley-Lingham
Director, CVAN EM

Part 5: Methodology

The research methodology comprised both qualitative and quantitative elements. The principal methods were the development of a regional database of arts organisations, institutions, venues, projects and resources; fifteen one-to-one interviews with key figures in East Midlands visual arts community; an online Qualtrics workforce survey; and headline data analysis of the survey findings.

The interviewees each spoke in relation to a specific geography, ensuring each city and shire within the region was represented. Each interviewee also spoke to an aspect of visual arts practice e.g.: internationalism, digital, diversity, young artists, rural provision, craft practices, creative industries development, and artform-specific practice. Most interviewees were senior staff in regional visual arts National Portfolio Organisations. Non-NPO interviewees spoke to the topics of newly-established graduate arts organisations, and well-established arts collectives with 15-20 years of professional arts sector experience.

The survey focused on individual practitioners and was disseminated by email and social media channels.

Headline Project outputs:
1. Database mapping arts organisations and cultural infrastructure for CVAN EM
2. A public report
3. A private report for CVAN EM
4. A public event (24 October 2019, Leicester)

Part 6: Appendices

Appendix 1: Practitioner recommendations for sourcing opportunities

www.a-n.co.uk/news/

www.artrabbit.com

http://www.artsjobs.org.uk/artsjobshome/

www.artquest.org.uk

www.axisweb.org

www.curatorspace.com

www.creativeleics.co.uk

http://designnation.co.uk

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