

VISUAL ARTS SOUTH WEST

Open Space event “ *A Biennial for the South West?* ”



Event Reports: notes from the day

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Report 1

Title	How can we develop an internationally significant event distinctive and relevant to the region.
Convenors	<p>Tom Trevor Claire Doherty James</p> <p>Also: Dany Louise undertaking PhD considering Biennials provided factual information including how done else where, models etc</p>
List of participants	<p>Julia Carver, Dave Green, Claire Doherty, Tom Trevor, Tony Lopez, Janet McEwan, Laura Martin, Dany Louise, Juliet Burke, Cara Lockley, Nathan Taylor, Tom Freshwater, Kate Paxman, Sandra Symes, Mark James, Patrick Lowry, Kate Sparshatt, Marie-Anne McQuay, Steven Paige, Sally Watkins, Alexis Butt, Julie McCalden, Katie Harding, Kirsty Lowry, Julie Penfold, Bryony Gillard, Penny Jones, Hannah Jones, Zoe Shearman, Julia Bell, Ann Jones, James Green</p> <p>A BIENNIAL</p> <ul style="list-style-type: none"> • ‘Biennial’ (cap B) diff from bi-annual event happening every two years symbolic “capital” of biennial • needs international ambition and of a scale. • Biennials have symbolic “capital” and tend to convey international glamour of the market and star curators Proliferation of these events because of this. Now competing for tourist spend etc. • If aiming for international acclaim and criticism, media need fixed point for them to visit and give their opinion/ comment. There needs to be an event. • SW International Festival rather than Biennial doing something collectively in the region • Distinctiveness/ uniqueness includes places like Dartington, and ‘rural’ are both unique/ make us distinct. Biennial frame could help deliver rural project • “Its got to be good enough and enough of it. “ • Is Biennial is a distraction – something growing organically better for the SW • Ditch word ‘Biennial’? Have an international event that is recurring every 2 years with less funding <p>SW REGION</p> <ul style="list-style-type: none"> • SW ‘region’ does it have a single characteristic or is it a construct • Distinctiveness/ uniqueness includes places like Dartington, and ‘rural’ are both unique/ make us distinct. Biennial frame could help deliver rural projects

	<ul style="list-style-type: none"> • SW is a galaxy of beautiful and very different components. Need to clarify what is distinctive about this galaxy to international and local audiences need to know about • Regional distinctive. Find the Venice biennial/ Melton Mowbray factor.
	<p>EXAMPLES</p> <ul style="list-style-type: none"> • Could potentially build on Spike Open • Manifesta is nomadic this could be a model • Glasgow International Festival. Developing from Year of Culture, has exceeded all targets • 2012, Cultural Olympiad including NoWhereIsland – very different bureaucratic structures to deal with as it moved • Feasibility into a Bristol Biennial 2001. Situations grew out of this • “Festival of the region” – model in Austria – distinctive locally but also international – reflects the arts ecology in whole of region. • Liverpool Biennial local and international practice without the 2 diluting each other • Gdansk biennial talk about exercise in engagement/ opportunity. • Whitstable, Littlehampton, Folkestone, Liverpool and wider Merseyside area. • Cornwall had ambitious to have Manifesta. • Falmouth and other conventions • British Art show – Plymouth had last year . For council support needs to be seen as a catalyst • Situations ‘One Day Sculpture’ in New Zealand with events contributed by organisations ranging from national gallery to artist organisations. • Convivial artist commissions to grand. • AV festival in tNE. 3 v diff cities diff cultures. Cross over audiences. • 2001 feasibility on whether Bristol should have a biennial with Arnolfini. Situations came out of this.

Report 2

Title – what you looked at	What models of good practice do we aspire to? What do we think a biennial is?
Convener	Ruth Hecht
List of participants	Attendees: Jo Leahy, Fay Hutchcroft, Brenda Millar, Mary Le Trobe. Bateman, Ruth Hecht, Simon Jutton, Grace Davies
Discussion & Recommendations	<p>Conversation started about what is a biennial? models identified; Folkestone - embedded engagement with context, high quality work, all over town, mixed audience, local and international, strong curatorial theme</p> <p>Patron sage holidays invested in regeneration of Folkestone</p> <p>Liverpool - government regeneration</p> <p>Should look to New formats</p> <p>Bergen in Norway held a whole conference about biennials and whether they should develop one but decided against it</p> <p>Does it cost or does it generate money?</p> <p>Venice each country pay for their own pavilions</p> <p>Could we have a SW festival with county curated pavilions?</p> <p>Nowhereisland successfully engaged audience and community - and that was peripatetic.</p> <p>Curation and commissioning is vital</p> <p>Does it need to be physical - could it be online?</p> <p>Place is important - it should be rooted in the place</p> <p>SW is good at grassroots activity but needs to raise its profile beyond the region</p> <p>Who should it be driven by - commercial, rural/urban etc</p> <p>There are aspirations within the region and we should concentrate on mapping what is there and the existing aspirations I.e plymouth for capital of culture</p> <p>Takes a long time to develop community engagement</p> <p>Energy needs to be refreshed</p> <p>Moving it around would allow new energy each time, building on what is already there but. Adding a greater profile and strength</p>

Next steps:	<ul style="list-style-type: none">- Map existing events and aspirations of the region- Pinpoint areas for development and opportunities, capitalise on existing material- Important to retain quality- Strong curatorial voice- Embedded in place- Not dispersed but concentrated on a particular place

Report 3

Title – what you looked at	Who benefit from a contemporary arts biennial in the South West – local artists? local audience? Visitors?
Convenor	Anne Hitchcock
List of participants	Anne Hitchcock, Catherine Bourne, Brenda Miller, Caroline Mawdsley, Faye Stewart, Janet McEwan, Fay Hutchcroft
Discussion & Recommendations	<p>Can combine local audience engagement with the biennialcf. Liverpool</p> <p>What about local artists? How might they be involved? How might they benefit? Stretching artists practice through involvement - local artists working with international artists</p> <p>Preconceptions which comes from using certain terms: 'Biennial' 'Community'</p> <p>British Art Show in Plymouth organised plain speaking guides for general public – really got people engaged. Liverpool – opening buildings which otherwise aren't open so you get new audiences</p> <p>Problems if a biennial were to move: moving around region – we would have to re-establish community involvement each time. Could move between three major conurbations but not in regions</p> <p>Assumptions about technology as being the best way to engage audiences – online websites, Facebook, Twitter – learn over time about what works and doesn't. The importance of getting the message right – audience segmentation</p> <p>If the idea is to cover SW, it is hard Research shows only highly engaged will travel – so how do you get engagement from not only regional, but local audiences?</p>

Report 4

Title –	<p>What is our clear unique and common denominator/objectives? (CA) Possibility of moving every two years – are there existing events/festivals/organisations who are ready, with relatively small alteration, to hold a Biennial event (PS) Should the biennial be hosted in different centres? (JT)</p>
Convenor	Clive Adams, Joe Tymkow and Peter Stiles
List of participants	Clive Adams, Joe Tymkow and Peter Stiles, Mary LeTrobe Bateman, Brenda Miller, Jess Monaghan, Jane Lowry, Patricia Gould, Laura Pictor, Sally Watkins, Julie Penfold
Discussion & Recommendations	<p>Triennial might be more practical</p> <p>One model – geographic basis ie South America – artists come in – but possibility of exchange ie SW artists exhibit in South America * or regional</p> <p>Who makes decisions – curator employed</p> <p>Another model – artists of the region – showing in different venues</p> <p>Other things involved – wider curatorial input – food / makers</p> <p>Issue of prime objectives</p> <p>Discussion of how things might move around – economics – using existing organisations, existing ‘hubs’.</p> <p>Include self-organised shows</p> <p>Desire to involve the whole region</p> <p>Issue of fringe / main event – not second class</p> <p>Funding attractive to Local Authorities</p> <p>Different models of events</p> <p>Other art forms included ie cinema, performance (popular / accessible)</p> <p>Way of developing common ground</p>

	<p>Issue of environmental impact – how to devise a festival with low carbon footprint</p> <p>More use of digital technology – live streaming – making this a USP</p> <p>Exchanges across the region ie in Penwith artists exhibit in Gloucestershire</p> <p>No point in calling it a SW Biennial unless whole of South West is involved</p>
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Report 5

Title – what you looked at	What or who is the Biennial for ? What is the need? Purpose, what can it achieve that has already happened, has it come to mean something specific or can we define it as a different model
Convenor	Sara Bowler Karen McDonald
List of participants	Felicity Baber, Leona Jones, Carolyn Rackham, Sarah Bowler, Tessa Fitzjohn, Karen McDonald, Simon Jutton, Carolyn Black, Sandy Gree, Amanda Wallwork, Lauren Sustrans, Sandy Kirkby, Patricia Gould, Simon Johnson, Hayley Lowry, Sarah Bowden, Cara Lockley, Ceri Johnson, Carolyn Mawdsley, Judith Robinson, Fiona Cassidy, Max Muclavey, Jack Gibbon, Alexis Butt Rwa, Sara Bowler
Discussion & Recommendations	<p>What's the purpose of a B? In terms of B for the SW? Is it for the region? Look at finer things first? Why is the question as a regional question? Why does it have to be defined. Are we trying to make more people in the area to engage or bring people into the region, a destination attraction, or get more people out of the houses?</p> <p>The purpose is raising the game in terms of quality, working that happens in the SW and this is a vehicle for it?</p> <p>Is it commercially motivated? Is it about raising critical discourse across the region?</p> <p>Do you see it as a vehicle for raising profile for SW artists? Possibly? But Biennial is about international game changing and this might not raise profile of artists</p> <p>Is the language or model wrong? Why is the regional SW framing this? Why do we need to have this, what is the purpose?</p> <p>ACE fund professional development, seed funding, enabling artists to raise their game, most artists who are surviving off their own work, picked up through the international events, that collectors want to buy, so there are commercial benefits there in some respects.</p> <p>Could attract visitors, dealers, collectors, look at other biennials</p>

	<p>Could boost cultural economy</p> <p>Only one part of visual arts, performance, music, art forms that don't have the galleries, don't have that structure or need it.</p> <p>Definitely need visual arts to have profile – more resources and focus.</p> <p>Who would a biennial be for?</p> <p>Artists who make up county, make a platform to show their art.</p> <p>What is the message you want to give?</p> <p>South West a focus for the visual arts away from London, give a spotlight to the area</p> <p>Vehicle to highlight the people that work as south west.</p> <p>Visit - Breadth and quality of artists work is at international level</p> <p>Documenta as opposed to open studios</p> <p>Do you want to profile artists in region or put the region on the map?</p> <p>International artists undertook of mentoring – making international connections</p> <p>Must think globally</p> <p>Dont be small minded.</p> <p>Can't we have both.</p> <p>Big names attract an audience</p> <p>Very little development routes for artists in the region</p> <p>Do we want to reflect the existing model?</p> <p>Is biennial the right model.</p> <p>Key areas:</p> <p>Glass ceiling, can't progress,</p> <p>Why would n't it progress rurally as opposed to cities?</p> <p>Off site hard to cultivate an audience</p> <p>The location – isn't that the point? Cite international artists in a rural setting.</p> <p>Would they come for that?</p> <p>So is it a Biennial for a city? Locations that are also places of power.</p> <p>What other models of what they could be?</p> <p>Are we not utilising venues, national trust properties?</p> <p>Folkestone Triennial – site specific commissioning, that might work.</p> <p>Practicalities moving – is that practical?</p> <p>South West Biennial – is it a brand? You should expect a particular level of programme.</p> <p>People do travel huge distances to see art and rural</p>
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	<p>audiences are educated. Could travel? What does Frieze mean? A particular brand? Other models – festival? Edinburgh Festival? Good example of working across international and audience, producers and commissioners and people who live in the area Expectation of what people buy into, roving, needs to be definite model, so audiences know what to expect, what level of ambition it was. Technology – does it have to physically move around? Can't we use technology? Nowhere island concept? Starting and ending in one place? Following the journey? Is it for the audience? Something moving – curatorial strategy – can't get away from that. Biennial – what it is we all know. Xlab interesting model. Mark Kermode model – films around country. IS it audience driven or artist driven? Does moving around work? Connections with different audiences. How do we see the format? Same work moving around? Impractical? Brand important Still unclear about whether: Audience Driven Art Driven Artist driven Curator driven Critic driven Is it critical profiling or general audience building? Do we need it or who is it for? Do we need something else or some other format? Is it about the fact about the biennial about one point or time or should it be over a period of time XLAB – lots of visual arts orgs that make something bigger than they could do alone. Raising the game for Dorset – didn't work (conf – not the project, but it raised an awful lot of issues of partners working together, less resources, Olympic offer didn't happen Distance – problem – concentration of activity Can focus on things in a small area – rather than dispersed.</p>
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	<p>Too democratic, moving it from small and larger cities, lose impact.</p> <p>Dispersed model won't work – needs to be collected in one place to get audiences</p> <p>Doesn't concentrating in one area become a marketing exercise?</p> <p>Stronger if work together – brand and marketing?</p> <p>International exchange good</p> <p>Who it is for? Still unclear</p> <p>Marketing – must get it out there</p> <p>Familiarity – key</p> <p>South West out v southwest in? Make a decision?</p> <p>International profile raising or developing audiences within the south west</p> <p>Manifesta model? Inevitable critic and curator driven</p> <p>Will it drain resources? Centralisation</p> <p>Critical mass could benefit the region a lot</p> <p>Is there a way of having a critical mass without using the model</p> <p>What is the outcome? What it would change? Are we adding an extra layer?</p> <p>What would ACE see the benefit of their investment</p> <p>Do we want to copy of a model that is already or place or do something different</p> <p>Development of new artwork supporting all of those stakeholders?</p> <p>If not dispersed, it is the Bristol Biennial. Wider regions will not benefit.</p> <p>Not an understanding of what is already there – we need to share that knowledge. Once we know that mapping, we can ascertain what a biennial can bring to it – add to it.</p> <p>Brand v Biennial</p> <p>Get the best people into the region, get the best profile</p> <p>Brand for South West – good to promote the work happening in the region</p> <p>Use international to bring focus on regional</p> <p>Making concentrated activity –</p> <p>Branding important. Time to create mini hubs, concentrated event, have fringe events on at same time.</p> <p>Huge time and resources.</p>
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Report 6

Title – what you looked at	How can we ensure that the smaller venues are not monopolised by the bigger venues?
Convener	Bryony Gillard, Lucy Rosewarne, Sarah Bowden
List of participants	Bryony Gillard, Lucy Rosewarne, Sarah Bowden, Beth Walker, Jo Leahy
Discussion & Recommendations	<p>Power equality across the region? Transparency of process? Fair distribution of resources? How do we make our voices heard? Does it work by doing it democratically? Is a fringe festival always going to be inevitable? Consultation is important? How do we ensure that the conversation continues? How many people are being paid to be here? Who is here as part of their job? That is interesting because it demonstrates how many people have a key interest. What is going on? What is the infrastructure? Who holds a list? That could be a starting point? What makes the region unique? It's the grass roots activity and small arts groups and it is important that strategically they are involved. Q? If they are the strategic hub, why don't they lead on it? VASW – running infantry of who is here Maybe a different structure we should consider? List – unified list or contact list? Is that needed? Alias – trying How do we create a space that allows for us to share knowledge? Take ownership – small organisations need it more. Take leadership and drive the agenda. Am I visible to them, why are they not visible to each other. Where does it go from here? Why do we give all the power to a network like visual arts south west All data gathered will be taken to regional group Clear it is hard to reach people. In order to make a clear decision-making the people here need to know</p>

	<p>more. WE all need to take joint responsibility You need to access your contact to get your views across your representative at the SG level Small orgs don't have the capacity they need big orgs to help They need to know the conversations are even taking place Large organisations need to take that responsibility of helping to convene meetings Nomadic ways of working, internet profiling – some artists organisations are making themselves visible. Important that public institutions take more responsibility for helping people. Glasgow international is a positive model – presents a platform for criticality, raises the bar. Aspiring to make and show great art. Criticality – v important. VASW - developing a strand about supporting and mentoring writing. Critical writing and review Equality and information and transparency – didn't realise the VASW meeting was open. Bid process – how does that work? How do you correlate your information – let us know your thinking, applications successful and failure Not getting forward planning aspirations from VASW Transparency is realistic. IS it about profiling of venues, is it about backing the best, is it about dispersement. Can any of it be achieved? You could approach a number of things – international profile, arts journal, two or three other things. But can these be branded altogether. Is it a separate fringe thing?</p>
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Report 7

Title	Could we have a big showstopper Biennial and a network of curators from the region? (Tony Lopez) Other art forms? Music, dance etc (Clive Adams)
Convener	Tony Lopez, Clive Adams
List of participants	To come
Discussion & Recommendations	Possible three centres Internationally important art can only be housed in urban institutions Buildings expertise Tax payer investment already in institutions in urban areas Therefore bring in curators from the region to curate exhibitions and events in central institutions together with international guest curators

Report 8

Title – what you looked at	South West region: distinctiveness
Convener	Patrick Lowry
List of participants	Sandra Symes, Patrick Lowry, Stuart Nurse, Caroline Mawdsley
Discussion & Recommendations	<p>Locality. Dispersed model. Idea of fair play and being democratic. Dispersed community.</p> <p>Not single metropolitan centre. Counter intuitive to go from one centre . Decided on 3 centres.</p> <p>Binding under homogenised identity. It's about diversity.</p> <p>There are other models Documenta every 5 yrs.</p> <p>Munster every 10'ys. How would everyone benefit?</p> <p>For artists within the SW with international artists.</p> <p>Domestic audience and visitors. We all benefit from international focus.</p> <p>Audience and internationalism.</p> <p>This will answer not everything. Could be an international project and self-grown project. Easy to do in Bristol but how to share. Link up with e.g. science audiences.</p> <p>22ha of unique grass Brixham. We'd like to know more about these patches we could explore. Exciting.</p> <p>Each sub region could respond.</p> <p>Framework overseeing then respond move from one place to another. Central org choosing area. Put together a project with quality.</p> <p>Torbay international geo park fest in 2 yrs time.</p> <p>Best quality we can bring.</p> <p>Shouldn't see SW as a region. Doesn't make it sense</p> <p>It's about pooling resources NT properties market collaboratively</p> <p>We seem to hung up on having a Thread that runs through it that represents the region as a whole</p> <p>SW gets hung up on how will it help me? We can use collective energy to make something happen not to benefit the cities</p> <p>Could celebrate Many rural areas are run by RSPB, EH, NT Wetlands etc rspb eh nt wetlands we could celebrate that. Jurassic coast</p> <p>An action Austria festival. People from here and experience the organisation and the event</p>

	<p>Reach audiences rather than bring in international. Glastonbury Patricia working with them on a project. Started v small. Numerous events around the region that could be built on There is something distinct about SW but maybe not Swindon. Regions can be characters Culturally is there a SW? Is Penzance culturally linked to Salisbury There is a strong identity. How we attach our interest A place for us to be at home. Cornwall beaches, quality of light, spiritual connection with landscape More complex uglier place Lovely bright tourist place how to mesh with cont art Amazing art spaces across SW Microcosm of new global contexts Dig down and find that distinctiveness Get the right artists and bring them to places to respond locally Define the distinctiveness of the region How we perceive where we live. View from outside</p>
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Report 9

Title – what you looked at:	Would a biennial reduce current funding for visual arts in the region? Are we prepared to risk our current infrastructure for an additional event?
Convener	Grace Davies
List of participants	Sara Bowler, Tessa Fitzjohn, Juliet Burke, Jack Gibbon, Laura Martin, Kirsty Lowry, Kim Wide, Cara Lockley, Ceri Johnson, Max Mulvey, Julie McCalden, Sally Watkins, Sandy Kirkby, Amanda Wallwork, Dany Louise
Discussion & Recommendations	<p>Liverpool biennial - more funding - started at time of boom - investing more in the arts - investing in regeneration - different funding climate</p> <p>Liverpool Biennial started independently 1999 - philanthropic money - 1 million - levered in extra money 2004 Arts council (AC) - not mega amounts of money from ACE. Hard to judge whether it has been taken away from other orgs. Key factor - gift of million. Same happened in Folkestone - 2 million donation. Situation in South West - probably quite likely draw money from other orgs.</p> <p>Could it be that events already happening sit along "biennial" branding of events - to protect existing infrastructure. Hard to choose which are significant events. Thing about underlying money is crucial - many commercial galleries funding hidden by underwriters</p> <p>Works/ Projects - interesting relationship with UWE - supported - almost like his research project. Many Universities in the region and Natural Trust - could be useful - link to students and development</p> <p>Research councils focus on public engagement - but not going to get enough money - maybe Exeter and Bristol uni's - big enough - could form basis of research project - collaborate research. Cultivated over a period of time</p> <p>Consortium approach - economic events - experience economy back to uni not just arts dept but</p>

	<p>geographic/social studies/ architecture</p> <p>Uni's not that much money - eg brighton photographic funded by uni - but not actually that much money - hard to get money from them</p> <p>Arts and public realm in Plymouth - get funding from local authorities - not arts funding- only have arts festival with local authority support</p> <p>Bristol finding it hard to fund art in public realm</p> <p>Need art officers championing art and its importance</p> <p>Role of mayor in Bristol may help</p> <p>planning services, neighbourhood regen - because what we are doing answers a wider issue - not funding for arts but wider - eg region in liverpool</p> <p>stresses importance of social engaged practice - particular angle - could be the driving force</p> <p>Have a biennial of socially engaged practice - we are really good at it in the UK</p> <p>Most good festivals have elements of socially engaged practice >>not all - not Venice</p> <p>Concern with question - what infrastructure we already have - do we have facilities/funding - lots of orgs couldn't participate but resources. weak infrastructure.</p> <p>who is being paid to attend this event - not many - proves lack of funding in region.</p> <p>what makes region unique - network of waterways - B Waterways - already do pilot commissions. sustrans, forestry commission natural trust - wonderful landscape thinking about sustainability/legacy - difficult issues with socially engaged practice - looked away from arts - these partnerships funding residencies/ partnerships.</p>
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	<p>National Trust - keen to use spaces/places - but not funding to support works themselves. Personal opinion - if we want an international event why not get a russian millionaire. they support football</p> <p>Collectors/ commercial sector in london. how to extend relationships - have links to collectors. international. White cube gong all around world installing sold artworks. Talking to galleries and getting their advice.</p> <p>Getting big names in south west could be a real draw. eg gaugausion, white cube</p> <p>Artists may struggle with where money has come from? Liverpool used to be commissioned based. now showing existing work. always recurred production costs from artists who are represented. now trying to systemise it. get galleries to pay for artists project. How does this big type of funding link to region? How doe we incorporate this into another model.</p> <p>A little bit more about Local Authority funding. Massively cut across UK - two eg of LA who have protected arts - Newcastle/ liverpool. written arts into every agenda eg. health, education, social. cut other things. Orgs form other sections now applying for arts money. Rationale - what learned from 2008 - culture sells/cultural tourism - development boom.</p> <p>section 106 - cultural projects with funding. plymouth lots of regeneration</p> <p>plymouth developing bid capital of culture - funding into different strands. We could all support.</p> <p>Liverpool/newcastle setting themselves up as world cities. not all doom and gloom right LA can make right arguments.</p> <p>down to key people - getting LA in cornwall and devon different things. 7 counties in SW - hard to get mutual funding or agreements start to build track record - how beneficial is it LA's</p>
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	<p>from different regions encourage each other.</p> <p>how about we get people from Liverpool to come give presentation on pros and cons - Louis Biggs</p> <p>depends who you are talking to - might be more beneficial to get councils and LA to talk to LA in our region - good next step?</p> <p>main thing - lot of input and info needed before making judgements. today's event demonstrated interest</p> <p>needs to be feasibility study - questions viability - needs business plan then talk with authority on impact and costs.</p> <p>problem of finance as situation changes year on year so feasibility study out of date from economics.</p> <p>Folkestone - arts council wanting to see art in every 50 miles. fertile ground - not much happening - not too long to kick off. Plymouth needs development and gateway to SW</p> <p>already good network in Plymouth - British Art Show - ground work and bid with capital of culture</p> <p>how would an arts festival in plymouth benefit wider region?</p> <p>problem with region - just administrative artificial construct - we don't have an identity.</p> <p>ACE - proposal that SW incorporates hampshire</p> <p>why not try an event in plymouth and then learn from that?</p> <p>Mapping out what is already going on - letting things happen but support them bringing them together . recognising what is happening already. doesn't need to be new event.</p> <p>liverpool city scale - umbrella city org - ultimate direction of biennials from festival director but individual orgs programme own events to go alongside other events.</p>
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	<p>difference between liverpool and SW - we don't have a cluster of international recognised venues.</p> <p>bigger question - long term longevity for the region. demographic 50 plus. Is our infrastructure enough? do we need capital programmes?</p> <p>Aberdeen - cultural ghetto - "Devron Arts" - "the venue is the city' no infrastructure at all . other ways of thinking - don't need big galleries.</p> <p>practical - need capacity. we do not have infrastructure.</p>
<p>SUMMARY & Next Steps</p>	<ul style="list-style-type: none"> • Private/commercial money • external funding - not arts funding - L/A • unique region - potential partners • Universities • Plymouth -ripe for development • Feasibility study? - but need to consider economic climate? • Good to get liverpool/newcastle LAs to share to SW LA's success stories • Strong - idea of region - construct and not a cohesive region? should we just concentrate on hubs • Looking at business models/testing ideas etc. looking at non arts models - Lean start up - more research. Look at other orgs who are doing research into area - eg - cycling study, tourism • Tourism - good income source/generator (liverpool) <p>Next Steps:</p> <p>* SW LA's need to hear success stories to highlight what the arts/ major festival can do for a region</p> <p>*Gather together more information on different models of practice</p> <p>*Commission a simple and fleet-of-foot feasibility study that questions the viability of a project. With a business plan.</p> <p>*Consider Plymouth as a possible pilot to support in its ambitions</p>

Report 10

Title – what you looked at	How important is the word contemporary?
Convenor	Dave Green
List of participants	Dave Green, Stuart Nurse, Fay Hutchcroft, Laura Pictor
Discussion & Recommendations	<ul style="list-style-type: none">- It isn't important and should be dropped. The Reasons are: <ul style="list-style-type: none">- It is elitist- It means different things to different people- It is prejudiced- It has urban art connotations- It is a confusing term for funders outside of the city- It doesn't necessarily represent the SW region.

Summary Session and Next Steps

Convenor:	Gill Nicol
List of participants:	ALL (note: some participants left before the end)
Discussion	<ul style="list-style-type: none"> - International and national exchange - Still need to identify who it is for - what is trying to be achieved? What is its purpose? - Distinctiveness of South West region - Non-Art partners, extending reach - What do we want to get from it, what is the legacy? - What would success look like? - What are the future models of practice? <p>Sustainable etc</p> <ul style="list-style-type: none"> - If it was a peripatetic event it would give new reasons to explore new parts of the region - 'Biennial' is a difficult term to use - too many preconceptions
THE GROUP AGREED THESE NEXT STEPS:	<ul style="list-style-type: none"> - We should drop the term 'Biennial' - We should investigate other models, including costings - We should map the existing events/activity in the region, and map ambition for particular parts of the region - We should map what success would look like. - We should develop a think tank/ project board to move it forwards and this should be elected through open call - We need to define expectations/ambition more clearly; prioritisation of outcomes - Stakeholder mapping - We should commission a feasibility study that is fleet-of-foot and has no assumptions
Considerations:	<ul style="list-style-type: none"> - Should we put a call out for ideas for project and create the structure around the content, not the other way round? - How would ideas be credited? - Should we start small and grow? - South West Platform - Stop procrastinating!