



# **Analysing Artists' Continual Professional Development (CPD) in Greater Manchester: towards an integrated approach for talent development**

A Report by  
Alison Slater, Amanda Ravetz and Kwong Lee



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Report by Dr Alison Slater, Dr Amanda Ravetz, Mr Kwong Lee

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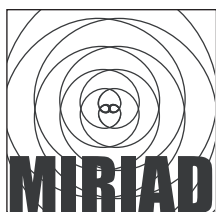
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# Executive Summary

## Purpose

The pilot study '*Analysing Artist's Continual Professional Development (CPD) in Greater Manchester: towards an integrated approach for talent development*' was undertaken collaboratively between MIRIAD (the Manchester Institute for Research and Innovation in Art and Design) at Manchester Metropolitan University (MMU) and Castlefield Gallery (CG). The primary research on which this report is based was gathered between June and October 2012.

The purpose of the research was to question whether the provision of artist development opportunities in Greater Manchester is tailored towards what artists need/desire and to ask how the current provision relates to the long-term impact and 'deferred' value of artist development and to notions of career success.<sup>1</sup>

## The Context

Since Art Council England's (ACE) 'Turning Point' strategy (ACE, 2006) the development and support of regional contemporary visual arts ecologies has been considered a priority in ensuring the overall positive health of the visual arts. The 'Turning Point' strategy made efforts to increase the practice and consumption of the contemporary visual arts beyond London, the UK capital, and Arts Council England funded regional networks to develop this. The regional network set up for Greater Manchester is Contemporary Visual Arts Manchester (CVAM).

The regional arts ecology is varied and widespread. There is no firm evidence of how many artists are currently practising in the region.<sup>2</sup> Within Greater Manchester, there are over twenty Further Education Colleges (FECs) and three Higher Education Institutions (HEIs), which evidence the interest in studying art and design beyond compulsory education. But there has been little formal study of the availability or impact of opportunities for artists to develop their skills and professional experiences.

In early 2012, a *Mapping Survey* was undertaken by Castlefield Gallery (CG) and Natalie Hughes, on behalf of CVAM, with support from the Centre for Arts Management and Cultural Policy at the University of Manchester. Thirty-four organisations took part in an online questionnaire; of these, twenty organisations reported offering some form of Artists' Continual Professional Development (CPD) provision, attended by over 2200 artists, although this is likely to include repetition where the same artists attended multiple events (CG, 2012). The *Mapping Survey* (CG, 2012) formed the basis for the current study.

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- 1 The terms 'long-term impact' and 'deferred value' relate to the idea that some artist development opportunities are 'slow burn', i.e. have consequences that become apparent only in the longer term. For this reason the value of these opportunities is not necessarily evident in the immediate, or even the medium term.
  - 2 Recent research into the feasibility of undertaking a census of artists in Greater Manchester (GM) estimates there are up to 2000 critically engaged artists in GM in addition to those who do not see their arts practice as a career. See Slater (2013) *Artists in Greater Manchester*.

## Summary of Methodology

*Analysing Artists' CPD* seeks to offer insight into the current regional provision and to stimulate a dialogue about how the region might offer the best possible support for artists at all stages of their practice. The study produced primary evidence through semi-structured interviews and questionnaires.<sup>3</sup> Three perspectives were gathered across three phases of research; artists, organisations, and Arts Development Officers (ADOs) (or their equivalents).

The initial phase involved semi-structured interviews with contemporary visual artists. A list of possible artist participants was drawn up using two criteria: that they should currently be practising in Greater Manchester; and that they were willing and available to be interviewed during the period of the research. Given the pilot-nature of the study, sampling methods were not used, although the research team's selection of ten artists attempted to represent a range of career lengths and ages to reflect the assumption that provisions should be made across all career lengths and ages. In total, six male artists and four female artists were interviewed. Their ages range from 22 to 53 years and the length of their arts practices from new graduates to 28 years. The artists were asked about their experiences of development opportunities throughout their careers, their current needs or desires in terms of development opportunities; how the current regional provision meets these; and what can be improved (see Appendix A).

The second phase of the research involved interviews with representatives from eleven arts organisations in Greater Manchester that offer artist development opportunities in some form. Interviewees were selected with the aim of representing the wider arts ecology across Greater Manchester. The type of organisation and its funding structure was also considered. Of the eleven organisations represented: two are agencies and galleries; three are artist-led initiatives; two are arts centres; three are educational institutions and the final organisation is Local Authority run (see p. 13). The representatives from the organisations were asked about the planning, aims and delivery of any artist development opportunities offered and the impact of recent funding cuts and changes to funding structures by the Arts Council England (see Appendix B).

In the third and final phase of the research, a questionnaire was distributed to Arts Development Officers (or their equivalents) across the ten boroughs of Greater Manchester (see Appendix C). The questionnaire was completed by seven of the ten boroughs, with one returning a summative paragraph instead. The two non-participating boroughs were Bury and Tameside. The questionnaire sought the Officers' views on their roles in working with local artists and/or arts organisations, any development opportunities that came under this remit and what their provision of artist development opportunities intended to do. The questions also addressed any impact by recent funding cuts both in the arts and at a Local Authority level.

The consideration of dual perspectives (from both provider and receiver) offers a broad interpretation of the provision of Artists' Continual Professional Development opportunities in Greater Manchester.

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3 Sarah Thelwall (2011: 39) in *Size Matters* sees qualitative research methods as an appropriate means to gain insight into different experiences within specific art ecologies.

## Summary of Findings

1. The research concludes that the current provision of artists' development opportunities is not widely understood, either by artists or providers, and that this leads to some overlap and redundancy in provision.
2. Providers often evaluate opportunities using immediate impact indicators, for example numbers of participating artists and, in the case of exhibition opportunities, audience numbers. This falls in line with Thelwall's (2011) findings, that existing measures of success, including the evaluations for Arts Council England funding, 'prioritizes revenues and audiences associated with tangible assets' (Thelwall, 2011: 40). The study found little evidence that consideration was being given to how the provision relates in real terms to the long-term career success of artists and the deferred value of the opportunities offered. As Thelwall notes, 'deferred value' is 'often realised long after a commission has left the initiating organisation ... [and] may take up to twenty years to mature' (Thelwall, 2011: 7; 35).
3. The research found that the most significant opportunities for artists' development from the artists' point of view included: networking with other arts professionals, organisations or galleries; networking with other artists; receiving mentoring from others with more experience in the industry and, later in a career, giving mentoring advice to less experienced practitioners. While formal exhibition opportunities were also deemed important, it was highlighted that many opportunities stemmed from the development of an informal support network of those 'in the know'.
4. For some recent graduates or artists moving into Greater Manchester, networks can appear secretive and internal knowledge is needed to access the opportunities available. It seems to take up to ten years for an artist to develop knowledge in the six areas highlighted by Jones and DeFillippi's research into 'boundaryless careers' in the film industry: 'knowing what, knowing why, knowing where, knowing whom, knowing when and knowing how' (1996: 89).
5. The findings show clear differences between the needs and desires of those with less and those with more than ten years of practice experience. The informal networks developed throughout one's career are crucial in providing the support needed for continued development and long-term success, whether measured in terms of external career success that might appear on a CV (for example, exhibiting regularly and in increasingly prominent locations) or by internal measures of success that are more personal interpretations and evaluations. The decision to continue one's arts practice is on the face of it down to the individual artist, although other factors such as gatekeepers, including curators and arts professionals, and prevailing economic conditions, are likely to influence such decisions. Given their significance to artist careers, gatekeepers should be visible and accessible.

## Recommendations

The report highlights two key recommendations to take forward the current provision of development opportunities:

1. Firstly, artists' CPD would be improved if we found ways to measure and assess its long-term impact and deferred value to ensure the support artists need at different stages of their career is available and appropriate. Artists' careers are complicated and rarely take a straightforward trajectory. Artists need to know: *what* the local arts ecology is and how they fit into it, *why* they want to be an artist and develop their careers, *where* opportunities can be accessed, *whom* (in terms of gatekeepers and organisations) to approach to progress their development, *when* it is appropriate to access the various avenues for development, and *how* they can access what they need/desire within the range of opportunities available.
2. Secondly, a non-overlapping networked approach to talent development, bringing together the provisions of public, third sector and educational institutions, would be positive for both artists and arts organisations. However, the structure this would take needs further consideration.

## Further Research

The following questions and areas for further development arise from the research findings:

1. How can we measure the long-term impact and deferred value of artist development opportunities, in order to ensure that these are both available and appropriate?
2. How can delivering organisations be encouraged to come together to offer a networked approach to talent development, considering the needs and desires of both artists and the remits of delivering organisations without undermining the content or scope of opportunities or the remit of individual organisations?
3. What form might such a network take? How would it be accessed and resourced?
4. How can the role and public image of CVAM be developed to fulfil its purpose in encouraging 'strategic programmes of work in collaboration ... to inform thinking by sharing knowledge across the region' as outlined in the Arts Council England (2006) 'Turning Point' strategy?
5. How would a strengthened arts ecology in Greater Manchester benefit the region socially and economically?

## Section One: The Context for the Report

### ACE Regional Turning Point Networks

In 2006, the Arts Council England (ACE) launched its 'Turning Point' strategy to support contemporary visual arts (CVA) in England over the next ten years. One of its five priorities was to provide support for artists and a key outcome was to build 'stronger regional, national, and organisation-to-organisation partnerships' (ACE, 2006: 12). It found that the CVA were 'not meeting good standards in terms of pay or workforce development' and a primary reason for this was the lack of a 'professional development body for the visual arts' as existed in other areas of the creative industries, which hindered career progression in the field (ACE, 2006: 17). Following the December 2005 report by Tessa Jackson and Marc Jordan, ACE were advised to address some fundamental issues in the visual arts, including 'reward, career development [and] talent management' (Jackson & Jordan, 2005: 81), which were deemed to 'threaten the visual arts future health' (ACE, 2006: 35).

The 'Turning Point' strategy also drew from the Burns Owens Partnership (BOP) with Experian Business Strategies Survey in March 2005, which mapped activities in the visual arts across England (ACE, 2006: 15). The survey demonstrated that much of the visual arts sector operated at a small-scale level. Among visual arts organisations, 39% had a budget of under £5,000 and 58% had up to £10,000 (BOP, 2005 cited in ACE, 2006: 40). The BOP (2005) Survey also found regional imbalance of art practitioners and collectors, with London, the UK capital, as the focus of both art production and the arts market. Jackson and Jordan (2005) also reported a fragmented structure and uneven 'distribution of the provision of contemporary visual arts across England' (p. 22), in addition to a lack of 'regional development strategies' (p. 38).

From the late 1980s, London was reinforced as the centre of the British CVA, assisted by the success of recent graduates from Goldsmiths College. It was (albeit anecdotally and to some extent remains) widely accepted that a successful career in the CVA requires the artist to, at some point, move to work in (or be represented within) London or outside of the UK.<sup>4</sup> This goes some way towards explaining London's dominance, in the BOP (2005) and Jackson/Jordan (2005) findings, in terms of the number of arts organisations, the distribution of resources, and as the centre of the commercial arts market in England (Jackson & Jordan, 2005: 7).<sup>5</sup> As advised by the Jackson/Jordan findings (2005: 11, 38), ACE's 'Turning Point' strategy was launched in an attempt to readdress these imbalances and promote regional development strategies in the arts (ACE, 2006: 41-42). Efforts were made to increase the practice and consumption of the CVA beyond London, including the funding of regional ACE Turning Point Networks (TPNs) until April 2012 (Shaw, 2011 [online]).<sup>6</sup> Of the eleven regional networks, three were formed in the North West with only one

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4 Rick Copsey, an artist-participant in the current study, describes in *How Soon Was Now*, a publication celebrating Manchester Artist Studio Group's 25th anniversary, the advice he received (formally and informally) upon graduating from Falmouth School of Art in 1988: 'If you're serious, do an MA in London or get a studio' (Copsey, 2012: unpag.). Three artist-participants in the current interview research also reported the migration of arts graduates towards MAs in London or Glasgow.

5 'The commercial art market is very weak outside London' (Jackson & Jordan, 2005: 7).

6 The origins and activities of the TPNs are clarified in Phyllida Shaw's (2011 [online]) publication 'Understanding Turning Point – A briefing paper' for Artists Newsletter (a-n), following criticism that five years after their introduction, for 'many arts practitioners', the TPNs' roles remained 'a bit opaque'. In the current study, the role of CVAM remained unclear to those not directly involved in the network.

group representing each of the other regions in England. Each network was represented by a Steering Group, which had autonomy about the composition and aims of their local TPN (Shaw, 2011 [online]). The four key functions of these networks were:

1. to **cultivate** a shared vision change in their region
2. to **deliver** strategic programmes of work, in collaboration
3. to **inform** future thinking by sharing knowledge across the network
4. to **advocate** on behalf of the sector (ACE, 2009: 3 [original emphasis])

The three NW groups are North by North West (representing Cumbria and Lancashire), VAIL (Visual Arts in Liverpool) and Contemporary Visual Arts Manchester (CVAM).

## **The Contemporary Visual Arts in Greater Manchester**

Greater Manchester (GM), which is represented by CVAM, consists of ten metropolitan boroughs: Bolton, Bury, Manchester, Oldham, Rochdale, Salford, Stockport, Tameside, Trafford and Wigan. The regional arts ecology is varied and wide-spread. Significant focus is on the city of Manchester, with the 'other' city of Salford and the wider regional boroughs receiving less funding and, as a result, seeing artists leave the regional towns and aspire towards Manchester.<sup>7</sup> Within GM there are three Higher Education Institutions (University of Bolton, Manchester Metropolitan University and University of Salford) and over twenty Further Education colleges offering art and design courses beyond compulsory education. There is certainly an interest in studying art and design up to (and in some cases beyond) undergraduate level. However, beyond the provision of a formal arts education at an Art School, there is little formal knowledge about the opportunities on offer for artists to develop their experiences and skills.

## ***Mapping Survey of Artists' CPD in Greater Manchester (CG, 2012)***

Castlefield Gallery was set up in 1984 by local artists and has an established tradition in supporting and developing regional talent. In the past year it has had to re-evaluate its position as its application for ACE's National Portfolio Organisation Funding (NPO) was rejected. While it seeks alternative funding methods to continue its provision, CG views its future as a major provider of Artists' Development (AD)/CPD to emerging artists from across GM.

*Analysing Artists' CPD* builds on research undertaken by Castlefield Gallery and Natalie Hughes, in partnership with CVAM, with support from the Centre for Arts Management and Cultural Policy at the University of Manchester (CG, 2012). In this prior research an online survey was used to capture data about the range and breadth of CPD opportunities available to emerging and mid-career artists based in the Greater Manchester area.

The *Mapping Survey* was based on the 'perception among artists and arts organisations that the scope of artists' development opportunities and training is not known or well understood' and sought to provide 'some clarity in the range of artists' support, partnerships and resources (CG, 2012: 1). 55 arts organisations were contacted from a list of potential respondents that included 'all

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<sup>7</sup> The regional Arts Development Officers (or their equivalents) who participated in the current study stated the importance of encouraging artists to stay in the regional boroughs and not move towards the city of Manchester, evidencing this migration.

local authorities, arts organisations, museums, agencies, artist-led projects, studio groups and universities and colleges' known to offer some form of artists' CPD. Among the 34 respondents, the term 'artists' CPD' was deemed to be understood as an umbrella term used by many in the sector, 'although there [was] no consistency in what artists' developmental training and opportunities [were]' (CG, 2012: 2). It was found that 2253 artists had taken part in CPD events across 20 of the 34 organisations in 2011-12, although this is likely to include the same artists attending a number of events (see Table 1, p. 11). It should also be noted that a number of organisations that claimed not to offer a CPD provision were artist-led studios; as this report will suggest, the facilities offered by such organisations including the value of tangible assets (e.g. equipment and studio space) and intangible assets (e.g. peer support and mentoring) must be considered as assisting in the development of artists.

### ***Analysing Artists' CPD in Greater Manchester***

For *Analysing Artists' CPD*, Castlefield Gallery has collaborated with Manchester Metropolitan University's (MMU) postgraduate research centre MIRIAD (Manchester Institute for Research and Innovation in Art and Design) to consider the impact of existing artists' CPD opportunities in GM. MIRIAD delivers theory- and practice-based MAs, MPhils and PhDs and has approximately 100 postgraduate research degrees students. It seeks to offer the best possible opportunities for artists' professional development. With another 950 students graduating from Art and Design courses in 2011, MMU as a whole has a continued interest in supporting their graduates.

The research was co-funded by both organisations and is intended as a pilot study for a future large-scale research project. The research team was Kwong Lee (Director of Castlefield Gallery), Dr Amanda Ravetz (Senior Research Fellow at MIRIAD, MMU), and Early Career Researcher Dr Alison Slater, who undertook the primary data collection and analysis.<sup>8</sup>

The study explores attitudes towards a networked approach to talent support and a non-overlapping consolidated CPD provision for artists in GM. Through a discussion of the findings mapped onto other contemporary studies, this report aims to give more clarity to the field of AD/CPD. It begins to address the question of whether integration between delivering organisations is required and would be positive for both arts organisations and the artists who seek their services. *Analysing Artists' CPD* seeks to offer insight into provision of AD or artists' CPD across GM by considering the following questions:

- ◆ What is understood by the terms 'Artist Development' (AD) and artists' 'Continual Professional Development' (CPD)?
- ◆ What kind of AD/CPD activities are on offer in GM?
- ◆ Is the current provision tailored towards what artists need/desire?
- ◆ Is AD/CPD broad enough in its view of what is being developed?
- ◆ How does the current AD provision relate in real terms to the long-term career success of artists and the deferred value of the opportunities offered?

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8 A further small-scale study by the research team in Spring 2013, funded by the Arts and Humanities Research Council (AHRC), establishes the challenges and complexities of undertaking a survey of artists in GM in part-response to the findings of this study. The *Artists in Greater Manchester* (2013) findings will be released later this year.

The long term aim of the research is to demonstrate the need to consider how we, as a region, might offer the most effective support for artists: from new graduates, to artists moving into the region, and existing artists already residing and/or working in GM.

**Table 1: Arts organisations providing CPD opportunities and Artists taking part**  
(From: CG (2012) *Mapping Artists' CPD in Greater Manchester* Original Data)<sup>9</sup>

Organisation	Artists taking part in CPD
Redeye, the Photography Network	800
Castlefield Gallery	373
Cornerhouse	300
Whitworth Art Gallery	170
Islington Mill	150
Rogue Artists' Studios	50
Arts Development - Salford Community Leisure	50
Chinese Arts Centre	45
Creative Industries Trafford	45
Hot Bed Press	44
Mirabel Studios	30
neo:artists	25
People's History Museum	20
Ultimate Holding Company	20
Pool Arts	18
Suite	18
The International 3	16
ArtFunkl	15
Contemporary Art Society, North West	14
Stockport Art Gallery	10
University of Salford	10
Woodend Artists	10
Turnpike Gallery	8
Manchester Art Gallery	6
University of Bolton	5
twenty+3 projects	1
AWOL Studios	0
MASA Artists	-
Malgras Naudet	-
Tameside Museums and Galleries Service	-
The Other Side Of The Door Is Red	-
Touchstones Rochdale	-
Work for Change	-
<b>Total across 20 organisations</b>	<b>2253</b>

<sup>9</sup> Calculations have used upper numbers where an approximate range was given.

## Section Two: Methods and Participants

The research consisted of sound-recorded semi-structured interviews with ten contemporary visual artists based in GM and eleven arts organisations involved in the planning and delivery of artists' CPD in the region. A questionnaire was distributed to Arts Development Officers or their equivalents in each of the ten boroughs in GM.

Where possible, interviews were arranged at the participant's normal place of work; if this was not possible, the Righton Building at MMU was used instead. The interviews varied from 38 minutes to almost 2 hours in length. They were sound recorded to allow verbatim transcription and the transcripts were sent to the participants to be approved (following Thompson, 2000).<sup>10</sup> At this stage a number of minor corrections to spellings and names were made and a few interviewees made minor adjustments to their transcripts for clarification. Following the best ethical practice framework outlined by the Oral History Society for the use of interview data, copyright of the actual words spoken by an interviewee (and recorded by the interviewer) is deemed to belong to the interviewee (Ward/OHS, 2003).<sup>11</sup>

No coding analysis of results has been undertaken, primarily because of the pilot nature of this study, but where previously used in the study of artists' careers, the process of coding was deemed to complicate the findings and prevent wider dissemination than non-coded analysis would allow (see for example Bridgstock, 2007). Instead, the findings are considered against existing analytical frameworks in relation to developing 'boundaryless' careers (Jones & DeFillippi, 1996) and the conditions that make a place 'hospitable' to artists (Jackson, 2004).

Participation in this research project was voluntary and unpaid. Participants could contact the research team with any questions that they might have at any stage in the research. Anonymity was offered upon request and participants were free to withdraw at any time, without giving any reason, in writing or by telephone. All those who participated in the research gave full consent, agreeing for their words and views to be used in this report; all responses have been anonymised to assist the analysis in this report.

### The Artists

The artist interviews were one-to-one conversations with artists at different stages of their careers covering three areas: their views, requirements and needs in terms of AD/CPD; how current provisions meet these; and what can be improved.<sup>12</sup> The artists were selected with a view to gaining as wide a perspective as possible in terms of diverse educational experience, career stage and exhibition portfolio. The only criteria applied in the initial stages were that:

1. They should currently be practising in Greater Manchester
2. They were willing and available to participate in the research.

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10 The sound recordings and transcriptions will be kept in accordance with Manchester Metropolitan University's Ethics Committee Guidelines (MMU, n.d.) with access only permitted to the three members of the research team.

11 Therefore consent forms were used to gain permissions for quotations to be used. Under the agreement with interviewees, the transcriptions may be retained by the three members of the research team and may only be used for this research or future work stemming from the current study; where requested, participants will be contacted for permissions to use their words in future work.

12 For one of the interviews, two artists were interviewed at the same time.

Following the literature review, the research began to focus on artists who were involved in a 'critically-engaged' CVA practice (ACE, 2006: 15), rather than amateur artists who see their art more as a hobby than a career. From a collated list of possible candidates, the research team chose ten artists. Given the pilot nature of this study sampling methods were not used. However, attempts were made to represent: a range of career lengths and ages; both male and female artists; a balance of artists connected with CG and/or MMU and those without formal connections to those undertaking the research.<sup>13</sup>

Of the initial ten artists approached, only one artist declined participation on the grounds that they were too busy in supporting their arts practice through paid employment.<sup>14</sup> As a result, another artist was recruited through 'snow-balling'.<sup>15</sup> The final list of artists and how they fit the criteria applied in the study can be seen in Table 2 (p. 16). The artists in the current study are considered 'critically engaged' as each had an awareness of the context of their own work across the contemporary visual arts, locally, nationally and, in most cases, internationally.

## The Organisations

The organisation interviews took the form of one-to-one conversations with representatives of arts organisations involved in the delivery of Artists' CPD opportunities in GM to consider what they offer, what this provision intends to do and how such opportunities are impacted by recent funding cuts in the arts. Representatives were again chosen on a basis that sought to represent the wider geographical area of GM; the type of organisation was also considered, as was representing the various funding structures that support these organisations (see Table 3, p. 17). Of the eleven participating organisations:

- ◆ **Two were agencies and galleries** (Castlefield Gallery and The International 3)

It was decided that CG should be interviewed alongside other organisations in order for a clearer vision of its aims in terms of current research and future plans as a key provider for AD/CPD in GM. The inclusion of a commercial gallery, The International 3, was deemed important after a number of the artist interviews had been undertaken and it became clear that the lack of regional commercial galleries was seen as problematic in terms of offering opportunities for artist development outside of GM (see p. 31).

- ◆ **Three were artist-led initiatives** (HIVE Projects, neo:studios and Pool Arts)

It was decided to interview two artist-led groups from the boroughs: HIVE Projects (in Rochdale) and neo:studios (in Bolton). Both offer support for artists including exhibition opportunities. neo also offers studio space and hosts open competitions with entrants nationwide. Pool Arts was chosen as it provides support for artists who have had some kind of

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13 In reality, this was perhaps the most difficult to ensure: the role of CG in providing opportunities for artists after graduation and the number of courses offered at undergraduate and postgraduate levels for artists at MMU meant that the majority of participants had some connection to one or both organisations: only one artist, BP, had no formal connections to CG or MMU (see Table 2, p. 16).

14 This issue was raised by other participants as a key factor in continuing a successful arts practice.

15 The term used by oral historian Paul Thompson to describe interviewing people suggested by other informants (2000: 151).

mental health problem; it was also one of the organisations that had seen significant changes as a result of the current climate of funding cuts in the arts.

- ◆ **Two were arts centres** (Chinese Arts Centre and Cornerhouse)

Both arts centres have a national and international reputation for their exhibition programmes. The Chinese Arts Centre's remit focuses on artists of Chinese origin, however, they also provide opportunities and events for local artists. The Cornerhouse offers a number of opportunities and events for local artists. Of the participating organisations, only the two arts centres had been successful in their applications for ACE NPO funding resulting in a rise in their funding from April 2012.<sup>16</sup>

- ◆ **Three were educational institutions** (the University of Bolton, the University of Salford and Oldham College)

Two Higher Education Institutions (HEIs) (the Universities of Bolton and Salford) and one Further Education College (FEC) (Oldham College) participated. The representatives from these organisations were approached with the rationale that they were responsible for providing the formal arts educations for the next generation of artists. As education providers have also seen recent changes, their opinions offer another view into the impact of recent funding cuts and an uncertain future determined by management and policy-maker decisions that can sometimes undermine the process of AD before it has even begun.

- ◆ **One was a Local Authority organisation** (Creative Industries Trafford)<sup>17</sup>

Creative Industries Trafford (CIT) is unique in GM in that it is the only formal Local Authority provision that promotes the development of creatives working in the region. Amongst numerous other activities for writers, filmmakers and theatre-makers, CIT works with CG to provide Portfolio Sessions twice a year where contemporary visual artists (for the low cost of £5) can receive critical feedback and/or career advice in a one-to-one 45-minute session from invited curators and other arts professionals.

All but one of the organisations interviewed (Oldham College) had participated in the *CG Mapping Survey* earlier in 2012. This allowed for the findings of the *Mapping Survey* to be used alongside those from the interviews in the current study.

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<sup>16</sup> The Chinese Arts Centre sees its revenue from ACE increase from £172,287 in 2011-12 to £300k per annum from 2012-15 (calculated as a 46-47% rise in line with inflation predictions); the Cornerhouse will see a gradual increase from £805,748 in 2011-12 to £1,028,775 in 2014-15 (calculated as a 7-8% rise in line with inflation; this rise is also in line with its merger with the Library Theatre Company under the new name: The Greater Manchester Arts Centre Ltd. (ACE, 2012 [online])).

<sup>17</sup> CIT is discussed as an organisation here. Two ADOs from Trafford took part in the questionnaire addressed to all LAs. They were not asked specifically about CIT.

## The Arts Development Officers (or their equivalents)

The arts services provided at a Local Authority (LA) level have been impacted by recent cuts in local government funding. The national picture is demonstrated in the *Local Authority Arts Spending Survey* (Arts Development UK, 2012), which highlights that the average expenditure for arts services by LAs reduced by 38% between 2008 and 2012.<sup>18</sup> Fifty LAs (15% of the national total) have either closed their arts service entirely or have made their arts officers redundant since 2002 (Arts Development UK, 2012: 16). While returns from the North West in the Local Authority Arts Spending Survey were low,<sup>19</sup> no Greater Manchester LA has closed its arts services provision entirely. However, the Arts Development Officers (ADOs), or their equivalents in the current study, have faced internal restructuring and have to strategically plan how they will manage future budget cuts; as part of local government cuts, many expressed concern about the future of their post.

The questionnaires were sent to LA Arts Development Officers, or their equivalents,<sup>20</sup> to consider: their roles in working with local artists and/or arts organisations, any delivery of Artists' CPD opportunities in Greater Manchester they offer, what that provision intends to do and how their roles and any artist development opportunities they offer are impacted by recent funding cuts in the arts. Participants were asked to answer as honestly and in as much detail as possible, representing their own views and, where relevant, those of their Local Authority. The response rate was 80%, with the boroughs of Bury and Tameside not represented in this report.

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18 The national average budget for arts services within a Local Authority was £617, 750 in 2008, reducing by 26.2% to £455, 819 in 2010, with a further 16.3% reduction to £384, 087 (Arts Development UK, 2012: 16).

19 Across the North West, which includes Cheshire, Cumbria, Lancashire and Greater Manchester, only seven responses were received, representing 10% of the 2012 survey participants (Arts Development UK, 2012: 1). However, three of these responses came from LAs in Greater Manchester: Bolton, Bury and Tameside (Arts Development UK, 2012: 18-19).

20 The internal restructuring reported by Arts Development UK (2012) is evident in the role titles of the ADO/Equivalent participants, which appear in Table 4 (p. 17).

**Table 2: Participating Artists** (*detailed Formal Arts Education, Length of Career and Formal Connections with CG and/or MMU*)

	Artist	Age	Formal Education	Year of first arts degree/ equiv	No. of years since first arts degree/ equiv	Self-defined start of career (approx.)	No. of years since self-defined start of career (approx.)	Connections with CG and/or MMU
1	BP	53	<ul style="list-style-type: none"> <li>• B of Fine Arts (South Australian School of Art, Adelaide, 1984)</li> <li>• BA Social Science (Flinders, South Australia, 1995)</li> <li>• PhD (School of the Built Environment, Salford, 2012)</li> </ul>	1984	28	1984	28	<ul style="list-style-type: none"> <li>• No formal connections</li> </ul>
2	IA	37	<ul style="list-style-type: none"> <li>• BA Fine Art (UC of Wales, Aberystwyth, 1996)</li> <li>• MA Painting (UC of Wales, Aberystwyth, 1997)</li> <li>• PG Dip. Art Psychotherapy (Sheffield, 2000)</li> </ul>	1996	16	2004	8	<ul style="list-style-type: none"> <li>• Donated work to CG auction (2012)</li> <li>• Use of space at CG in summer 2012 to produce new work</li> </ul>
3	JG	23	<ul style="list-style-type: none"> <li>• Foundation (2008)</li> <li>• BA Fine Art (MMU, 2012)</li> </ul>	2012	0	2011	1	<ul style="list-style-type: none"> <li>• Graduate of MMU (2012)</li> </ul>
4	JRe	41	<ul style="list-style-type: none"> <li>• BA Fine Art (Reading, 1992)</li> </ul>	1992	20	2007-2008	4-5	<ul style="list-style-type: none"> <li>• Exhibited at CG ('Look to this day', 2003)</li> <li>• Worked with MMU undergraduate students for Unit X (2011)</li> <li>• UHC represented by CG at art:gwangju:12 (Korea, 2012)</li> </ul>
5	JRi	22	<ul style="list-style-type: none"> <li>• Foundation (2008)</li> <li>• BA Fine Art (MMU, 2012)</li> </ul>	2012	0	2010	2	<ul style="list-style-type: none"> <li>• Graduate of MMU (2012)</li> </ul>
6	MC	38	<ul style="list-style-type: none"> <li>• Foundation (Stockport College, 2007)</li> </ul>	2007	5	2007	5	<ul style="list-style-type: none"> <li>• Attended CG focus groups</li> <li>• CG hosted 'Symposium of the local' for Islington Mill (2008)</li> </ul>
7	RC	48	<ul style="list-style-type: none"> <li>• BA Fine Art (Falmouth, 1988)</li> <li>• MA Fine Art (MMU, 1995)</li> </ul>	1988	24	1988	24	<ul style="list-style-type: none"> <li>• Lecturer in Contemporary Art History at MMU</li> <li>• Former member of MASA that founded CG</li> <li>• Exhibited at CG in 'Work and Play' (1992) and 'Absolut New' (1997)</li> <li>• Graduate of MMU (1995)</li> </ul>
8	RG	34	<ul style="list-style-type: none"> <li>• Foundation (Hopwood Hall, Rochdale, 1999)</li> <li>• BA Fine Art (Leeds Metropolitan, 2000)</li> </ul>	2000	12	1997	15	<ul style="list-style-type: none"> <li>• Donated work to CG auction (2012)</li> <li>• Exhibited at CG in 'The Grotto Show' (2000), 'Print Portfolio' (2004) and 'Compendium' (2005)</li> <li>• Published in 'In House No.2' launched at CG (2003) and 'Wideshut' curated by CG (2005)</li> <li>• Used the ceramics facilities at MMU through Artists Access to Art Schools (AA2A, 2011)</li> </ul>
9	SH	35	<ul style="list-style-type: none"> <li>• BA Visual Arts (Salford, 2008)</li> </ul>	2008	4	2012	6 months	<ul style="list-style-type: none"> <li>• Donated work to CG auction (2012)</li> <li>• Involved in 'Openended' exchange between Bristol and Manchester artists is association with CG (2008)</li> </ul>
10	SM	53	<ul style="list-style-type: none"> <li>• Foundation (Manchester College, 1997)</li> <li>• BA Sculpture (MMU, 2000)</li> <li>• MA Fine Art (MMU, 2001)</li> </ul>	2000	12	1999	13	<ul style="list-style-type: none"> <li>• Donated work to CG auction (2012)</li> <li>• Graduate of MMU (2000 &amp; 2001)</li> </ul>

**Table 3: Participating Arts Organisations** (*detailed Interviewee, Name, Type and Location of Organisation and Year Established*)

	Interviewee	Organisation	Type of Organisation	Location	Year Est.
1	AB	University of Bolton	Higher Education Institution	Bolton	1982 (university from 2004)
2	AK	Pool Arts	Artist-led	Manchester	1999
3	EM	HIVE Projects	Artist-led, Studios and Gallery	Rochdale	2010
4	JM	Oldham College	Further Education College	Oldham	1893
5	JS	neo:studios	Artist-led, Studios and Gallery	Bolton	2007
6	KL	Castlefield Gallery	Agency and Gallery	Manchester	1984
7	PB	The International 3	Agency and Commercial Gallery	Manchester	2005
8	PH	University of Salford	Higher Education Institution	Salford	1896 (university from 1967)
9	RE	Creative Industries Trafford	Local Authority	Trafford	2005
10	SP	Cornerhouse	Arts Centre	Manchester	1985
11	YK	Chinese Arts Centre	Arts Centre	Manchester	1986

**Table 4: Participating ADOs/Equivalents** (*detailed Local Authority, Participant Name and Role*)

	Local Authority	Participant	Participant Role
1	Bolton	Mindee Hutchinson	Arts Development Officer, Business Bolton
2	Bury	–	–
3	Manchester	Sarah Elderkin	Team Leader Cultural Economy
4	Oldham	Annie O'Neill	Arts and Heritage Manager
5	Rochdale	Yvonne Hardman	Art Gallery Officer
6	Salford	Sara Noonan	Strategic Development Manager
7	Stockport	Laura Murphy	Active Stockport Officer
8	Tameside	–	–
9	Trafford	Karen Shannon	Let's Go Global Project Manager ( <i>Role to be disestablished from 2013-14</i> )
		Robina Sheik	Arts & Cultural Development Officer
10	Wigan	Hutton Lo	Arts & Heritage Development Manager

## Section Three: Discussion of Findings

The study of dual perspectives, both the recipients and providers, offers a broad perspective into the provision of Artist Development opportunities in Greater Manchester and how a networked approach may assist all involved. These findings are based on the responses from thirty participants (ten artists, eleven arts organisations and eight Local Authorities).

### Artists' Careers

In the United Kingdom, the notion of a job for life is no longer current. In addition, careers in the creative industries rarely take a straightforward trajectory and this lack of fixed path is championed at the highest level. ACE accepts that 'in their working lives, artists develop a wide range of skills and many hold several jobs' (2006: 33). Some artists do not see their practice as a career at all; others see it as a secondary career that sits alongside a primary occupation that provides a more reliable income.

To investigate how the artist-participants had charted their own careers, they were asked to draw diagrams representing their career trajectories (see Appendix A). The findings map onto the ranging experiences highlighted by Louisa Buck who argues that artists' 'careers can soar and then plunge; they can plateau-out; tail off or be kick started' (Buck, 2004: 19). The lack of clear progression that characterises artists' careers, clearly complicates what artists need in the way of opportunities. Added to this, the term 'development' implies a modernist notion of progress: that artists need developing; that their practice should evolve over time.<sup>21</sup> The question of what artists need to develop their careers might similarly be considered contentious.<sup>22</sup>

### AD/CPD Definitions

The terms 'Artist Development' (AD) and 'Continual Professional Development' (CPD), used throughout this report, are again contentious.

Among the representatives from LAs, there was a tendency to view AD as anything that assists artists in developing their practice and helps them to establish a career, with particular focus on support for emerging or early career artists. CPD was seen as something more long-term and formal. Some artists noted that for them the phrase CPD was too corporate or business-like and that it also implied that one's arts practice was continual, when this was not always the case; many of the country's most established artists have taken career breaks for one reason or another.

The artist-participants considered AD/CPD to cover a range of different opportunities that they could make for themselves or that were instigated by others (gatekeepers). AD/CPD opportunities were viewed as taking one of two routes: the first developed technical and/or theoretical knowledge and the second offered access to networks and opportunities. If successful, access to networks and opportunities increased the engagement and reception around an artist's work that in turn fed back

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21 The aim of this report is not to suggest a one route fix. As stated by a number of the artists, there are many different approaches/routes to, and definitions of, success.

22 In moving between the terms practice and career here we want to indicate a distinction, but also potential overlap, between carrying on with one's artistic practice and developing a career that provides an income.

into their practice. For the more experienced artists, it was often important that they had a small number of people, usually more established artists, who they could turn to for advice and support. Notably, many of these opportunities had been brokered by and paid for by the artists themselves. Ultimately, AD/CPD was understood by artists as the opportunity to find and access the right support at the right time in order for artists to continue their creative journeys.

This report uses the term ‘development’ to cover a broad range of methods geared towards knowledge and skill acquisition. It borrows from a definition of ‘learning’ to suggest the mutability of development, where learning is: ‘a multilevel phenomenon, which includes creation and acquisition of knowledge, creative processes for shared interpretation, and patterns of adaptation and transformation’ (Arthur & Rousseau, 1996: 376). In as much as it involves learning, development in this context is taken to suggest that the acquisition of knowledge, and patterns of adaptation and transformation could be desired by an artist at any point in their arts practice journey.

### **AD/CPD Activities**

A wide range of AD/CPD opportunities were discussed during the research. These included a list of activities/opportunities that the artist-participants were asked to rate in order of importance to them. Their collective responses prioritised these experiences in the following order:

1. Mentoring (received from other artists with more experience)
2. Networking with other arts professionals/organisations/galleries, etc.
3. Networking with other artists
4. Business Advice
5. Mentoring (given to other artists with less experience)
6. Critique Sessions
7. Financial Advice
8. Portfolio Reviews
9. Teaching
10. Attending Workshops
11. Pension Advice and Future Planning

Some artists acknowledged that these priorities had changed over time, although there were significant individual differences regarding changing priorities: some saw teaching as becoming less important over time, for others it remained a priority;<sup>23</sup> more experienced artists viewed mentoring others as an increasing responsibility as their practice developed. One artist noted that while networking was important at all stages of their career, their approach to networking had changed over time as they gained more experience.

In addition to the activities/opportunities listed above, some of the artist-participants suggested other opportunities, not covered by the provided list, were also important. They were (arranged in reported order of importance):

- ◆ Peer support/Peer mentoring
- ◆ Gallery Visits/Research Trips/Residences/Artist Exchanges

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23 For one artist, teaching was viewed as part of their arts practice.

- ◆ Exhibition opportunities
- ◆ Intellectual Property Rights Advice
- ◆ Self-initiated Projects
- ◆ Formal Arts Education
- ◆ Associate Schemes

For emerging and early career artists, there was more emphasis on the need to develop their knowledge of how to set up and run their arts practice as a successful business. The more experienced artists reported the importance of time management, where all elements of their career were juggled to ensure that the business and administrative element of their practice did not overshadow the time they had to make new work. The findings support those of The Big Artists Survey (2011), where artists were found to prioritise the need for personalised AD/CPD plans, business support and networking events in addition to critiques of their work (a-n/AIR, 2011; King, 2011).

### **What Artists Need to Know**

The findings in relation to what artists need to know can be interpreted in line with Jones and DeFillippi's (1996) research into boundaryless careers in the film industry. Taking their starting point from Rudyard Kipling's (1902) *Just So Stories*,<sup>24</sup> Jones and DeFillippi argued that six principles identify the knowledge needed to ensure career success in the 21st Century (1996: 89). The format offered by Jones and DeFillippi (see Table 5, p. 27) provides an objective view of careers in the film industry that is compatible with the subjective experiences of the artist-participants in the current study. Table 5 (by Jones and DeFillippi, 1996) has been adapted, using the findings of the current research, to offer some indication of the challenges artists encounter, what strategies could be employed to overcome these, the implications for an artist's career and what AD/CPD opportunities an artist needs to encounter at various stages of their career in order to gain the knowledge required for a successful career (see Table 6, p. 28).

Artists starting out, termed 'emerging' or 'early career' artists in arts administration, are perceived to need more development opportunities than mid-career or established artists.<sup>25</sup> This was supported by the study, as what artists need was found to change over time as new challenges are met and need to be overcome. The research found there was a difference between the needs of emerging artists in their first ten years after leaving formal arts education, or after considering themselves to be an artist if they had no formal arts education. This can also be explained through Jones and DeFillippi's (1996) analysis of boundaryless careers. It seems that after ten years, the majority of practitioners have conceptualised 'what', 'why', 'when', 'how', 'where' and 'who' they need to know to continue and develop their careers. However, the important role of experiential learning in career development was highlighted throughout.

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24 'I keep six honest serving-men, (They taught me all I knew); Their names are What and Why and When, And How and Where and Who' (Kipling, 1902 cited in Jones & DeFillippi, 1996: 89).

25 While used here, the authors recognise that these terms for career stages, used within arts administration, are contentious and lack clear definition (see Morris Hargreaves McIntyre, 2004: 8 and Buck 2004: 19). The notion of emerging or early career artists should also not be confused with age; artists can become artists at any age and many emerging or early career artists have kick-started their arts practice after retirement (*Artists in GM*, 2013). There is clearly a need for a wider discussion about the terminology used in relation to artists' development and careers.

If a networked approach to CPD in GM is adopted, then the research suggests that it would need to offer the opportunities for artists in GM to learn 'what', 'why', 'when', 'how', 'where' and 'who' they need to know in order to develop a sustainable arts practice. It may be that failure to acquire knowledge of these six factors leads to some creatives stopping their practice. External factors can also be barriers to success: starting a family, suffering a bereavement, relocating, adapting to the changes of working alone after graduation from a formal arts education, and the need to earn a living, were among the challenges the artist-participants reported overcoming in order to continue their careers.

This raises a fractious issue: is there a need for some artists to stop their practice in order for others to 'survive'? The arts ecology in Greater Manchester (and nationally and by extension internationally) cannot currently support the numbers of students graduating from art and design courses. But who or what decides who is successful in terms of a continued practice and who is not? Ultimately, the decision whether to continue working as an artist or not appears to rest with individual artists but the realities that underpin such decisions are only partly within an individual's control, and 'gatekeepers' also play a crucial role.

### **The Gatekeepers to Artist Careers**

Gatekeepers are important in establishing a successful career. They can open up and broker opportunities, and ultimately (whether or not they view their role as such) gatekeepers decide who is allowed entry through the gate, or barriers to long-term career success, and who is not.

The 'gatekeepers' to artist careers vary at different stages. In formal arts education, FECs and HEIs (and particularly individual programme leaders, academic and support staff) have a role to play in ensuring their graduates are prepared for life beyond the institution. Anecdotal evidence noted by all three researchers in the courses of their professional lives suggests that there are questions as to whether art students leave university with the skills they need to continue their practice. Art schools seem to acknowledge that there was a time when graduates did not have a realistic image of the industry that awaited them upon graduation. This seems to be something that is gradually being reassessed, with increasing emphasis of the value of creative thinkers with a broad range of transferable skills that can be used beyond traditional arts careers. However, the more experienced artists interviewed suggested that learning to develop one's career after graduation was something that had to be 'learnt on the job' and could not be foreseen.

Traditionally many artists have expected to join or set up a studio group upon leaving their formal arts education; examples in Manchester include MASA, Cuba and SIGMA in the 1980s. More recent examples are the three artist-led groups involved in one way or another in the current study: Islington Mill Art Academy and neo:studios in 2007, and Shudehill Studios in 2012. Shudehill Studios is being set up by recent graduates from the BA (Hons) Fine Art course at MMU (including JM and JRi); Islington Mill Art Academy was founded by students completing their Foundation course at Stockport College with a view to providing an alternative to formal undergraduate arts education (including MC); and neo:studios was initiated by a 2nd year student at the University of Bolton (JS). Each group began with a need for a place to continue their practice. Such a place forms the foundations of AD/CPD opportunities, including access to informal networks, peer support, and gradually to the next stage of 'gatekeepers' (professional curators and arts organisations that offer exhibition opportunities, residencies, etc.). In time as a reputation of a studio develops, the

artist-led initiative can itself become a 'gatekeeper' for the next group of emerging artists and thus the cycle begins again. The results show that this is not the only way to a successful career, but this cycle can be seen time and again when charting the history of artistic endeavour in GM.<sup>26</sup>

The second stage of gatekeeping often begins with small arts organisations and develops to include professional curators, and increasingly larger arts organisations with good reputations both nationally and internationally. These gatekeepers offer advice, mentoring, more prominent exhibition opportunities, residencies and can lead to representation from independent dealers or galleries. It is through these second-stage gatekeepers that a long-term career is established. Sometimes, these gatekeepers act informally, but as an artist's career develops, the offers of AD/CPD opportunities through these gatekeepers become more formalised, in the sense that they help with funding applications and promoting artists' work. But, at the same time, there is often a lack of clear progression for AD/CPD when an artist reaches this stage in their career. Once an artist has access to the second stage of gatekeepers to develop their career, they are often known in the local region and have enough contacts through their own informal networks, to know where or whom to go to, to seek answers to any questions that they may have. Access to clear information about which organisations offer what AD/CPD opportunities would benefit many artists who find themselves struggling in this middle ground.

Reyahn King (2011) demonstrates that larger scale arts organisations remain the key gatekeepers for offering 'opportunities to exhibit, sell, or be commissioned' and these are the most sought-after AD/CPD opportunities. However, as King warns, these kinds of opportunities 'will only ever enable a few selected artists' (King, 2001 [online]). The artist-participants acknowledged the role of smaller arts organisations in enabling emerging and early career artists to set up and develop a successful practice. This factor was also recognised by Dany Louise (2011a, 2011b) who warned that these same organisations are those most susceptible to and most impacted by the recent and continuing funding cuts.

The role of gatekeepers highlights the importance of networks within the contemporary visual arts ecology. The research found that networks sometimes appear difficult for outsiders to tap into; this impacts the careers of both those starting out in their arts practice and those relocating from elsewhere. The research shows that clearer entry routes into existing networks would assist the development of artists new to the area and those at the very beginning of their careers. It may also help encourage artists to stay in Greater Manchester.

### **Measuring success in Artists' Careers**

In the early stages of the research, it became apparent that notions of success and value in relation to artists' careers were unfixed and varied, although each individual success had some relation to developing a positive reputation and focussed on events or activities that would enhance an artist's CV.

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26 As with the lack of individual career trajectory, there is no clear progression route for collective artists to take when setting up a place to work. The research found that as in any other environment where people come together, artist-led initiatives are not immune to arguments, divisions and sometimes closure. There is often a core group of individuals who enable collective initiatives to continue.

The current research asked the participants how they valued success in artists' careers. Success was individually ascribed in different ways. A few saw financial income as a measure of success, but for the majority it was about achieving specific things at specific times. Some things, for example a funding application, were perceived as straightforward to evaluate (depending on whether or not the funding was awarded). Other activities had little or no tangible short-term success, but had clearly influenced the individuals involved in the long term, either because they had learnt new skills, new ways of thinking, or had gained other kinds of knowledge that would assist them in the future.

For the artist-participants, measures of success were far more personal than the validity factors applied by arts organisations and LAs. For the artists, measures of success took as their benchmark being able to continue being artists. The artists reported that successes were reflected in increasing ambition, correlating with increasing opportunities to exhibit in increasingly more prominent locations and the recognition that comes with such opportunities, but the focus was very much on personal triumphs backed up with external validation. These successes included producing work they were happy with, particularly if external parties also perceived that work as 'successful'. The confidence an artist had in their own work was increased and encouraged when they gained increasing confidence from others in the work they produced. However, those with more experience recognised that success could be fleeting and acknowledged that luck and being able to access the right things at the right time were important.<sup>27</sup> Notably it was also these artists who had mapped more peaks, troughs and plateaus in their careers.

When asked if there was a term other than 'success' that they preferred to apply to their own practice, a number of the artist-participants suggested alternatives including: "levels of engagement", "the best work I can produce", producing work that "resonates with myself and others".

Ultimately, success (or the preferred alternative term) was measured by how artists viewed their own subjective experiences against their own personal goals and ambitions. For the majority, the focus was being able to continue their practice, continue asking the questions they set out to address, and the engagement and resonance of their outputs in wider artistic dialogues and the public sphere. The key factor in their measures of success was a sense of internal self-fulfilment where they felt able to share their ideas and access opportunities that enabled them to continue their creative endeavours.

While emerging or early career artists had more short-term goals, for example establishing a new studio group or progressing to M-level study, the career aims of the more mature artists were far more focused on long-term career aims. The ultimate goal was being able to continue, to develop, and to grow, as an artist while maintaining their individual integrity and not compromising their ideas or outputs for commercial gain or at the expense of personal relationships with family and friends. There was certainly a recognition that long-term success meant that they would become better known, and receive more external faith in the work they produced. But again, their focus was on long-term engagement with the ideas and questions expressed in and through their work in a way that encouraged developing discourse and communication around their work, ideas and questions.

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<sup>27</sup> The element of luck and the availability of opportunities as required was also recognised by Elizabeth Day (2012) in a recent article in *The Observer* that considered the earning potential of artists today.

## Measuring success in the provision of AD/CPD

The value of talent development to early to mid-career artists is under-researched and under-theorised. The *CG Mapping Survey* (2012) found that the landscape of AD/CPD in GM is fluid, changing and unfixed. The GM provision offers a range of opportunities and activities, but there is a lack of awareness of what is available across the borough from both providers and the artists they aim to support. However, individual organisations and LAs were aware of their own provision and most employed some kind of evaluative strategy to assess their work in this area.

The participants representing arts organisations and Local Authorities in this study were asked how they measured success in the AD/CPD opportunities they provided or that were available within their borough. A variety of measures were employed to determine the value of the current AD/CPD provision. The participants highlighted that some activities were far easier to assess: these tended to be times when an artist (or group of artists) had a particular goal in mind, for example funding or residency applications, measured by the successful outcome of their application. Other more general events and everyday activities were reportedly harder to measure and a range of techniques were employed to assess value. These included: evaluation exercises, responses through social media outlets (which provide an open platform for feedback and evaluation) and the press (including publicity and reviews), continued support from external partners, audience numbers and the number of participants and/or resulting sales of work. There were also informal peer review exercises and more formal reviews for funding bodies including ACE. For many organisations, seeing their output (or artists' work resulting from their output), entering wider debates in a variety of contexts was an important measure of success; this was also significant for critically engaged artists themselves.

One of the smallest organisations to participate (Pool Arts) had adopted 'Appreciative Inquiry', first proposed by Cooperrider and Whitney in the 1990s, as a means to assess their collective work through individualised review methods to inform where they might go in the future. Appreciative Inquiry seeks to inform management strategies through the experiences of those at a grass-roots level and is viewed as a potentially transformative means of evaluation and forward planning.<sup>28</sup> An analysis using this kind of investigation might be useful in the long-term to assess any resulting network of AD/CPD provision.

Ultimately, successful artists' careers were seen by arts organisations and LAs to demonstrate a jigsaw of successful factors, measured using a combination of the above factors. Artistic output was also considered an important measure, although it was recognised as unreliable and often misunderstood. One of the difficulties for organisations was in providing the tangible evidence to back up their successes, particularly in the longer-term.

## Deferred Value

Little is known about the long-term value of arts investments. The existing systems of measuring success in the arts, such as evaluations for ACE funding, 'prioritise revenues and audiences associated with tangible assets' (Thelwall, 2011: 40). Current measures fail to acknowledge the

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28 See David L. Cooperrider and Diane Whitney (2005) *Appreciative Inquiry: A Positive Revolution in Change*, Berrett-Koehler; San Francisco, CA, USA.

‘deferred value’ in terms of artistic, social and societal developments that ‘are often realised long after a commission has left the initiating organisation’ (Thelwall, 2011: 7).<sup>29</sup> The measures of success outlined above are generally considered in the short-term, which is problematic given that their ‘deferred value ... may take up to twenty years to mature’ (Thelwall, 2011: 35). Thelwall argues that ‘moving beyond the balance sheets and audience numbers in order to look in detail at the deferred value ... will distinguish between annual and lifecycle investments [and] bring long-term benefits’ (2011: 40). Such a format is equally applicable to evaluating the success of AD/CPD provision. The longer term impact and/or success of AD/CPD opportunities cannot be measured by how many people attend, or even to some extent what artists think of their experiences at the time.

Rebecca Gordon-Nesbitt (2012) shares the concern that the value of arts organisations and their activities cannot be measured through organisations’ income and expenditure. But while she recognises Thelwall’s *Size Matters* as a ‘useful starting point’, she highlights that commercial measures do not accurately capture the value of smaller organisations or the work they do (pp. 5-7). The broader structures within which the arts operate need further consideration, particularly the ‘human’ value evident in small organisations, but not necessarily apparent in larger institutions (Gordon-Nesbitt, 2012: 11). A number of the interviewees in the current study felt that small organisations were more accessible to them than larger bodies; this could to some extent be explained by the ‘human’ factor.

Gordon-Nesbitt promotes the need for a more engaged relationship between small and large arts organisations, recognising that by coming together organisations of all sizes would be able to offer more advocacy for artists. She warns of the danger in attempting to measure deferred value where organisations can become suspicious or adversarial of each other, but notes that any kind of future survey of deferred impact would be less time-consuming for any one organisation if it were attempted collectively, ‘using pooled resources’ (Gordon-Nesbitt, 2012: 8). One of Gordon-Nesbitt’s recommendations needs significant consideration in relation to a networked approach to talent development:

‘Rather than staking everything on individual survival, perhaps new ways of thinking, and working, are needed, which derive from, and depend upon collectivist – rather than individual and competitive – organisational approaches and/or activist strategies.’ (2012: 7-8)

It is with this kind of long-term collective attitude that a networked approach to AD/CPD could reach its full potential.

Only long-term research, conducted over years if not decades, could accurately measure the deferred impact of specific AD/CPD. Research from Australia has attempted a more longitudinal study; Bridgstock (2007) interviewed arts graduates and repeated the interviews a year later to demonstrate their changing needs and the evaluation of their experiences prior to and after graduation. This kind of study could be considered going forward and the three regional HEIs

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29 Thelwall defines these terms as: artistic value – the intrinsic value of the objects and ideas being commissioned; social value – the value of the practices within the wider arts ecology and the way it is evaluated; societal value – the broader social value extended through audiences, education and participation (2011: 24).

would seem best placed to initiate this kind of analysis using their own graduates, access to research funding and links to, sometimes partnerships with, a range of sub-regional arts organisations.<sup>30</sup>

Notably, some of the more experienced artist-participants in the current study were able to name a time or group of events/activities that they felt had triggered something in them as an artist, the long-term impact of which they interpreted as career success. However, not all these opportunities occurred within GM and there was no one-size-fits-all response; the best development opportunities were reported as being those that the individual artist felt could be accessed when needed, when they were specifically looking for something, at a specific time. This is supported by the findings of The Big Artist Survey (2011) and King (2011).

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30 Notably, Bridgstock's (2007) study highlights the difficulties of longitudinal research: of 218 participants in October 2005, only 122 (56%) of these participated in the repeat study in October 2006. Any longitudinal study needs commitment from both the artist-participants and researchers to being involved for the long-term.

**Table 5: ‘Competencies, Challenges, Strategies, & Implications for Boundaryless Careers’ reproduced from Jones & DeFillippi (1996: 91, Table 1)**

Competencies	Challenges	Strategies	Implications
Knowing What: industry opportunities, threats and requirements	Deal with Uncertainty <ul style="list-style-type: none"> <li>◆ Remain “employed”</li> <li>◆ Adapt to bouts of activity &amp; inactivity</li> <li>◆ Produce quality work quickly</li> </ul>	Move Career Across & Up <ul style="list-style-type: none"> <li>◆ Learn industry and enhance exposure</li> <li>◆ Use projects &amp; roles to build reputation</li> </ul>	◆ Inter-industry mobility constrained by professional networks
Knowing Why: meaning, motives and values	Manage Career Demands <ul style="list-style-type: none"> <li>◆ Keep passion without burning out</li> <li>◆ Balance career and family</li> </ul>	Know your Values & Goals <ul style="list-style-type: none"> <li>◆ Commit to your craft</li> <li>◆ Pursue your passion</li> </ul>	◆ Suited best for those whose primary value is the career
Knowing Where: entering, training and advancing	Create a Career Path <ul style="list-style-type: none"> <li>◆ Train and enter the industry</li> <li>◆ Remain in the industry</li> <li>◆ Enhance future opportunities</li> </ul>	Gain Credibility <ul style="list-style-type: none"> <li>◆ Get on-the-job experience</li> <li>◆ Win industry competitions</li> <li>◆ Maintain “face-time” in core</li> </ul>	<ul style="list-style-type: none"> <li>◆ Be responsible for training, entry &amp; advancement</li> <li>◆ Expect limited support from industry or profession</li> </ul>
Knowing Whom: relationships based on social capital and attraction	Master Relationships <ul style="list-style-type: none"> <li>◆ Be strategic and genuine in relationships</li> <li>◆ Become more than a resume of credits &amp; credentials</li> </ul>	Manage Social Capital <ul style="list-style-type: none"> <li>◆ Offset instrumentality w/friendships</li> <li>◆ Use portfolios to showcase skills</li> </ul>	<ul style="list-style-type: none"> <li>◆ Reassess whether to quit or continue relationships</li> <li>◆ Know talent pool to assess skills</li> </ul>
Knowing When: timing of roles, activities and choices	Develop Career Timing <ul style="list-style-type: none"> <li>◆ Don’t be trapped in a role or status</li> <li>◆ Extend or exploit skills</li> <li>◆ Move quickly for opportunities</li> </ul>	Reframe Perceptions <ul style="list-style-type: none"> <li>◆ Break others frame of reference</li> <li>◆ Control pacing and choice of project</li> <li>◆ Make your own breaks</li> </ul>	<ul style="list-style-type: none"> <li>◆ Synchronise projects and passion if possible</li> <li>◆ Maintain passion in dry spells</li> </ul>
Knowing How: technical and collaborative skills	Enhance Collaboration	Expand Communication Skills <ul style="list-style-type: none"> <li>◆ Become cross-functional</li> <li>◆ Develop &amp; articulate vision</li> <li>◆ Communicate with tangible products</li> </ul>	◆ Evade commodity status by creating idiosyncratic value in one’s skills and roles

**Table 6: Developing Artists' Careers (Adapted from: Table 5: 'Competencies, Challenges, Strategies, & Implications for Boundaryless Careers' in Jones & DeFillippi, 1996, p. 91, Table 1)**

Competencies	Challenges	Strategies	Implications	CPD
<i>Knowing What:</i> <ul style="list-style-type: none"> <li>• The industry opportunities, threats and requirements</li> </ul>	Deal with Uncertainty <ul style="list-style-type: none"> <li>• Remain "employed"</li> <li>• Adapt to bouts of activity &amp; inactivity</li> <li>• Produce quality work quickly</li> </ul>	Develop Career that Works Within Existing Arts Ecology <ul style="list-style-type: none"> <li>• Learn local arts ecology &amp; enhance exposure</li> <li>• Use projects &amp; roles to build reputation</li> </ul>	<ul style="list-style-type: none"> <li>• Mobility across the arts ecology constrained by local, national and international networks</li> </ul>	<ul style="list-style-type: none"> <li>• Networking with other artists</li> <li>• Networking with arts professionals &amp; organisations</li> <li>• Access to Business &amp; Financial Advice</li> <li>• Join (or set up) a studio group</li> <li>• Formal and informal mentoring</li> </ul>
<i>Knowing Why:</i> <ul style="list-style-type: none"> <li>• Personal meaning, motives and values</li> </ul>	Manage Career Demands <ul style="list-style-type: none"> <li>• Keep passion without burning out</li> <li>• Balance career and family</li> </ul>	Know your Values & Goals <ul style="list-style-type: none"> <li>• Commit to your craft</li> <li>• Pursue your passion</li> </ul>	<ul style="list-style-type: none"> <li>• Suited best for those whose primary value is the career or whose primary value is 'to be an artist'</li> </ul>	<ul style="list-style-type: none"> <li>• Opportunities to produce and develop work (studio space, funding, residencies, exchanges, exhibitions, etc.)</li> </ul>
<i>Knowing Where:</i> <ul style="list-style-type: none"> <li>• Thinking in terms of a 'career': entering, training and advancing</li> </ul>	Create a Career Path <ul style="list-style-type: none"> <li>• Train and enter the industry</li> <li>• Remain in the industry</li> <li>• Enhance future opportunities</li> </ul>	Gain Credibility <ul style="list-style-type: none"> <li>• Get on-the-job experience</li> <li>• Win competitions</li> <li>• Maintain "face-time" in core (be seen to be doing things/attending events)</li> </ul>	<ul style="list-style-type: none"> <li>• Be responsible for training, entry &amp; advancement</li> <li>• Expect limited support from industry or profession</li> <li>• Develop peer support networks</li> </ul>	<ul style="list-style-type: none"> <li>• Exhibition &amp; funding opportunities</li> <li>• Entry to competitions</li> <li>• Know where to go to seek CPD opportunities as they arise</li> </ul>
<i>Knowing Whom:</i> <ul style="list-style-type: none"> <li>• Building &amp; developing relationships &amp; networks based on social capital &amp; attraction</li> </ul>	Master Relationships <ul style="list-style-type: none"> <li>• Be strategic and genuine in relationships</li> <li>• Become more than a resume of credits &amp; credentials</li> </ul>	Manage Social Capital <ul style="list-style-type: none"> <li>• Offset instrumentality with friendships</li> <li>• Use portfolios to showcase skills</li> </ul>	<ul style="list-style-type: none"> <li>• Reassess whether to quit or continue relationships</li> <li>• Know talent pool to assess skills</li> </ul>	<ul style="list-style-type: none"> <li>• Networking with other artists</li> <li>• Networking with arts professionals &amp; arts organisations</li> <li>• Attend openings</li> <li>• Critique Sessions &amp; Portfolio Reviews</li> <li>• Formal &amp; informal mentoring</li> </ul>
<i>Knowing When:</i> <ul style="list-style-type: none"> <li>• Making the most of opportunities &amp; planning ahead: considering the timing of roles, activities &amp; choices</li> </ul>	Develop Career Timing <ul style="list-style-type: none"> <li>• Don't be trapped in a role or status</li> <li>• Extend or exploit skills</li> <li>• Move quickly when opportunities arise</li> </ul>	Reframe Perceptions <ul style="list-style-type: none"> <li>• Look at how others achieved things but don't be afraid to break the mould</li> <li>• Control pacing and choice of project</li> <li>• Make your own breaks</li> </ul>	<ul style="list-style-type: none"> <li>• Synchronise projects and passion if possible</li> <li>• Maintain passion in dry spells</li> </ul>	<ul style="list-style-type: none"> <li>• Formal &amp; informal mentoring</li> <li>• Peer Support from network and friends</li> <li>• Future planning</li> </ul>
<i>Knowing How:</i> <ul style="list-style-type: none"> <li>• Being 'skilled' in own practice &amp; being able to work with others: technical &amp; collaborative skills</li> </ul>	<ul style="list-style-type: none"> <li>• Enhance Collaboration with Other Artists and Arts Organisations</li> </ul>	Develop and expand Communication Skills <ul style="list-style-type: none"> <li>• Become cross-functional</li> <li>• Develop &amp; articulate vision</li> <li>• Communicate with tangible products</li> </ul>	<ul style="list-style-type: none"> <li>• Evade commodity status by creating idiosyncratic value in one's skills and roles</li> </ul>	<ul style="list-style-type: none"> <li>• Formal Arts Education</li> <li>• Join (or set up) a studio group</li> <li>• Attend workshops</li> <li>• Group exhibitions</li> <li>• Opportunities for collaboration with others (often through network)</li> </ul>

## Section 4: Conclusions and Further Research

### Towards a Networked Approach for Talent Development in GM

There is undoubtedly support for a non-overlapping network for, and/or more co-ordinated provision of, artists' development opportunities in GM. All of the participants in the research supported the notion in theory and there were some suggestions for how this might be done.

Current opportunities are targeted towards emerging or early career artists with a limited provision for mid-career artists. The participants representing larger organisations expressed a desire to do more to assist artists' development, but a range of factors influence the role they are able to play, including staffing, funding and time. This research suggests that more accessible holistic pathways to AD/CPD could provide a support structure throughout an artist's career. However, there also needs to be recognition that more experienced artists have often developed their own support structures which reduce the need for any formalised provision of AD/CPD. Any resulting network needs to be information-focussed providing signposting to what is happening and where, so that individual artists at any career stage, whether they are locally networked or not, can tap into the opportunities that they feel may be relevant to them at any particular time. Strategic collaborations exist within the CVA in this geographical area, and these could be developed and strengthened, bringing together regional and national bodies with specialist knowledge beneficial for AD/CPD. The Association of Greater Manchester Authorities (AGMA) had already brought the ten LAs in GM together to strategically plan their future, but as FECs and HEIs fall outside of the LA remit, there is a missed opportunity for further formalised collaboration on a larger scale.

A number of respondents commented on the value of The Art Guide website; a detailed listings website containing 237 organisation profiles, advertising 'events', 'exhibitions', and external 'links', and Castlefield Gallery's involvement in co-ordinating this network. The Art Guide provides up-to-date information for a wide range of visual arts activity in the North West by 'marketing resources and joint activities that bring together the promoter and the audience or buyer' and aims to 'broaden audience knowledge for the support of contemporary living artists, and their work, through the provision of better information dissemination regarding opportunities to engage with artists, collectors, promoters and curators' (theartguide.co.uk, 2012 [online]).<sup>31</sup>

Two interviewees proposed a potential solution to the lack of knowledge regarding artist development opportunities, which could take immediate effect with minimal financial expense. The inclusion of a 'Development Opportunities' page on The Art Guide website, which could also be linked to the Arts Room, would allow the networked provision of artist development opportunities to begin to take shape. Such a resource could cut down on the significant number of staff hours that many arts organisations spend responding to unsolicited email enquiries. However, as the interviewees pointed out, any online resource needs clear management and must be regularly updated.

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<sup>31</sup> The Arts Room forum, developed by Oldham Local Authority with support from AMGA (the Association of Greater Manchester Authorities), offers an online marketplace for artists and arts organisations. It was initially set up to address the needs of educational establishments wanting to work with artists and has evolved into a broader resource that offers case studies, advice and guidance. While there is inevitably a community focus, this resource also has the potential to advertise opportunities for AD/CPD to artists.

Such a resource, enhanced by other social media outlets, including a Twitter feed for announcements, would not only signpost artists to where they can find answers to their specific questions, it will make what is going on in the sub-region accessible. The research found that while there is much activity along the lines of AD/CPD, there is currently no platform where all these activities come together, so artists and arts organisations are not fully aware of what is going on. Opportunities in Liverpool are far more accessible for GM artists than opportunities in GM as the website **www.artinliverpool.com** offers visual arts listings including news, reviews, what's on, jobs and opportunities, classifieds and an a-z of artists.<sup>32</sup>

Arts organisations in GM (through CVAM) have a strategic approach to exhibition organisation and planning their programmes in general to prevent overlap and repetition and the same foresight could be applied to the planning of their AD/CPD provisions. As one representative from an arts organisation explained, by coming together and being more informed about the activities that are planned in other organisations, “if there is something we are each doing on our own [and] it can be joined together on a bigger and better scale with better resources”. If the online resource could become a space where arts organisations could post events and view what is going on elsewhere, this would strengthen the sub-regional AD/CPD provision, preventing unnecessary overlap and, therefore, potentially saving money at a time when many arts organisations are already struggling financially.

There is also a need to promote AD/CPD opportunities in a similar manner to the ways that other activities, such as exhibitions, are advertised, in order for those wanting to access this provision to be able to find what they need within the sub-region. It is crucial that Higher Education Institutions (HEIs) and Further Education Colleges (FECs) are encouraged to participate; it is only by linking the professional, educational and community arts sectors that artists of all ages, experiences and practices can be fully supported to reach their full potentials. As with any website, regular updating, maintenance and review is essential to ensure that it remains relevant and does the job it was intended for.

The experiential insight into what it is to be an artist, as collected through qualitative research methods, could be developed as a toolkit for AD/CPD in institutions; perhaps changing how we deal with AD/CPD in HEIs and FECs to offer support that extends beyond the current structure of formal courses. Several toolkits for artists already exist and the format of these could be reviewed in order to prevent overlap and offer the best possible standard of information.<sup>33</sup>

## **Making GM a Centre for the Arts**

In a study of ‘the Support Structure for U.S. Artists,’ Maria-Rosario Jackson (2004) suggested six interrelated factors that make a place ‘hospitable’ to artists. Jackson argued the need for: **validation** and **demand/markets** that value the role of artists and what they do (in the latter case this also reflects in ‘financial compensation’ for artists’ work). There needs to be **material supports** and **training and professional development** opportunities in place that offer the ‘financial and physical resources’ that artists need to continue their work; and these need to be supported by **communities/networks**, that represent both ‘inward connections to other artists and the cultural

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32 The Artinliverpool.com website was designed by Ian Jackson and is run on a voluntary basis by editor Sinead Nunes. [Accessed 16/09/2013]

33 For examples of toolkits for artists, see Artquest and a-n’s Knowledge Bank Toolkit.

sector' and 'outward connections to non-artists and realms beyond the cultural sector'. Finally, **information** has to be available 'about and for artists' (Jackson, 2004: 45). Taking Jackson's factors on board, the findings of this study suggest that we could strengthen the existing sub-regional arts ecology by attempting to provide these six factors in GM; making them accessible and available to artists in GM, and those who support artists, will increase the likelihood of success in developing GM's art ecology. Part of this journey would involve the instigation of a better, wider and non-overlapping provision of AD/CPD in a way that is accessible and offers information for artists of all backgrounds and at all stages of their careers.

Some of the artists also discussed the need for more local role models in the CVA to inspire emerging and early career artists, and future generations of artists. As reported by Jackson, 'cultural institutions and the dissemination of artistic products tend to overshadow individual artists and their creative process in media coverage, policy discussions, public documents, and information sources about cities and communities' (Jackson, 2004: 46). The artist-participants suggested more role models in the form of those with successfully established artist careers in GM would encourage the next generation;<sup>34</sup> such role models could also advise and direct the content of any formalised AD/CPD provision.

The participants recognised the lack of a commercial art market in GM. The International 3, Bureau and Untitled Gallery, with the recent addition of Paper Gallery, are the only galleries in GM to offer commercial representation to regional artists. With so few commercial galleries, there are only a certain number of artists who can have gallery representation in the region; the lack of commercial galleries in the North West is recognised as a hindrance to the arts ecology as a whole. The Manchester Contemporary is one organisation that is attempting to bridge this gap and this, along with the Manchester International Festival (MIF), is bringing more recognition to the area's endeavours. However, there is a tendency for large-scale annual or bi-annual events to bring artists working elsewhere into GM; is there a way that these events could provide more opportunities for GM-based artists and strengthen the regional arts ecology at a grass roots level?

One other factor to consider is the wider promotion of CVAM: many of the participants who were not directly involved in arts organisations (including some of the representatives of LAs) were unaware that CVAM served the entire GM region rather than Manchester alone.

As noted by Bob Dickinson (2012: 12), while the arts ecology in GM has a strong tradition, there is sometimes a tendency for artistic endeavours (to coin Marx's phrase) to 'melt into air': while development and revaluation is essential in all industries, particularly in the arts, we should heed this warning. In order to prevent the wasteful use of time, resources and finances, the outcome of any network provision needs to be carefully considered. Something that is short-term and expensive is likely to fail to serve the artists and smaller organisations that need this support. There is also a need for the value of the arts to be better understood by those beyond the cultural sector; this was something that concerned artists, but was of even more significance to public-facing arts organisations and LAs as they face uncertain funding futures.<sup>35</sup>

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34 This was also recognised by Manchester-based artist Pavel Büchler (2012: 36) in a recent interview with Mark Doyle for *Corridor* 8.

35 This is something that is being investigated further at present through the Arts and Humanities Research Council's Cultural Value research programme.

## Further Research

The research raises a range of questions and areas for further investigation; from these, four key areas stand out:

1. More needs to be understood about the impact of AD/CPD opportunities in the longer-term to ensure that the sub-regional provision is appropriate and effective.
2. The notion of a networked approach is supported in principle, but this idea needs further scoping to see how arts organisations beyond those represented here feel about participation. The concerns raised here about leadership, funding, what artists and organisations need, and the independence of any such network (i.e. where all artists and organisations feel welcomed and included) need further consideration to ensure anything put in place supports the sub-regional arts ecology without undermining the work of any of the organisations involved. This would in turn direct the form of the network, although given the prominence of the Internet in the majority of people's everyday lives, an online resource would seem to be an appropriate format.
3. CVAM needs a clearer role and public image within the sub-region so that its strategic direction is stronger across the whole of GM, beyond the individuals and organisations already represented within the network. The leadership of the proposed AD/CPD networked provision could include taking on the leadership of CVAM (currently a voluntary position). This could make artists (and their AD/CPD) more central to any strategic decisions and in turn strengthen the sub-regional arts ecology in the longer term.
4. The sub-regional HEIs offer a wide range of AD/CPD opportunities to their students at all levels of formal Higher Education; the universities might consider advertising some of these opportunities to artists beyond their current students for other GM artists who might want to attend. This would widen participation, increase knowledge exchange and the cultural value of these institutions in supporting the arts community beyond their doors.

In research that considers success in boundaryless careers, Arthur and Rousseau (1996: 377) advise 'boundaryless career workers ... to build ties to regional networks, and even to choose the region in which they will work, with future learning opportunities in mind'. Greater Manchester has the potential to develop its existing arts ecology into something more internationally recognised, but it is only through collaboration and improved accessibility for service users that such visions can be realised.

## **Glossary**

ACE	Arts Council England
AD	Artists' Development
CG	Castlefield Gallery
CPD	Continual Professional Development
CVA	Contemporary Visual Arts
CVAM	Contemporary Visual Arts Manchester
DCMS	Department for Culture, Media and Sport
FEC	Further Education College
GM	Greater Manchester
HEI	Higher Education Institution
LA	Local Authority
MIRIAD	Manchester Institute for Research and Innovation in Art and Design
MMU	Manchester Metropolitan University

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Rick Copsey (Artist)  
Sarah Elderkin (Local Authority, Manchester)  
Richard Evans, Creative Industries Trafford (Local Authority, Trafford)  
Rachel Goodyear (Artist)  
John Gould (Artist)  
Sarah Hardacre (Artist)  
Yvonne Hardman (Local Authority, Rochdale)  
Paul Haywood, University of Salford (Higher Education, Salford)  
Mindee Hutchinson (Local Authority, Bolton)  
Alison Kershaw, Pool Arts (Artist-led Initiative, Manchester)  
Ying Kwok, Chinese Arts Centre (Arts Centre, Manchester)  
Kwong Lee, Castlefield Gallery (Agency & Gallery, Manchester)  
Huttson Lo (Local Authority, Wigan)  
Susie MacMurray (Artist)  
Joanne Manship, Oldham College (FEC, Oldham)  
Emrys Morgan, HIVE Projects (Artist-led Initiative, Rochdale)  
Laura Murphy (Local Authority, Stockport)  
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Bronwyn Platten (Artist)  
Jai Redman (Artist)  
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# Appendix A

## Artist Interview Questions

- ◆ Name
- ◆ Age
- ◆ Formal Arts Education

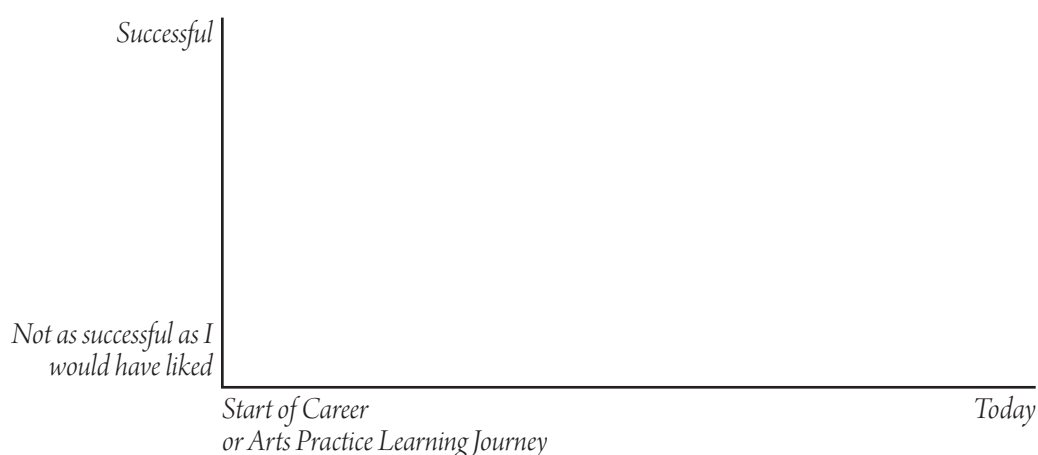
### *Charting Career Progression:*

1. How would you describe your art?
2. What do you consider an 'artist' to be?
3. When did you first consider yourself an artist? [*Length of career*]
4. What motivates you in your arts practice?
5. What does the word 'success' mean to you as an artist?
6. Is there another word (other than 'successful') that you prefer to describe what you want to achieve as an artist?
7. Is there anything you particularly want to achieve as an artist?
8. If the line below represented your career as an artist, where do you see yourself today? (*mark with a X*)

*Emerging/  
Beginning as an Artist*

*Established Artist*

9. What do you think defines an 'established' artist?
10. As being an artist rarely has a straightforward career trajectory, the chart below has been devised with a view to plot career development.
- 10a. How would you chart your career progression as an artist? (Use the chart below)



### *Experiences of Artists' CPD and Future Plans:*

11. What does Continual Professional Development mean to you as an artist?
12. Do you feel 'Continual Professional Development' is an appropriate term to describe activities that assist artists' development?

13. What are you looking for when it comes to opportunities that will help in the development of your career or arts practice?
14. Have you experienced any of the following opportunities during your career?
  1. Business Advice
  2. Critique Sessions
  3. Financial Advice
  4. Mentoring: received from a more experienced practitioner
  5. Mentoring: given to less experienced practitioners
  6. Networking: with other artists
  7. Networking: with arts professionals/organisations/galleries
  8. Pension Advice/Future Planning
  9. Portfolio Reviews
  10. Teaching (in formal education setting or by delivering workshops, etc.)
  11. Workshops
  - a. Are there any opportunities that you feel are missing from the list above (Q.14)?
15. How would you rate these opportunities in terms of their value to artists' development?  
*(Please rate from 1-11, with 1 being the most important/valued)*
  - Business Advice
  - Critique Sessions
  - Exhibition Opportunities
  - Financial Advice
  - Mentoring: received from a more experienced practitioner/s
  - Mentoring: given to less experienced practitioner/s
  - Networking: with other artists
  - Networking: with arts professionals/organisations/galleries
  - Pension Advice/Future Planning
  - Portfolio Reviews
  - Teaching (in formal education setting or by delivering workshops, etc.)
  - Workshops
  - Other/s.....
16. Are you a member of or affiliated with any local or national organisation, for example, a studio group or gallery?
  - a. *If YES* – Do they provide any opportunities for career development?
  - b. What are they?
  - c. Is there anything you feel you need that is not provided?
17. Does your art provide your primary income?
  - a. *If YES* –Has that always been the case?
  - b. *If NO* –What other paid work do you do?
  - c. Does this offer any professional development opportunities?
    - d. *If YES* – What are they?
    - e. Are they transferable to your career as an artist?

18. Have you undertaken, or considered undertaking, any qualification to enhance your career?  
*If YES* – a. What was this?  
                   b. At what stage of your career did you do it?  
                   c. Why did you decide to do it?
19. Have you attended any arts-based events or workshops in the last 12 months that you consider to have been part of your CPD?  
     a. *If YES* – What were they? How did you find out about them? Were they useful?  
     b. *If NO* – Have you attended anything that you consider to be helpful to your career development?
20. How would you describe your experiences of Artist's CPD in general over your career?  
     a. What has been of most use to you?  
     b. Was the timing of this in terms of your career stage significant?
21. Has what you need or want in terms of CPD opportunities changed as your career has progressed? *If YES* – How?
22. Is there any support you wish you'd had earlier to enhance your professional development?
23. Is there anything you currently want or need to do in order to progress your career further?

### **The Future:**

24. Are you aware of any specific CPD opportunities for artists in Greater Manchester?  
     a. *If YES* – What are they?
25. Are you aware of any gaps in the provision of development opportunities for artists in Greater Manchester?  
     a. *If YES* – What are they?  
     b. How do you think [they] would have assisted you?  
     c. Is this something you were aware of at the time of need, or has this come to light later in your career?
26. Do you see a need for networked Artist's CPD opportunities in Greater Manchester?
27. What types of opportunities should such a service provide for artists?
28. How do you think networked opportunities for artists should be advertised?
29. Do you have any other comments or questions relating to the subjects covered in this interview?

# Appendix B

## Arts Organisations Interview Questions

- ◆ Name
- ◆ Organisation
- ◆ Year Established

*The organisation and the artists:*

1. How would you describe your role in supporting local artists?
2. Are artists important in the day-to-day life of *[your organisation]*?
3. How important are local artists to the economies of *[your organisation]*?
4. What specific economic role do local artists play in *[your organisation]*?
5. What do the terms 'Artist Development' or 'Artist's Continual Professional Development' mean to you?
6. What is the remit of *[your organisation]* in terms of artists' development or Artist's Continual Professional Development?
7. Is there a specific criteria used when selecting which artists you will support?
8. What terms does *[your organisation]* employ in relation to the career stages of artists? For example, do you use the terms 'Emerging', 'Mid-career' and 'Established'?
9. Which of the following do you offer opportunities to: Emerging Artists, Mid-career Artists and/or Established Artists? *[Change terms depending on Q.8 response]*
10. Approximately how many local artists does your organisation support on:
  - a. A monthly basis?
  - b. An Annual basis?

*Artist's Continual Professional Development Opportunities:*

11. What support do you offer for artists in terms of Continual Professional Development?  
Possible Artist's CPD opportunities:
  1. Business Advice
  2. Critique Sessions
  3. Financial Advice
  4. Mentoring: received from a more experienced practitioner
  5. Mentoring: given to less experienced practitioners
  6. Networking: with other artists
  7. Networking: with arts professionals/organisations/galleries
  8. Pension Advice/Future Planning
  9. Portfolio Reviews
  10. Teaching (in formal education setting or by delivering workshops, etc.)
  11. Workshops
  12. Other/s
    - a. How is it funded?
    - b. How do you advertise opportunities for Artist's Continual Professional Development?

12. Do you participate in any networks or partnerships with other organisations, either regionally or nationally, to offer resources or opportunities for local artists?
13. Is there anything you would like to provide but cannot at this time?  
*If YES* – What is preventing you from offering this provision?
14. Have you seen any impact, or do you predict a future impact, of recent funding cuts in the arts on the services you provide?  
*If YES* – How might this impact your delivery of Continual Professional Development opportunities?

*Measuring Success and The Future:*

15. As an organisation, how do you support development in a profession that lacks a traditional or straightforward career projectory?
  - a. How do you measure success in your current Artist's Continual Professional Development provision?
  - b. Are you aware of anything that worked particularly well?
  - c. Are you aware of anything that could be improved or you would do differently?
16. What does your organisation need to continue its work developing local art talent?
17. Do you see a need for a coherent, non-overlapping format for the provision of Artist's Continual Professional Development opportunities in Greater Manchester?
18. How might such a service impact your role and/or *[your organisation]* in general?
19. Is a networked provision for Continual Professional Development something you feel could assist *[your organisation's]* work with local artists?
20. Do you have any concerns or questions about the development of such a network?
21. Do you have any further questions or comments in relation to the topic of artist development or Artist's Continual Professional Development opportunities in Greater Manchester?

## Appendix C

### Questionnaires for Arts Development Officers (or their equivalents)

*Participants were asked to answer including as much detail as possible. If you wish any response to be anonymised, please underline it and state [ANON] at the beginning and end of the relevant section.*

1. How would you describe your role in supporting local artists?
2. How would you describe your role in supporting local arts organisations?
3. Are artists and/or arts organisations important in your day-to-day role?
4. Do artists or arts organisations have any specific economic benefit to your borough?
5. How many local artists are you aware of in your borough?
6. How many arts organisations are you aware of in your borough?
7. What do the terms 'Artist Development' and 'Artist's Continual Professional Development' mean to you?  
    'Artist Development':  
    'Artist's Continual Professional Development':
8. What is the remit of your role in terms of artists' development?
9. Is there a specific criteria used when selecting which artists and/or arts organisations you will support?
10. What terms do you employ in relation to the career stages of artists? For example, do you use the terms 'Emerging', 'Mid-career' and 'Established'?
11. Please define any terms used above (Q.10) in relation to the career stages of artists.
12. What support do you offer for artists in terms of development opportunities?  
*Please tick/cross next to the opportunities THAT YOU OFFER from the list and add any you feel are missing below '12. Other/s'. Please feel free to add comments or details as appropriate.*

Possible artist development opportunities:

1. Business Advice:
2. Critique Sessions:
3. Financial Advice:
4. Mentoring: received from a more experienced practitioner:
5. Mentoring: given to less experienced practitioners:
6. Networking: with other artists:
7. Networking: with arts professionals/organisations/galleries:
8. Pension Advice/Future Planning:
9. Portfolio Reviews:
10. Teaching (in formal education setting or by delivering workshops, etc.):
11. Workshops:
12. Other/s:
  - a. How do you measure success in your current artist development provision?
  - b. Are you aware of anything that worked particularly well?
  - c. Are you aware of anything that could be improved or you would do differently?
  - d. How do you advertise the opportunities in your responses to Q.12 above?

13. Is there anything you would like to provide but cannot at this time?  
(If YES - What is preventing you from offering this provision?)
14. Approximately how much money is allocated to the arts and/or creative industries in your borough? (Please add breakdowns where possible. This information will be kept confidential and will be anonymised if included in the final report)
- 14a. Is any budget specifically designated to artist development opportunities?  
(For suggested examples of opportunities, see Q.12)
15. Do you participate in any networks or partnerships with other organisations, either regionally or nationally, to offer resources or opportunities for local artists?  
(If YES – Please state and give details where appropriate)
16. Have you seen any impact, or do you predict a future impact, of recent funding cuts on the remit of your role in general? (If YES – Please give details)
17. Have you seen any impact, or do you predict a future impact, of recent funding cuts on the services you provide for artists and/or arts organisations? (If YES – How has this impacted the support you can offer to artists and/or arts organisations in your borough?)
18. In your experience, how do you support development in a profession (being an artist) that lacks a traditional or straightforward career projectory?
19. What does your council need to continue to help develop local art talent?
20. Do you see a need for a coherent, non-overlapping format for the provision of artist development opportunities in Greater Manchester?
21. How might such a service impact your role?
22. Is a networked provision for artist development something you feel could assist your work with local artists and/or arts organisations?
23. Do you have any concerns or questions about the development of such a network?
24. Do you have any further questions or comments in relation to the topic of artist development opportunities in Greater Manchester? (If you have any questions about this research, see General Information Sheet sent with this questionnaire)



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