

# ARTIST-LED ORGANISATIONS IN SCOTLAND

## SURVEY AND MAPPING OF ACTIVITY



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# INTRODUCTION

This research document is part of a larger research project designed to support and enlarge a piece of work that Creative Scotland has been undertaking to explore artist-run and artist-led activity in Scotland (with a core focus in visual, applied and social art practice). This work is designed to connect directly with current artist-led organisations through mapping research, a survey to artist-led organisations and a series of on-line workshops to:

- Create a stronger understanding and greater visibility of the range, uniqueness and reach of collective artist-led practice across Scotland – to develop a fuller picture of both urban and rural/island activity
- Develop and share an understanding of existing models and practices of artist-run spaces and organisations – to include the breadth of experience, opportunities and challenges that exist

This project is supported by **Creative Scotland** and carried out through the **Scottish Artists Union**. The development of the project was assisted by a collaborative advisory group who met regularly throughout the research process - Amanda Catto (Head of Visual Arts, Creative Scotland), BD Owens/Lynda Graham (President/s, Scottish Artists Union), Natalia Polombo (Director, Deveron Projects), Chris Biddlecombe (Researcher, Scottish Artists Union), Kirsten Body (Learning Organiser, Scottish Artists Union).

The artist-led collective activity we have currently identified is very varied in scale and practice and at different stages of development. We believe this creative activity, happening in a diverse set of communities and locations outside the established infrastructure is incredibly important, with an ability to generate a positive sense of independence, energy, enquiry and community. Therefore it is vital that we have a clearer understanding of the professional issues, benefits and opportunities that are being generated by these groups. There is very little recent and relevant information about this part of the creative sector working in Scotland. We need this information to better discuss and support its future development and sustainability.

Definitions of Artist-run Initiatives include:

“An **artist-run space** is a gallery or other facility operated or directed by artists, frequently circumventing the structures of public art centers, museums, or commercial galleries and allowing for a more experimental programme.”

“An **artist-run initiative** is any project run by artists, including sound or visual art, to present their and others’ projects. They might approximate a traditional art gallery space in appearance or function, or they may take a markedly different approach, limited only by the artist’s understanding of the term. “Artist-run initiatives” is an umbrella name for many types of artist-generated activity.”

*“Artist-run means initiating exchange; emphasising cross and inter-disciplinary approaches to making art; developing networks; through curation, putting creative ideas and arguments into action” Catalyst Arts 1996*

For the purpose of this mapping process the definition of an artist-led organisation includes any long term ‘creative project’ in Scotland that is managed by artists to support the activities of an artist group or support other associated individual artists. The activities can include the development and organising of: exhibitions; creative projects; artist studios space, artist workshops, art sales; creative networks; and associated cultural cross-overs. The scope for the definition of an Artist-Run Initiative (ARI), therefore, is very wide and the identification of existing activity may be debated. The core issue is that the ‘organisation’ is run by artists, decision making is democratic and the outcome serves a wider artist community.

This document, and this part of the research process, is split between two activities:

- **Mapping ARI's across Scotland 2021 - 2022**
- **Asking the identified ARI's to complete a survey questionnaire (October 2021–January 2022)**

The **mapping process** identified 248 organisations / projects across all 32 Council Authorities in Scotland (in 7 Council regions no activity was identified). During this period new projects began and some projects ceased – due to the working flexibility of some of these projects this movement is constantly happening. All the named organisations included in this mapping process are active at the time of initial research up to 2022.

Organisations were identified through:

- Existing ARI databases (some names were removed as they did not fit the previous stated definition)
- Associated links with known ARI groups
- Online searches in specific regions using a variety of associated search names
- Conversations with artists

Due to the variety of ways that projects operate and identify themselves this was a lengthy and convoluted process. I believe the majority of activity has been identified, but not all.

Included in this list are four types of cross-over activity:

- A mix of 'professional' and 'non-professional' creative activity
- A mix of other art forms alongside a core of visual and applied arts
- A mix of connected creative community, social and environmental activity
- A minority of ARI's that have changing scale and management, moving toward traditional arts organisation formats

The **Survey** was sent to 240+ identified organisations with 84 responses – 33% is a good average return.

The survey included 30 questions that cover 6 key topics:

1. What are you? (8Q)
2. How you operate? (8Q)
3. Where you work? (3Q)
4. How you sustain your activity? (6Q)
5. Who you work with? (2Q)
6. What might happen in the future? (2Q)

Throughout the document the information collected from the mapping process and the survey responses has been collated and combined. The core questions are answered through the 84 responses from the survey. The maps and associated tables relate to various distributions across Scotland of the 248 ARI groups. A brief summary of all the data is outlined at the beginning. The appendix at the end lists all the 248 ARI groups identified in the research and also compiles more detailed individual responses to some of the questions.

This document attempts to outline simply, what is a complex and diverse set of activities. The work is about artist self identity, that can be oppositional, marginal, independent and often link to other countercultures. Groups often appear to manage multiple identities and roles, so connections are messy – therefore, explanations and definitions can also appear a little messy. This process is about evaluating and re-evaluating – unlearning and re-learning.

*“I made the works not thinking that anyone would want to listen to them. It all goes to show that no one will give you permission to make the great things that you can create. You have to do it yourself.”*

— Alabaster Deplume  
*Musician, spoken word poet, composer,  
activist and collaborator (2020)*



# SUMMARY OF KEY DATA

1.

## WHAT ARE YOU?

**248** ARIs identified nationally in mapping | **84** responded to survey questions (**33%**)

**109** ARIs identified in the Central Belt (**44%** Central Belt, **56%** the rest)

**26** ARIs identified on the Scottish Islands (**11%** islands, **89%** mainland)

Largest ARI activity in council area Glasgow (**57 = 22%**), followed by Edinburgh (**37 = 15%**)

**23%** of identified ARIs started up in the last 5 years | **80%** of organising groups are under 10 people

**56%** of surveyed ARIs had equality & diversity policies in place

**68%** of surveyed ARIs initially started through a shared community or creative activity

There are approximately **125** ARIs volunteer committee groups across the country

**Top 2** motivations of surveyed ARIs was to start an affordable space (**31%**)  
& to stimulate creative networks/activity in a community (**22%**)

2.

## HOW YOU OPERATE?

**49%** of surveyed ARIs have a membership | **85%** of those membership groups have voting rights

Top 3 core activities of surveyed ARIs are: exhibitions; creative projects; supporting artist communities

**18** Open Studio ARI groups identified in Scotland (**7%** of **248** ARIs)

The main decision making process in surveyed ARIs was informal (**32%**) followed by committee (**20%**)

**45%** of the surveyed ARIs are supported completely by volunteers

**36%** of surveyed ARIs rarely or never pay artist fees

**34%** of surveyed ARIs rarely or never pay SAU recommended rates

**29%** of surveyed ARIs have no form of archiving

3.

## WHERE YOU WORK?

**120** ARI venues identified in Scotland | **48%** of total ARIs

**41** ARI studio spaces identified in Scotland | **17%** of total ARIs

**81** ARI project spaces identified in Scotland | **33%** of total ARIs

**26** ARI studio & project spaces identified in Scotland | **10%** of total ARIs

**35** ARI workshop spaces identified in Scotland | **14%** of total ARIs

**19** ARI retail spaces identified in Scotland | **8%** of total ARIs

The majority of survey ARIs lease from a private landlord (**56%**)

**50%** of survey ARI spaces have short term leases or non secure tenure

4

#### HOW YOU SUSTAIN YOUR ACTIVITY?

**Top two** main forms of income for surveyed ARIs are grants and membership fees

**71%** of surveyed ARIs do not receive regular grant funding

**41%** of surveyed ARIs have an annual income below £5k

**30%** of surveyed ARIs main expenditure is rent

The **top three** focus for important work in surveyed ARIs (**56%**) are: creating a space; supporting a community; creating high quality focused work

5.

#### WHO YOU WORK WITH?

Surveyed ARIs mainly work with (top three): independent artists; opportunities for members & local community/groups

**47%** Of surveyed ARIs are members of other organisations/networks

6.

#### WHAT MIGHT HAPPEN IN THE FUTURE?

**68%** Of surveyed ARIs said the pandemic period has made them rethink how they operate

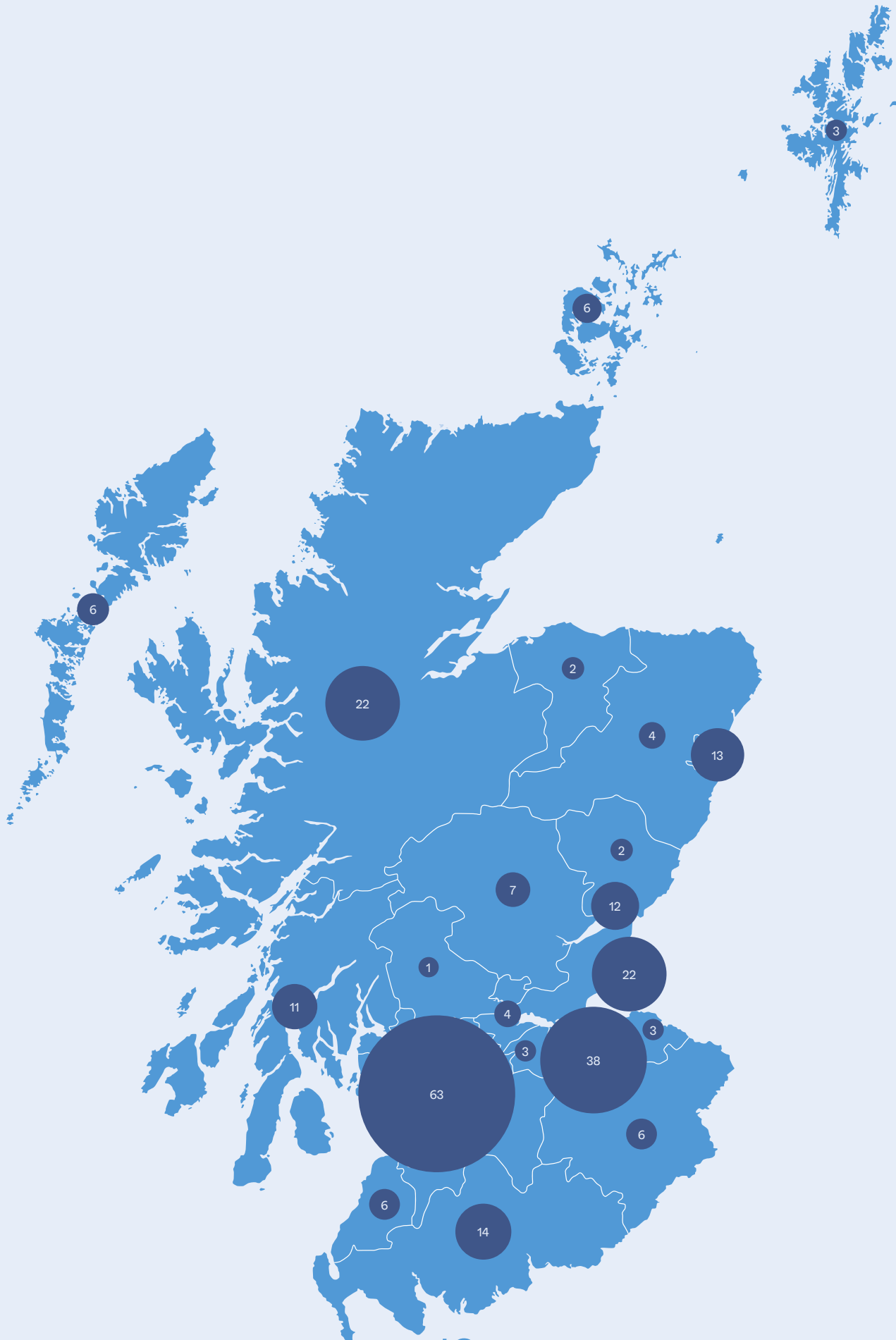
The **top three** work themes to rethink post pandemic are: methods of showing work; using a physical space; future management

The **top three** areas of future challenge for surveyed ARIs are: financial issues; sustaining capacity; security of existing space

1.

WHAT ARE  
YOU?





The graphic in the page before clearly indicates the distribution of ARI activity across Scotland. The percentage similarities across the Scottish Regionals has indicated that the response coverage in the survey roughly aligns to the mapping of all the identified ARI organisations.

Note: No ARI activity was identified in 7 of the Council Authorities: Clackmannanshire, East Renfrewshire; East Ayrshire; East Dunbartonshire; Inverclyde; North Lanarkshire; South Lanarkshire.

- **Number of ARI's in Central Belt:**

109 of 248 = 44% central, 56% the rest

The Central Belt urban area is often considered as the “triangle” defined by the M8, M80 and M9 motorways stretching from Greenock and Glasgow in the west, to Edinburgh in the east, encompassing towns such as Paisley, Cambuslang, Hamilton, Stirling, Falkirk, Cumbernauld, Livingston and Bathgate. It has been referred to as the Lowland Triangle.

- **Number of ARI's in Greater Central Belt:**

152 of 248 = 61.5% Greater central, 38.5% the rest

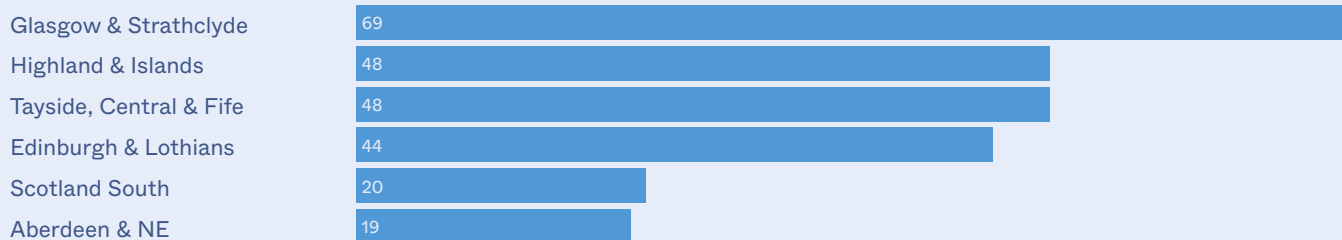
The larger Central Belt is a trapezoid, not precisely defined, but essentially encompassing the generally low-lying areas from Helensburgh to Montrose (the Highland Boundary Fault) and from Girvan to Dunbar (the Southern Upland Fault). This also takes in fairly densely populated regions such as Ayrshire and East Lothian, and encompasses all the major cities of Scotland, except for Aberdeen and Inverness.

Around 70% of the country's population live in the Central Belt - depending on definition this is between 2.4m - 4.2m (total population of approx. 5.5m)

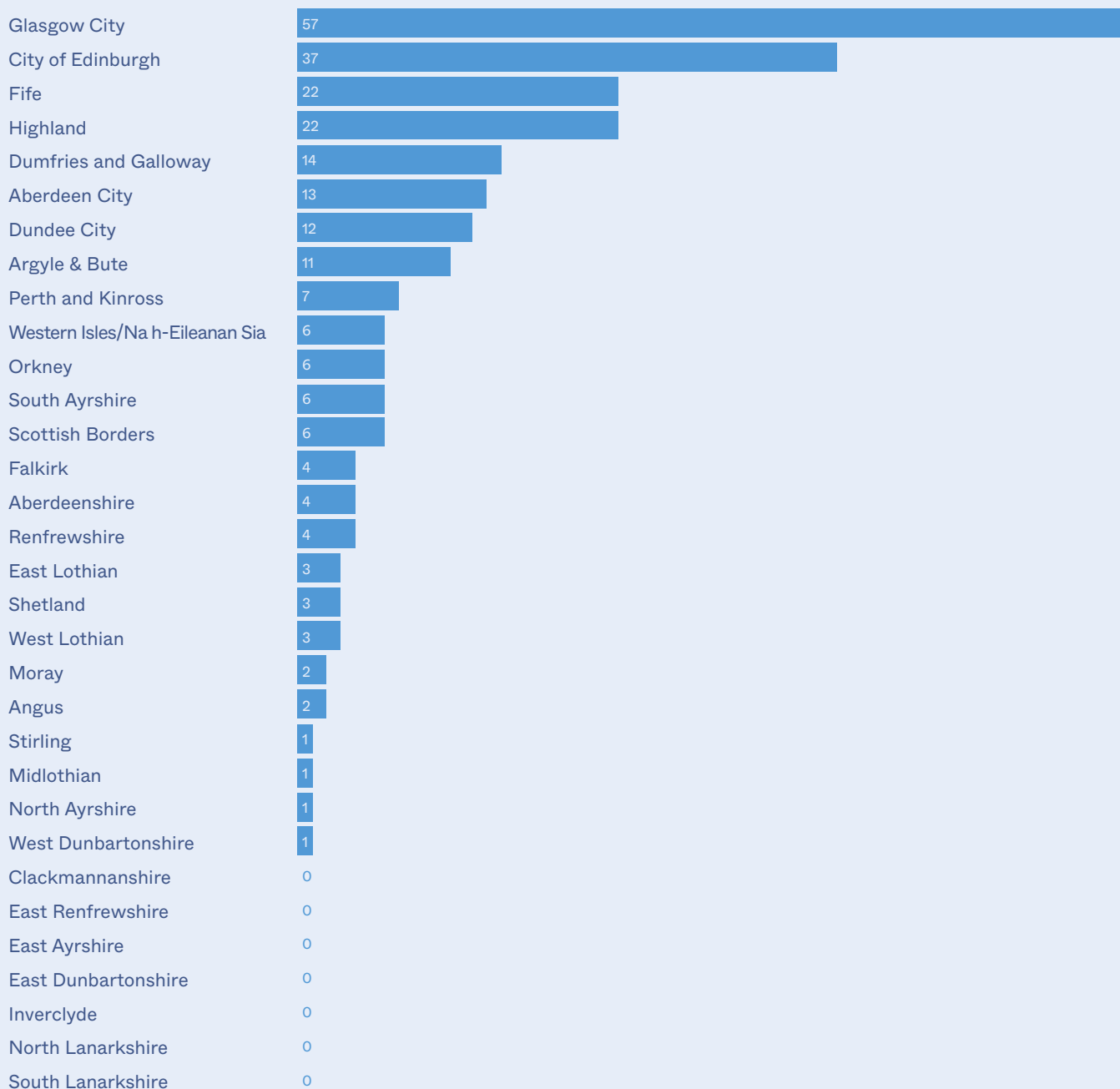
- **Number of ARI's on the Scottish Islands:**

26 of 248 = 10.48% islands, 89.52% mainland

## DISTRIBUTION BY REGION

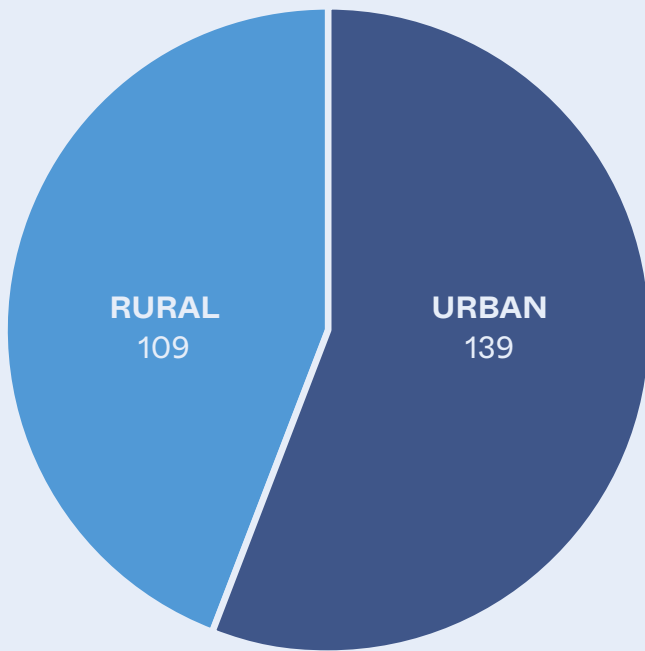


## DISTRIBUTION BY COUNCIL



1.2

WHAT ENVIRONMENT IS YOUR ORGANISATION BASED IN?



It is interesting to see that nationally the difference between urban and rural activity is not significant.

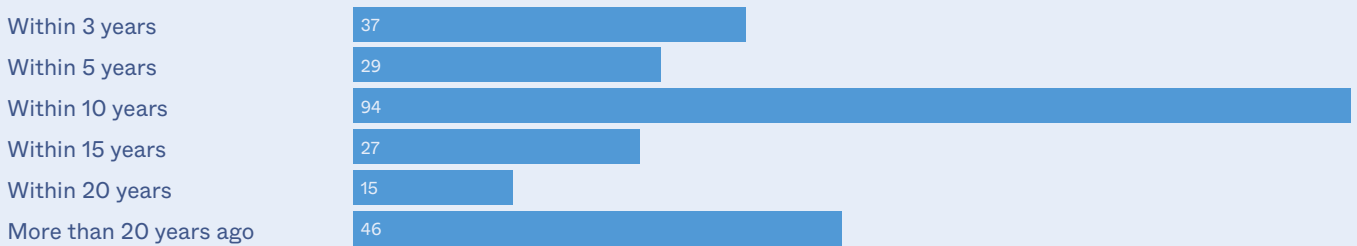
However →

Artist-run spaces in general and specifically studio spaces are significantly higher in urban areas. Artist-run open studio events and artist-run retail spaces are significantly higher in rural areas.

- **Number of Artist-Run Spaces in urban areas:**  
70 of 119 = 58.8% urban, 41.2% rural
- **Number of Artist-Run Studios in urban areas:**  
27 of 41 = 65.85% urban, 34.15% rural
- **Approximate number of studio spaces in those buildings:**  
625 of 728 = 85.8% urban, 14.2% rural
- **Number of Artist-Run open studio events in urban areas:**  
2 of 18 = 11% urban, 89% rural
- **Number of Artist-Run retail spaces in urban areas:**  
6 of 18 = 33.3% urban, 66.6% rural

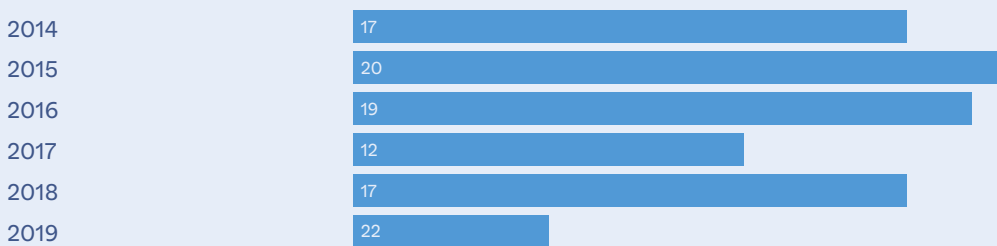
1.3

WHEN DID YOUR ORGANISATION START?



The oldest ARI still operating in Scotland is the **Northern Arts Club** in Aberdeen (1827)

RECENT START UP PEAKS

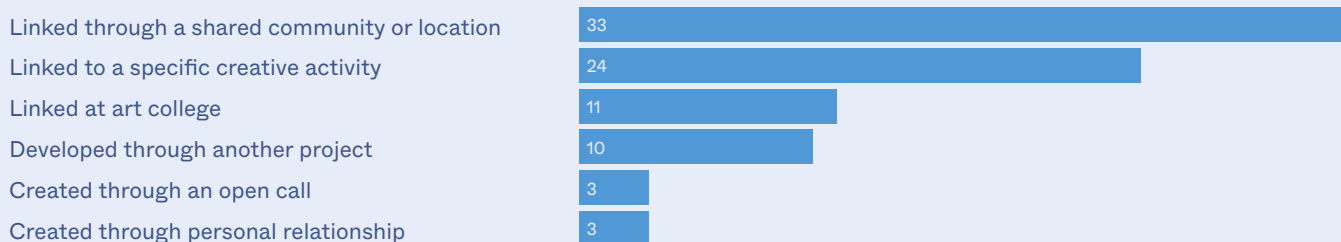


This clearly indicates that artist-led projects are not, in the majority, temporary.

“The artist-run space is not a stop gap”

## 1.4

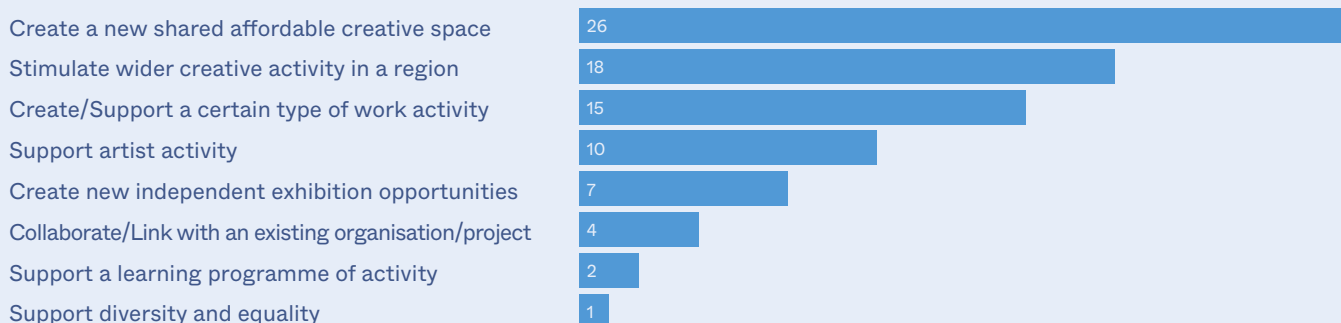
### HOW DID THE ORIGINAL GROUP COME TOGETHER?



It is significant that the top starting point indicated is about community and location – the desire to connect and create an identity in a place

## 1.5

### WHAT WAS THE INITIAL CORE MOTIVATION FOR STARTING THE ORGANISATION?



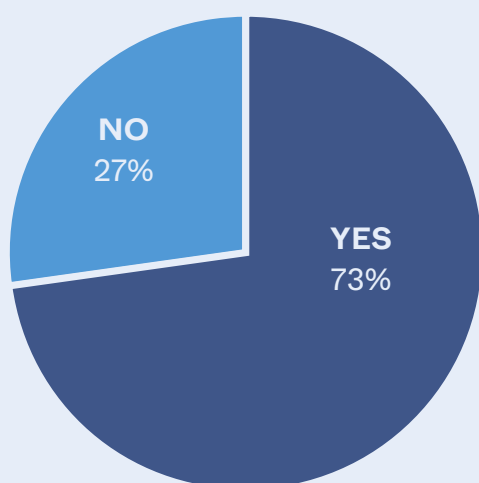
Specific thoughts are outlined below under the 8 core motivation themes.

The themes all (particularly the first 4) connect and respond to filling a gap in current provision and building a 'community' around that provision. Key words: inclusivity; mutual support; opportunity; sustainable; autonomy; collaborate; co-ordinating; promoting; shared knowledge; represent; equality.

To see/read all the INDIVIDUAL RESPONSE DETAILS go to [APPENDIX 1.2 in page 49](#)

## 1.6

### DO YOU DESCRIBE YOUR ORGANISATION AS 'ARTIST-LED'/'ARTIST-RUN'?



Only 73% of responses described themselves as artist-led – which suggests both a diverse crossover of practice and a desire to reframe creative activity in alternative terms. Even those that use the term, also use another title. This elasticity, in the spirit of self-organisation, allows practitioners to define their specific parameters on a personal level that encourages unclear boundaries. This makes identification of activity very difficult and explains why many 'ARIs' are hidden in a mapping process. In a space that is looking for identity and autonomy it is not surprising many dismiss a universal definition. We must accept that the terms 'artist-led' and 'ARI' are general constructs.

To see/read all the ALTERNATIVE DESCRIPTIONS go to [APPENDIX 1.3 in page 51](#)

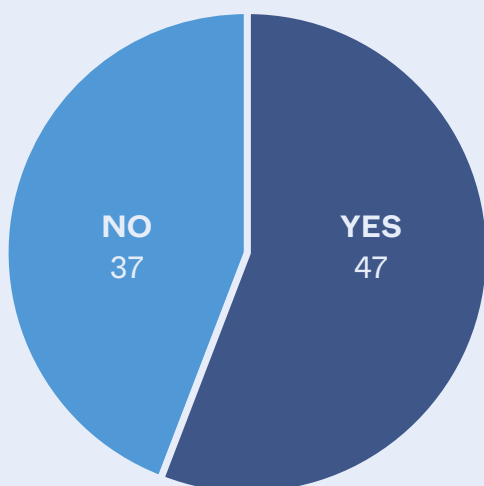


### 1.7 HOW MANY PEOPLE MAKE UP THE CURRENT CORE ORGANISING GROUP?



- The majority of committees, or organising groups, are made-up of between 6–10 people (34.7%)
- 80.3% of organising groups are under 10 people
- There are approximately 125 ARI volunteer committee groups across the country
- This is supported by 1300+ artists serving on voluntary committees

### 1.8 DO YOU CURRENTLY HAVE STRUCTURES & POLICIES IN THE ORGANISATION TO ENSURE EQUALITY & DIVERSITY?



This highlights a lack of formal written structures, rather than a lack of awareness or caring. The additional comment table in the appendix indicates that existing individual documents may be vague and open to interpretation – more work needs to be carried out to support and better inform groups at an appropriate level.

#### TYPES OF STRUCTURES IN PLACE

- Documented policies
- Adopted associate organisation's policies
- Currently developing
- Ambiguous / No formal policies

To see/read all the ADDITIONAL COMMENTS go to APPENDIX 1.4 in page 51

2.

HOW YOU  
OPERATE?



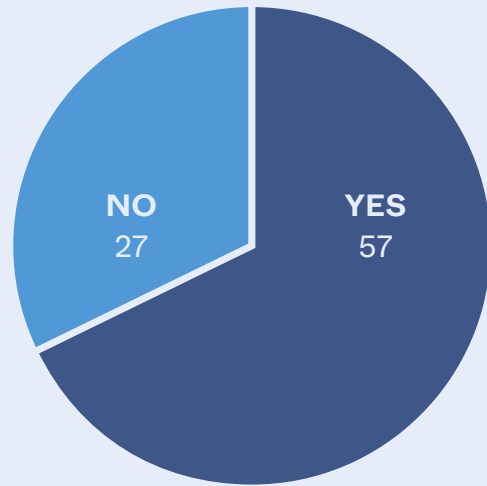
## 2.1

### ARE YOU A LEGALLY CONSTITUTED GROUP?

Through the survey, mapping and conversations with artists, it is clear that many groups resist overly formalising their structure. In sharing advice on how to best manage a long term collective practice we need to ensure that legal formats are kept simple and unobtrusive. The majority of artist-led groups have not initiated their collective work to be a 'business', but rather to support creative work and a creative community.

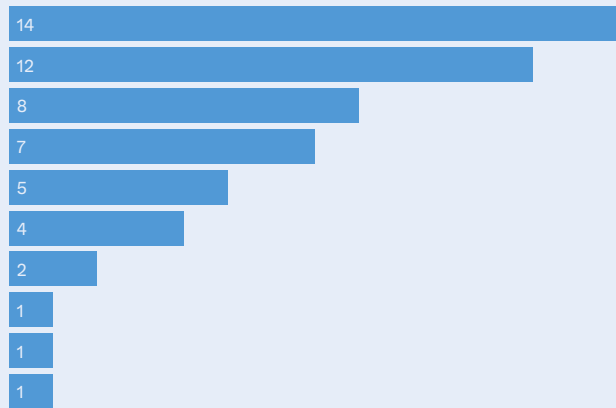
Often this is built organically. This is about sharing aims, voices and work in an open and informal manner. All necessary formal or legal structures should be bespoke hybrid formats initiated at the point when needed.

Some of the variety of described formats already in place are indicated in the graphic below:



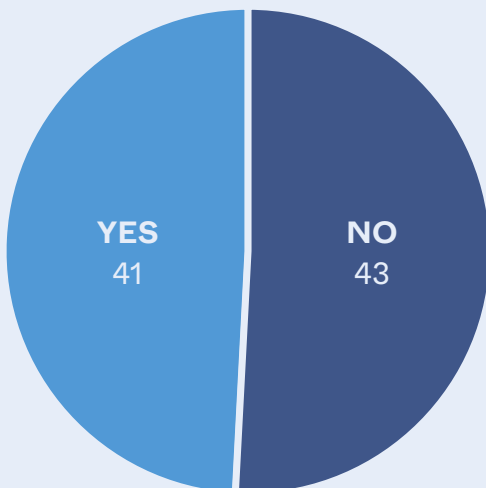
### DIFFERENT FORMS OF GROUP STRUCTURES

- Community Interest Company (CIC)
- Limited Company by Guarantee
- Scottish Charity
- Unincorporated Association
- Not for profit, voluntary group with a constitution
- Scottish Charitable Incorporated Organisation (SCIO)
- Limited Company registered as a workers cooperative
- Not for Profit Social Enterprise
- Certificated Trade Union
- Society



## 2.2

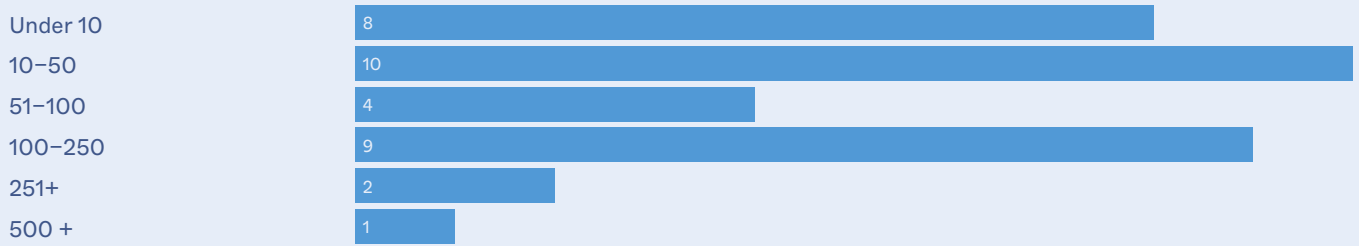
### DOES THE ORGANISATION HAVE A MEMBERSHIP?



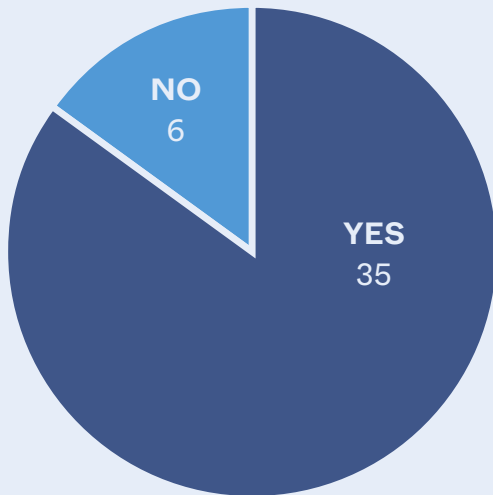
Membership can relate to both the core membership of a small group, or the extended membership of an additional larger supporting group of individuals. The terms can be treated by the ARI as both an exclusive term (for the core group), or in inclusive term for a connected community. In this sample of 84 the adoption of a membership group is split 50/50. The approximate membership size probably indicates that this, in the majority relates to a number of larger associated group – mainly between 10–250 (67.6%)

The mapping indicates there are approximately 55 ARI subscription membership groups nationally

## APROXIMATE MEMBERSHIP SIZE



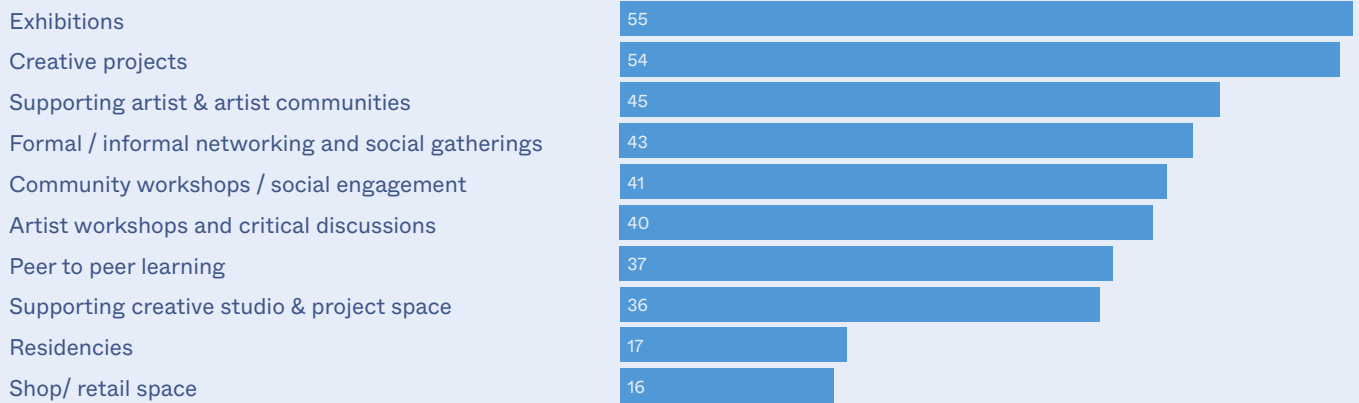
## DOES YOUR MEMBERSHIP HAVE VOTING RIGHTS?



In line with inclusive voices and democratic systems 85.4% of the membership groups have a say in how the ARI operates.

## 2.3

## WHAT ARE THE ORGANISATION'S CORE ACTIVITIES?



To see/read all the INDIVIDUAL RESPONSES go to APPENDIX 1.5 in page 52

## MAPPING ARI OPEN STUDIO ORGANISATIONS

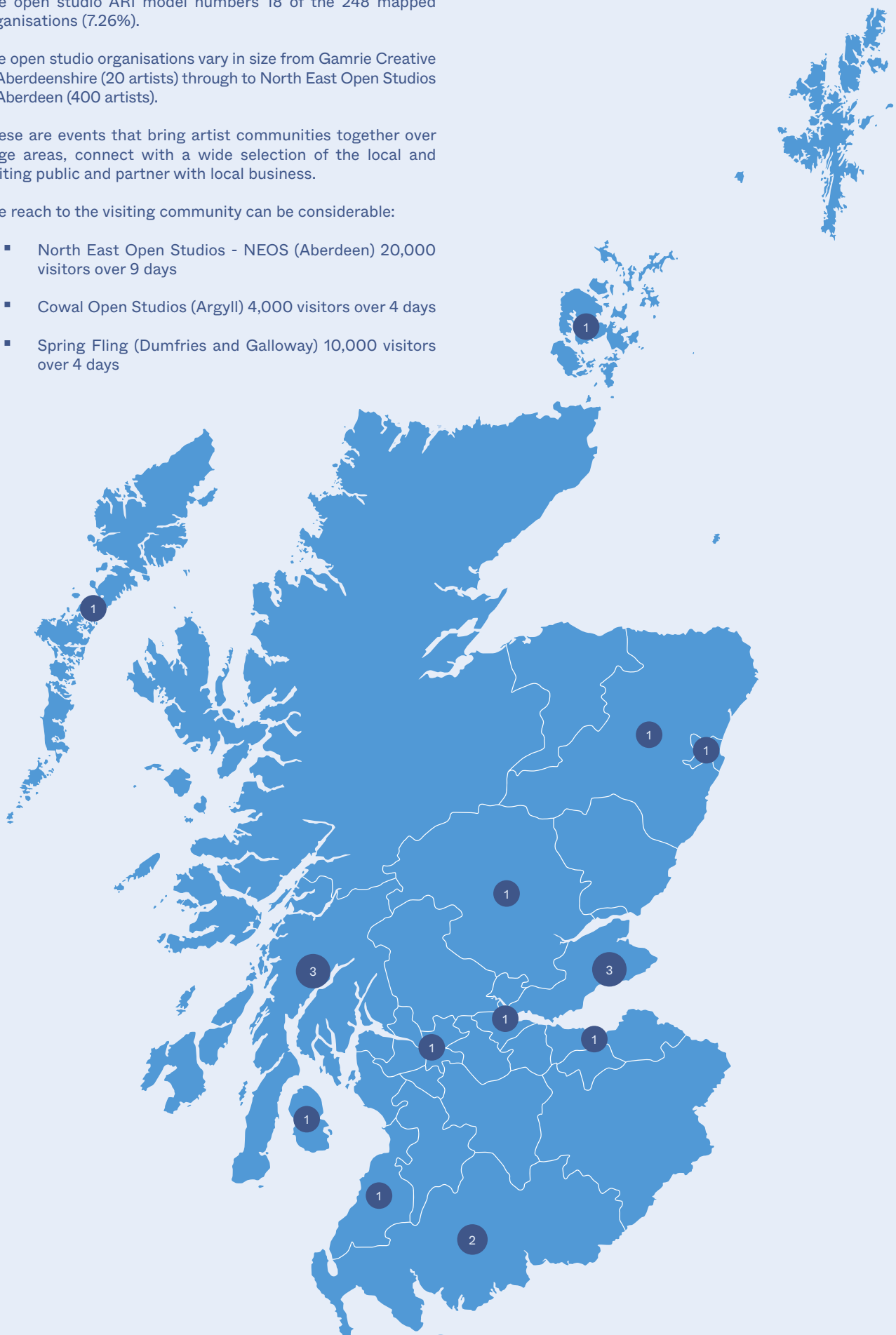
The open studio ARI model numbers 18 of the 248 mapped organisations (7.26%).

The open studio organisations vary in size from Gamrie Creative in Aberdeenshire (20 artists) through to North East Open Studios in Aberdeen (400 artists).

These are events that bring artist communities together over large areas, connect with a wide selection of the local and visiting public and partner with local business.

The reach to the visiting community can be considerable:

- North East Open Studios - NEOS (Aberdeen) 20,000 visitors over 9 days
- Cowal Open Studios (Argyll) 4,000 visitors over 4 days
- Spring Fling (Dumfries and Galloway) 10,000 visitors over 4 days



## MAPPING ARI OPEN STUDIO ORGANISATIONS

REGIONS	Organisation	Start	Venues	Artist	When
<b>Aberdeen &amp; NE</b>					
Aberdeen City	North East Open Studios	2003	250	400	September
Aberdeenshire	Gamrie Creatives	2014	17	20	August
<b>Highland &amp; Islands</b>					
Argyle & Bute	Bute Studio Trail - IBAC	2012	19	35	July
	Cowal Open Studios	2010	56	56	September
	Red Dot Studio Trail - Artmap Argyll	2010	43	59	August
Western Isles/Na h-Eileanan Siar	Art on the Map - Uist Arts	1989	12	55	June
Orkney	Creative Orkney Trail	1995	25	200	various
<b>Tayside, Central &amp; Fife</b>					
Falkirk	Forth Valley Open Studios	2010	60	95	June
Fife	East Neuk Open Studios	2013	50	69	June/July
	Central Fife Open Studios	2015	34	34	September
	Open Studios North Fife	2006	57	61	April/May
Perth and Kinross	Perthshire Open Studios	2008	140	208	September
<b>Edinburgh &amp; Lothians</b>					
City of Edinburgh	Colony Of Artists Exhibition	2005	42	71	September
<b>Glasgow &amp; Strathclyde</b>					
Glasgow City	Glasgow Open House	2013	40	125	September
South Ayrshire	Arran Open Studios	2012	34	34	August
	Open Studios Ayrshire	2012	40	40	September
<b>Scotland South</b>					
Dumfries and Galloway	Spring Fling	2003	94	94	June
	Arts & Crafts Trail	2002	66	71	August
			<b>1090</b>	<b>1735</b>	

Some Open Studio events have initiated broader collective arts activity: Forth Valley Open Studios initiated Forth Valley Art Beat; Springfling Open Studios initiated the formation of Upland CIC.

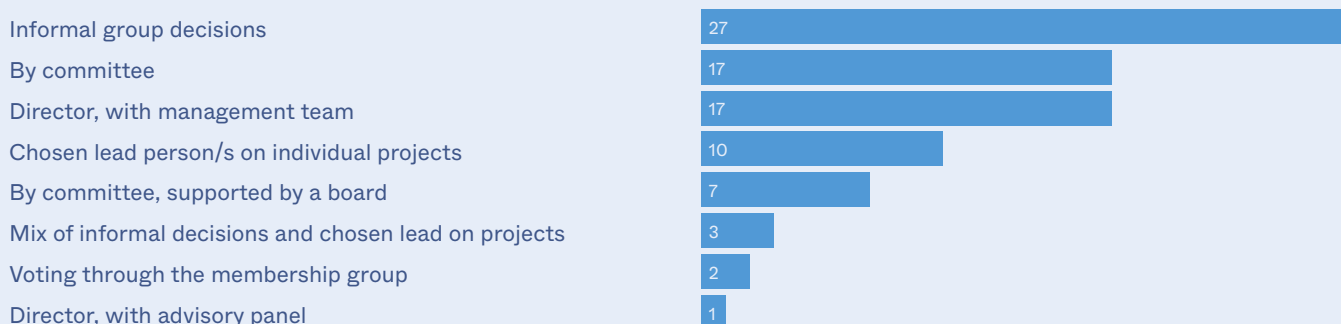
Some Open Studios events are organised by creative groups that have wider regional creative activity throughout the year: Red Dot Studio Trail (Artmap); Art on the Map (Uist Arts); Creative Orkney Trail (Creative Orkney).

Some Open Studios have set up to break away from larger studio groups in a region. Gamrie Collective set up to move away from NEOS to work independently.

Some Open Studios have a time limit. Angus Open Studios (started 2010) was unable to establish a full working committee, therefore the membership dissolved the organisation in 2016.

## 2.4

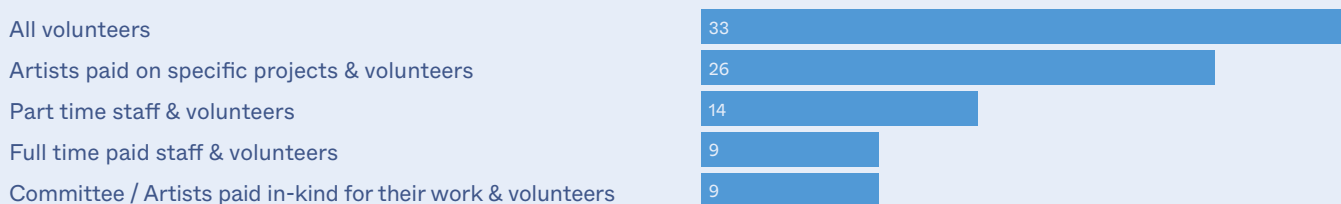
### HOW DO YOU MAKE DECISIONS/ORGANISE PROJECTS?



To see/read all the INDIVIDUAL RESPONSES go to APPENDIX 1.6 in page 53

## 2.5

### HOW ARE PEOPLE INVOLVED IN THE ORGANISATION PAID FOR THEIR WORK?



Despite much discussion about paying committees or paid project work, many ARIs still operate as a completely volunteer artist group (45%)

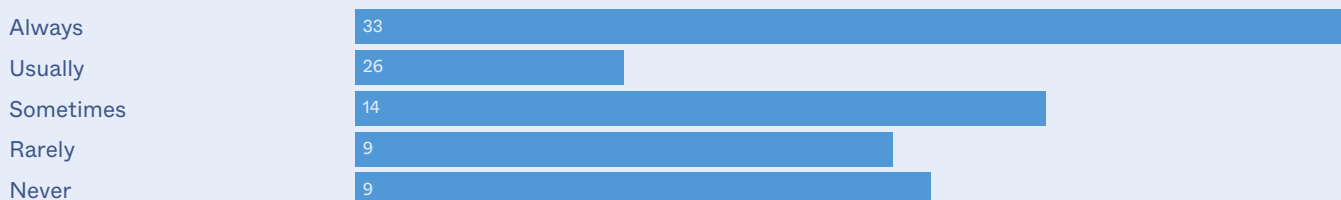
### SPECIFIC PAYMENT THEMES

- A variety of payments
- Mix of paid and voluntary
- Payments made for specific activity
- Part-time staff
- Activity supported by individual wage
- Honorariums
- Voluntary

To see/read all the INDIVIDUAL RESPONSES go to APPENDIX 1.7 in page 53

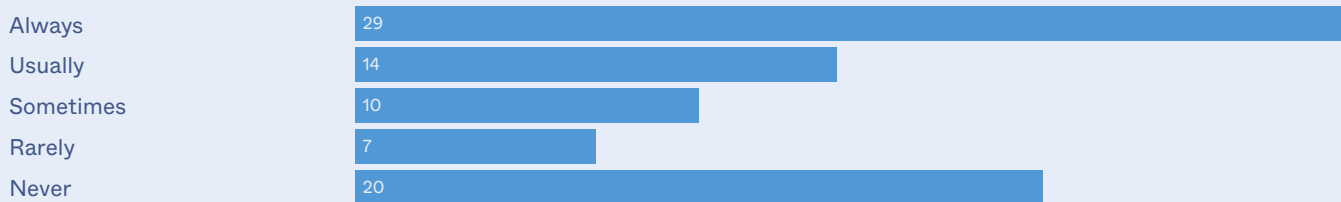
## 2.6

### ARE YOU CURRENTLY ABLE TO PAY ARTIST FEE'S FOR PROJECTS?



Given that 45% of committees are volunteers and the remainder are a mix of volunteer and paid work, it is not surprising that only 41.25% regularly pay artists fees in projects. When funding is allocated for specific projects it is essential that realistic artist fees are included within overall applications.

## 2.7 DO YOU CURRENTLY USE SAU 'RECOMMENDED RATES OF PAY' GUIDANCE?



Only 53.75% of the groups regularly use SAU rates of pay. This needs to be further investigated and clear guidance developed to add clarity about artist payment structures within the ARI groups.

## 2.8 DO YOU ARCHIVE YOUR PROJECTS?



Archiving and understanding the history of an organisation is incredibly important within ARIs – both for committee transfer of knowledge, funding applications and community awareness. Often due to informal structures, voluntary labour and on going programme and work commitments – time is rarely put aside to develop this resource. This needs to be addressed in future project planning.

In the mapping of 248 organisations 197 groups had websites (79.44%) – 150 of these sites had varying forms of past archive information (60.48%)

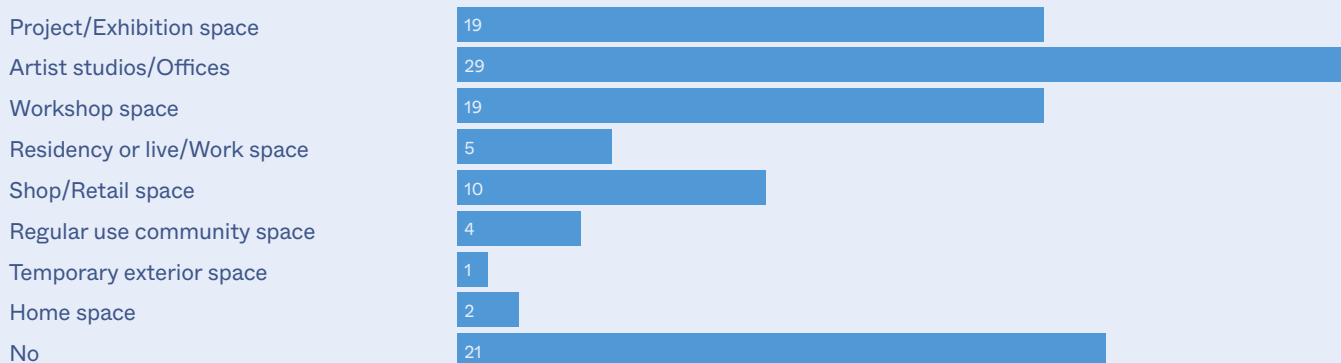


3.

WHERE DO  
YOU WORK?



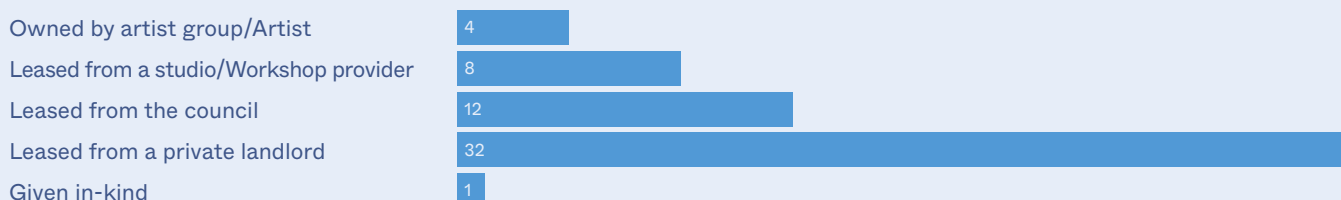
### 3.1 DO YOU WORK THROUGH A SPECIFIC ARTIST-LED SPACE?



The above survey graphic is a multiple response to working space and indicates a variety of cross-over uses, with the majority of space being created for studios, project space and workshops.

To see/read all the INDIVIDUAL RESPONSES go to APPENDIX 1.8 in page 54

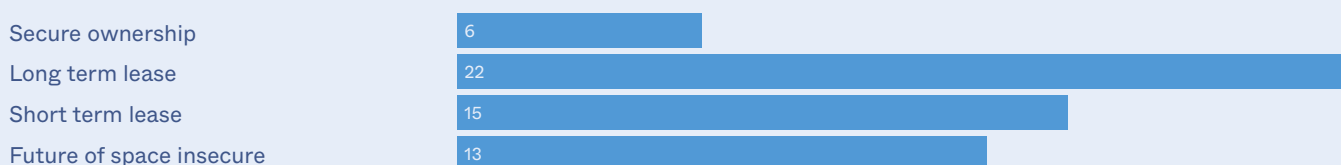
### 3.2 WHO OWNS YOUR SPACE?



56% of ARIs indicated that they leased by private landlords, which emphasises the potential precarious sustainability of spaces in the open property market. Only 14% lease from studio providers which highlights both a need for group autonomy, but also, possibly, a lack of provision for group/collective renting of larger space in these facilities.

To see/read all the INDIVIDUAL RESPONSES go to APPENDIX 1.9 in page 54

### 3.3 HOW LONG DO YOU HAVE THE USE OF YOUR SPACE?



The table above and the comments in the appendix clearly indicate the potential precarious nature of current ARI spaces - 50% have short term leases or are insecure (no formal agreement).

In both the comment table and through artist conversation it is indicated many groups do not have formal legal agreements, or existing agreements that may cause unfair liability to the group in the future.

To see/read all the INDIVIDUAL RESPONSES go to APPENDIX 2.0 in page 54

## MAPPING OF ALL ARI SPACES

The mapping graphic below indicates all identified ARI spaces nationally:

- 41 (16.53%) ARI studio spaces
- 81 (32.66%) ARI project spaces
- 26 (10.48%) ARI studio & project spaces
- 35 (14.11%) ARI workshop spaces
- 19 (7.66%) ARI retail spaces
- 120 (48.39%) total ARI spaces

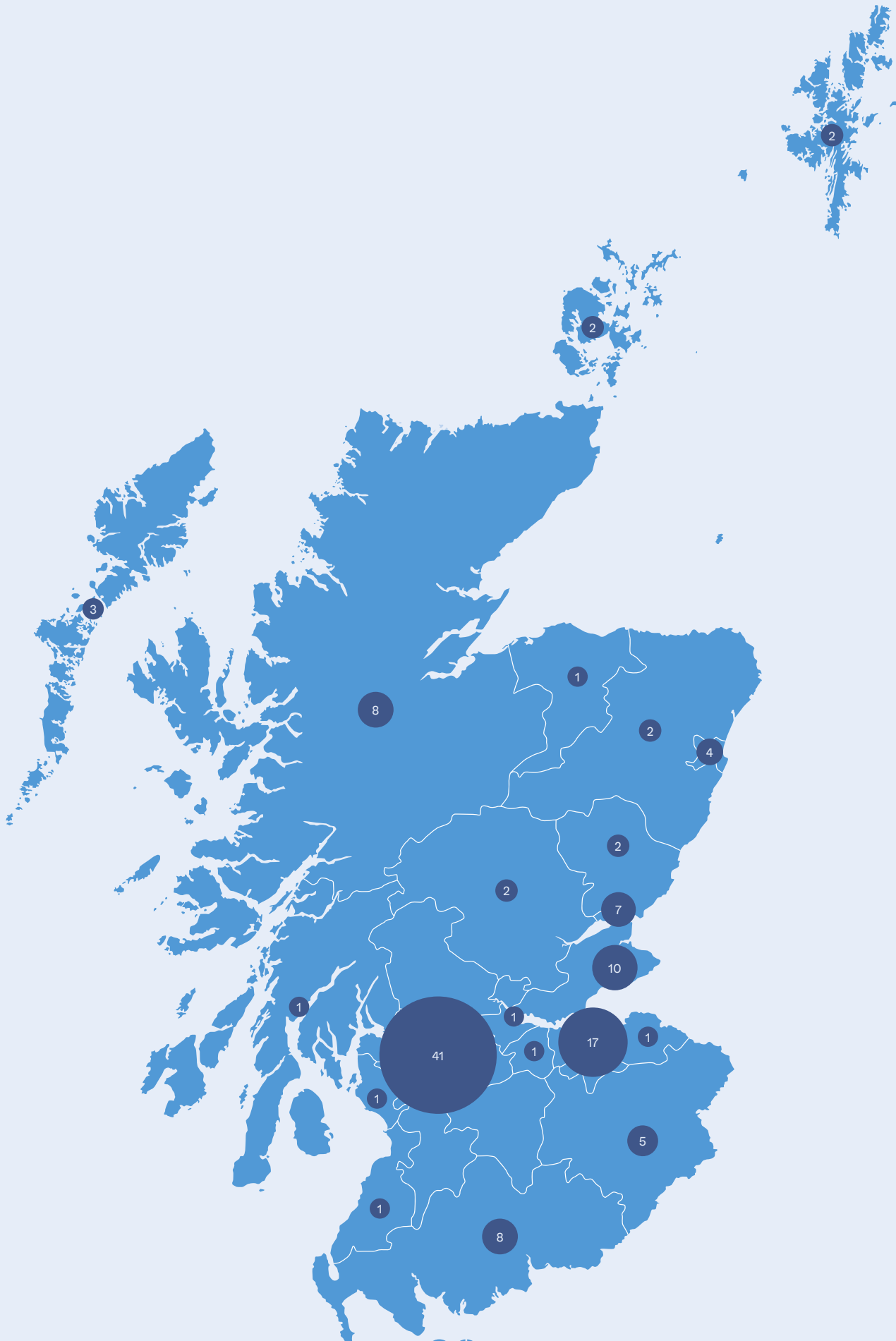
In Council regions:

- Glasgow has the most activity in studios (13), project spaces (31), studio & project spaces (10)
- Both Glasgow and Edinburgh have the most workshop spaces (7)
- Dumfries & Galloway have the most retail spaces (5)
- Glasgow has the most overall ARI spaces (37)

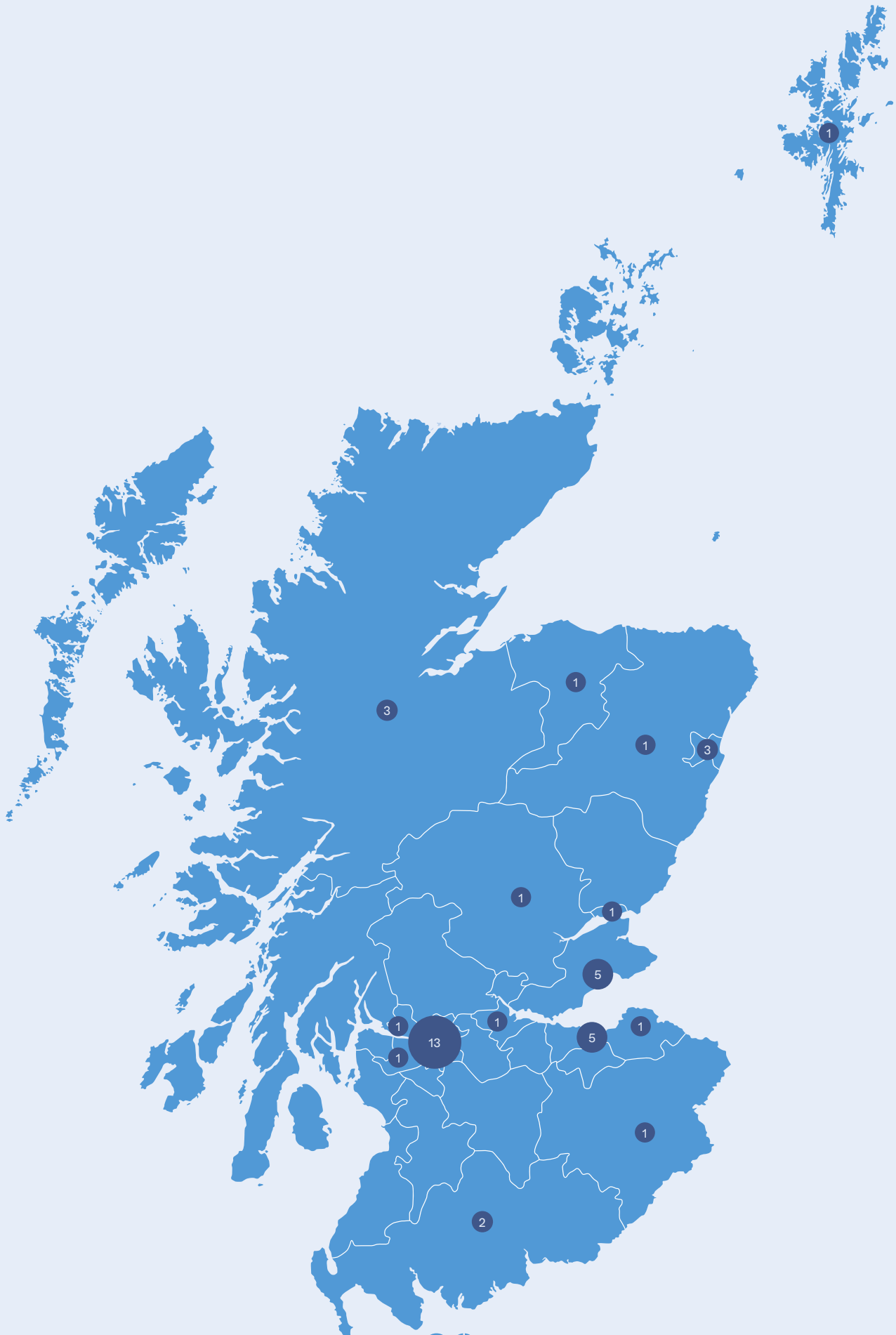
In the broader Scottish Regions:

- Glasgow & Strathclyde has the most overall ARI spaces (43), followed by Tayside, Central & Fife (22)

# MAPPING OF ALL ARI SPACES



## MAPPING OF ARI STUDIOS

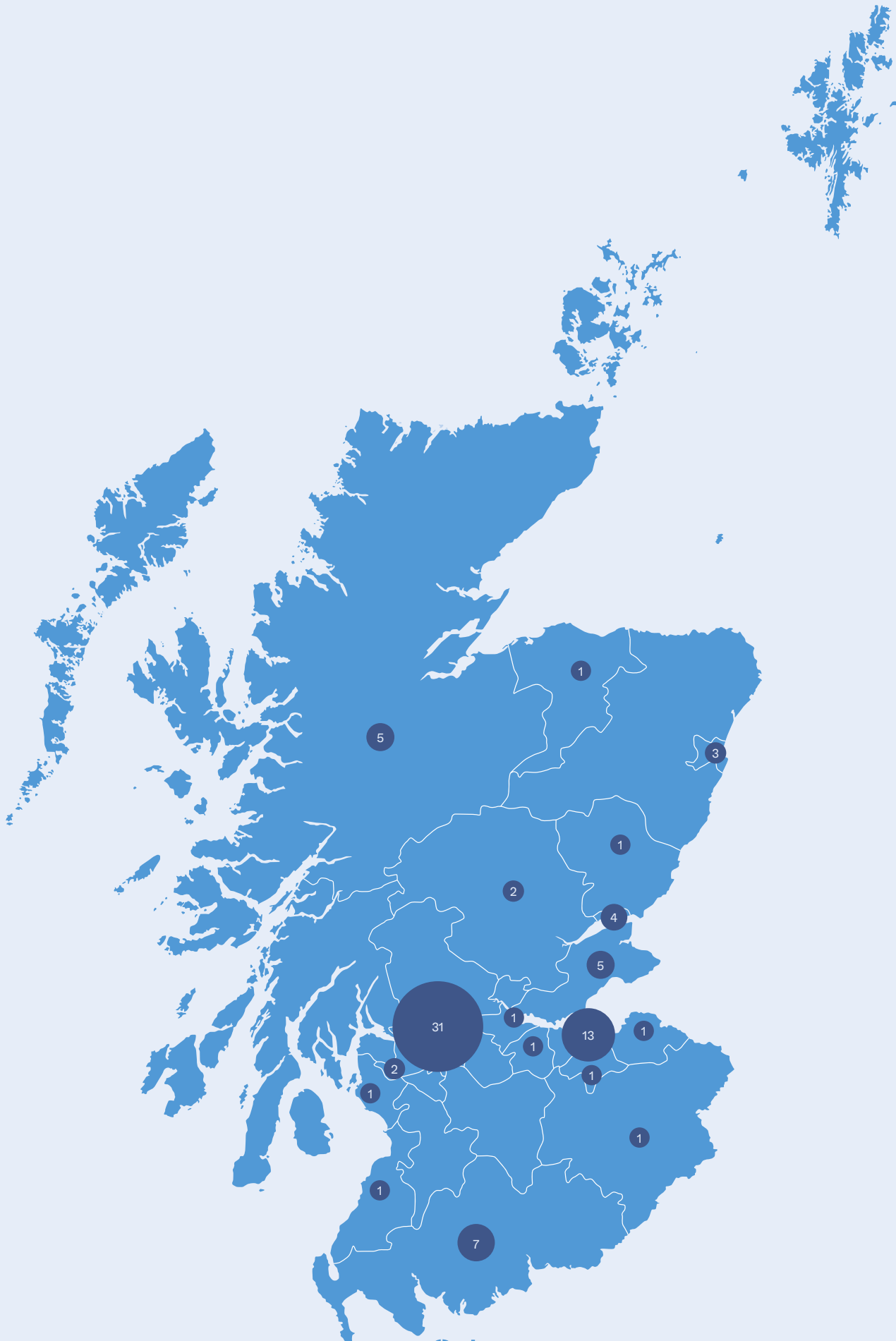


## MAPPING OF ARI STUDIOS

REGIONS	Organisations	Studio No	Type	Other space
<b>Aberdeen &amp; NE</b>	<b>5</b>	<b>42</b>		
Aberdeen City	Anatomy Rooms	9	Various	Project/wrkshop
	Deemouth Artist Studios	14	Various	
	Northern Arts Club	4	Individual rooms	Project
Aberdeenshire	Elmbank Studios	4	Individual rooms	
Moray	Orchard Road Studios	11	Partitioned open plan	Project
<b>Highland &amp; Islands</b>	<b>4</b>	<b>6</b>		
Highland	Outlandia	1	Residency studio	
	Resipole Studios	1	Residency studio	Galleries
	An talla sollas	3	Individual rooms	Project/ceramic
Shetland	Fair Isle Studio	1	Residency studio	
<b>Tayside, Central &amp; Fife</b>	<b>8</b>	<b>70</b>		
Dundee City	Chainwork Studios	18	Partitioned open plan	Darkroom
Falkirk	Delta Studios	15	Various	Project
Fife	Off The Rails Art House	2	Individual rooms	Project
	Burntisland Platform Studios	7	Various	
	Ovenstone Artists	6	Individual rooms	
	Firestation Creative	20	Individual rooms	Project & cafe
	Kinghorn Station Studios	2	Individual rooms	Project
Perth and Kinross	Nest Creative Spaces	5	Partitioned open plan	Project & Shop
<b>Edinburgh &amp; Lothians</b>	<b>7</b>	<b>378</b>		
City of Edinburgh	5595	1	Studio/project	Project
	Coburg House	60	Various	Project
	Custom Lane	14	Individual & co-work	
	Edinburgh Palette (Margaret)	200	Individual rooms	Project/wrkshop
	Edinburgh Palette (525)	83	Individual rooms	Project
	Mutual	12	Various	
East Lothian	West Barnes Studios	8	Individual rooms	Project
<b>Glasgow &amp; Strathclyde</b>	<b>15</b>	<b>175</b>		
Glasgow City	David Dale	12	Individual rooms	Gallery/project
	Grey Wolf Studios	19	Various	Project
	Mount Florida Studios	6	Various	Wood wks hop
	Southside Studios	14	Various	Project
	SWG3	22	Individual rooms	Project/wrkshop
	Glue Factory	3	Individual rooms	Project/wrkshop
	Pipe Factory	13	Partitioned open plan	Project
	Sgtrangefields	10	In development	Project
	Many Studios	42	Open plan & rooms	Project
	Saltspace	1	Residency studio	Project
	Outline Studios	7	Open plan	
	Unit 7	12	Individual rooms	Workshop
	Torrisdale Street Studios	8	Co-work open plan	
Renfrewshire	Made in Paisley	1	Co-work open plan	
West Dunbartonshire	Lodestone Works	5	Individual rooms	
<b>Scotland South</b>	<b>3</b>	<b>14</b>		
Dumfries and Galloway	Merz gallery	4	individual/residency	Gallery/project
	Solway House Artists	9	Semi open plan	
Scottish Borders	Heriot Toun House	1	Residency studio	

**Note:** Despite Glasgow having the largest number of ARI studio buildings (15), Edinburgh has the largest number of individual studio spaces (378). This high number in Edinburgh is created through just 2 very large buildings run by one organisation, Edinburgh Palette.

# MAPPING OF ARI PROJECT SPACES



## MAPPING OF ARI PROJECT SPACES

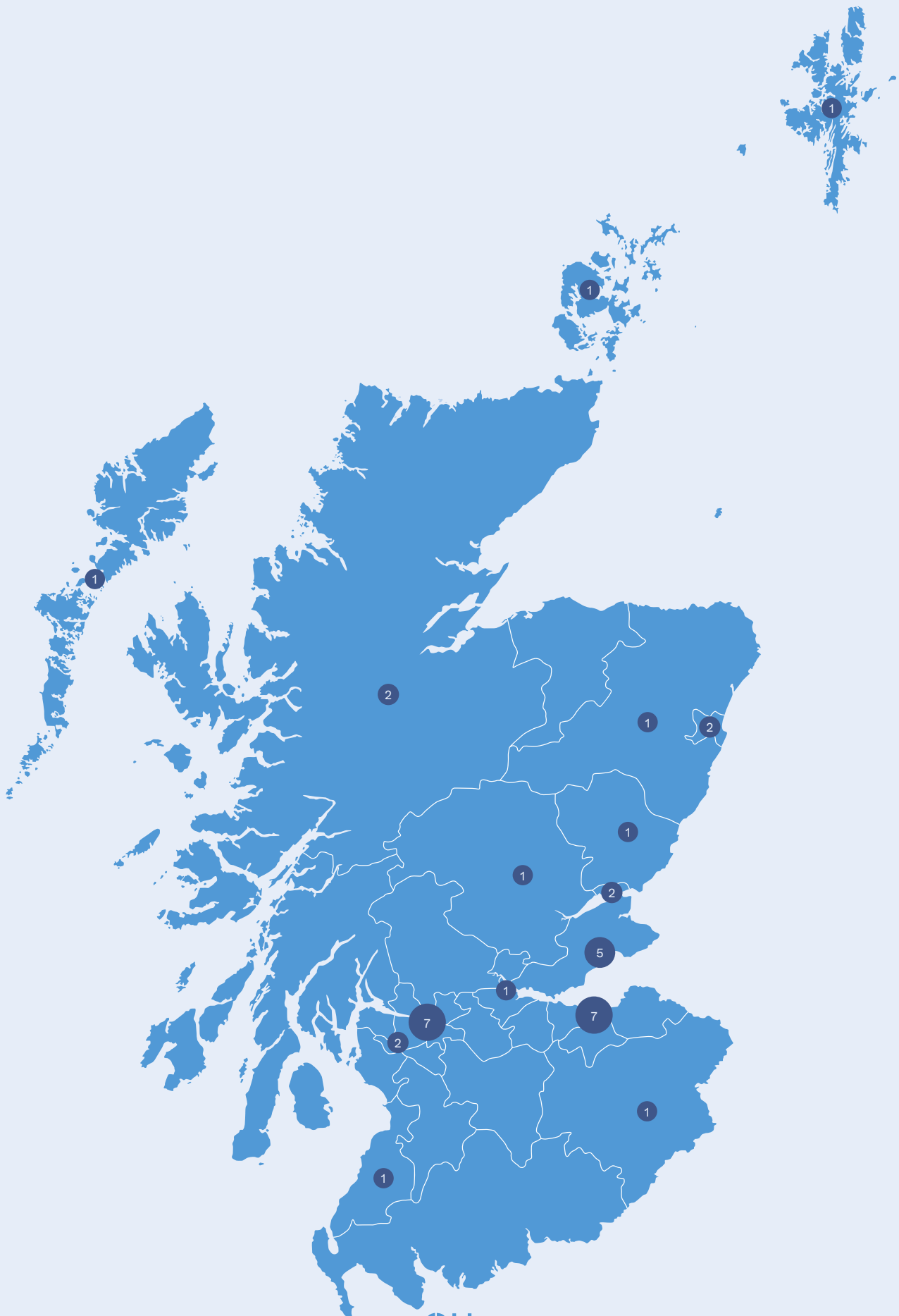
REGIONS	Organisations	Studio No
<b>Aberdeen &amp; NE</b>	<b>4</b>	<b>3</b>
Aberdeen City	Anatomy Rooms Kekun Studio	Studios
Moray	Northern Arts Club Orchard Ooad Studios	Studios Studios
<b>Highland &amp; Islands</b>	<b>5</b>	<b>2</b>
Highland	Resipole gallery & studios Iona Gallery Circus Artspace an talla solias Calader Arts	Studios   Studios
<b>Tayside, Central &amp; Fife</b>	<b>13</b>	<b>5</b>
Angus	Wall Project Space	
Dundee City	Generator Projects Nomas Projects Volk Gallery Whoosh Gallery	
Falkirk	Delta Studios	Studios
Fife	Off The Rails Arthouse Fire Station Creative Workspace Dunfermline Steeple Arts	Studios Studios
Perth and Kinross	Kinghorn Station Studio Gallery 201 Telephone Box Gallery Nest Creative Spaces	Studios Studios
<b>Edinburgh &amp; Lothians</b>	<b>16</b>	<b>5</b>
City of Edinburgh	5595 Coburg House Custom Lane Embassy Interview Room 11 Out of the Blueprint Patriohall Gallery Scottish Art Club South Gallery Edinburgh Palette (x2) Bloc Gallery Edinburgh Open Workshop We Make	Studios Studios Studios     Studios Studios
East Lothian	West Barnes Studios	Studios
Midlothian	Lust and the Apple	
West Lothian	Liniithgow Art Collective	
<b>Glasgow &amp; Strathclyde</b>	<b>35</b>	<b>10</b>
Glasgow City Glasgow City	16 Nicholson Street 42 Calton Place Celine Chapter thirteen Civic Room Gallowgate Artist Studios David Dale Gallery & studios Grey Wolf Studios Glasgow project Room The Lunchtime Gallery Govan Project Space Market Gallery Mount Florida Studios Queens Park Railway Club Six Foot Gallery SWG3 iota Glue Factory The Old Barn The Pipe Factory StrangeFields Transmission Gallery Many Studios	      Studios Studios     Studios     Studios Studios Studios Studios



## MAPPING OF ARI PROJECT SPACES

REGIONS	Organisations	Studio No
<b>Glasgow &amp; Strathclyde</b>	<b>35</b>	<b>10</b>
Glasgow City Glasgow City	The Gallowgate Saltspace Voidoid Archive Gallery Unit North Ayrshire Renfrewshire South Ayrshire	Studios     Studios
North Ayrshire Renfrewshire	The Studio & Gallery Kilbernie Scope Erskine Music & Media Studio	
South Ayrshire	Narture	
<b>Scotland South</b>	<b>8</b>	<b>1</b>
Dumfries and Galloway	Studios Merz Gallery Cample Line Yellow Door Group & Gallery Old Mill Gallery Stove Alchemy Film & Arts	Studios
Scottish Borders	The Bakery	
	<b>81</b>	<b>26</b>

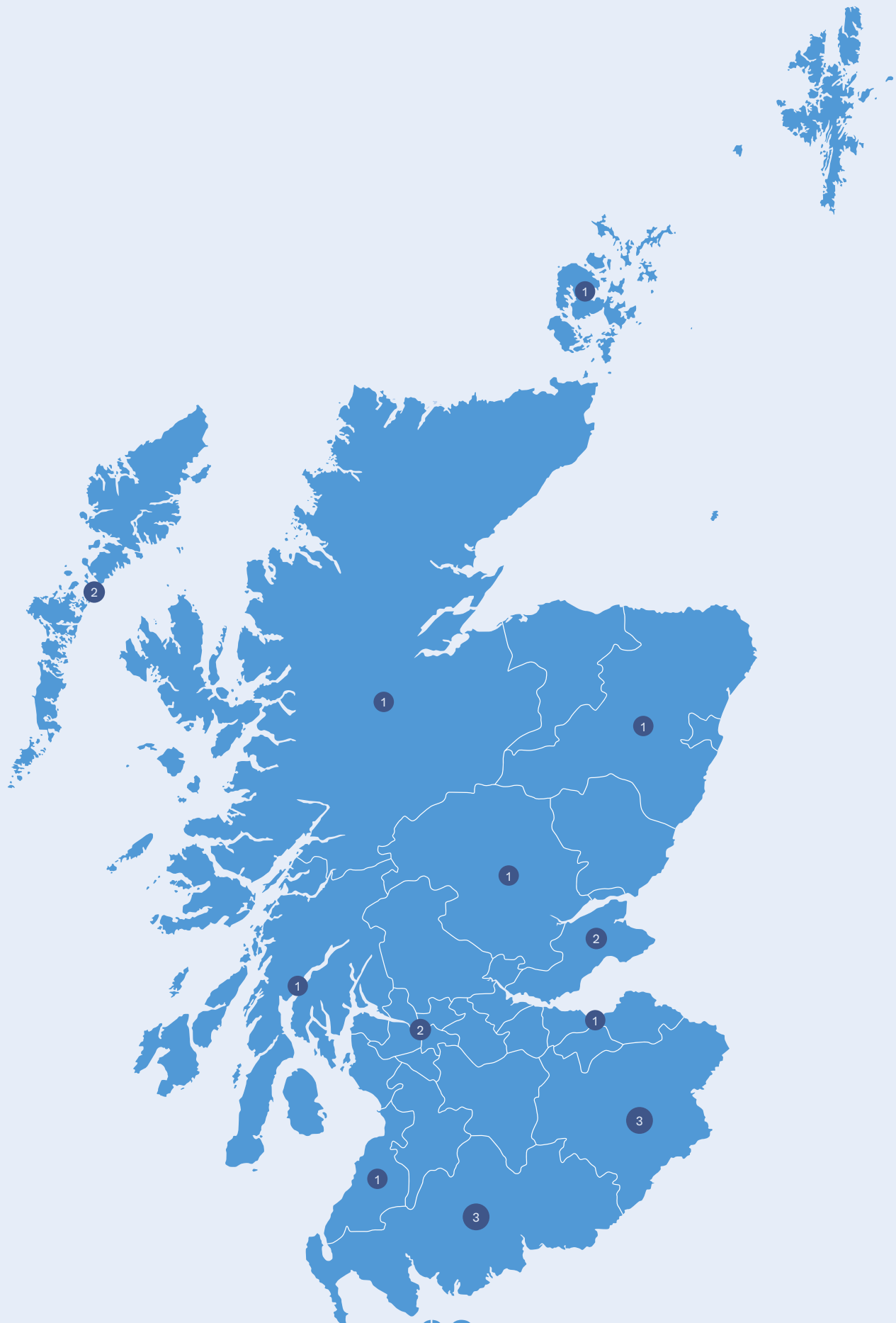
## MAPPING OF ARI WORKSHOPS



## MAPPING OF ARI WORKSHOPS

REGIONS	Organisations	Type of Workshop	Other Spaces
<b>Aberdeen &amp; NE</b>	<b>3</b>		
Aberdeen City	Anatomy Rooms Kekun Studio	Multimedia Multimedia	Studios & Project
Aberdeenshire	The Smiddy	Jewellery & Silversmith	
<b>Highland &amp; Islands</b>	<b>5</b>		
Western Isles	Uist Wool	Wool production	
Highlands	an talla sollais Inverness Darkroom	Ceramic Photo dark rooms	Studios & Project
Orkney	Solisquay Printmakers	Printmakers	
Shetland	Gaada	Multimedia	
<b>Tayside, Central &amp; Fife</b>	<b>10</b>		
Angus	Tangleha House	Workshop & Bakery	
Dundee City	Dundee Ceramic Workshop Biome Collective	Ceramic Digital	
Falkirk	Delta Studios	Multimedia	Studios & Project
Fife	Dunfermline Printmakers Fire Station Creative Off The Rails Arthouse	Printmakers Multimedia Multimedia	Studios & Project
	Cupar Camera Club Glenrothes Camera Club	Photo dark rooms Photo dark rooms	
Perth & Kinross	Nest Creative Spaces	Craft Workshop	Studios & Shop
<b>Edinburgh &amp; Lothians</b>	<b>7</b>		
City of Edinburgh	Custom Lane Out Of The Blueprint Edinburgh Palette Arianas Collective Edinburgh Open Workshop We Make Silverhub	Multimedia & Tool Library Printmakers Printmakers, Ceramic & Recording Multimedia Workshop Wood, Metal, Paint & Textile Multimedia Workshop Jewellery & Silversmith	Studios & Project
<b>Glasgow &amp; Strathclyde</b>	<b>10</b>		
Glasgow City Glasgow City	Mount Florida Studios SWG3 Glue Factory Glasgow Ceramic Studio Saltspace Unit 7 Slaghammers Made in Paisley Erskine Music & Media Narture	Wood Workshop Photography & TV Studio Print Workshop, Furniture Workshop, Ceramic Workshop Multimedia Workshop Multimedia & Tool Library Metal Workshop Multimedia Workshop Sound & Film Studios Bakery	Studios & Project Studios & Project Studios & Project Studios Studios & Project Studios Studios Project
Renfrewshire			
South Ayrshire			
<b>Scotland South</b>	<b>1</b>		
Scottish Borders	Real Wood Studios	Real Wood Studios	

# MAPPING OF ARI RETAIL SPACES



## MAPPING OF ARI RETAIL SPACES

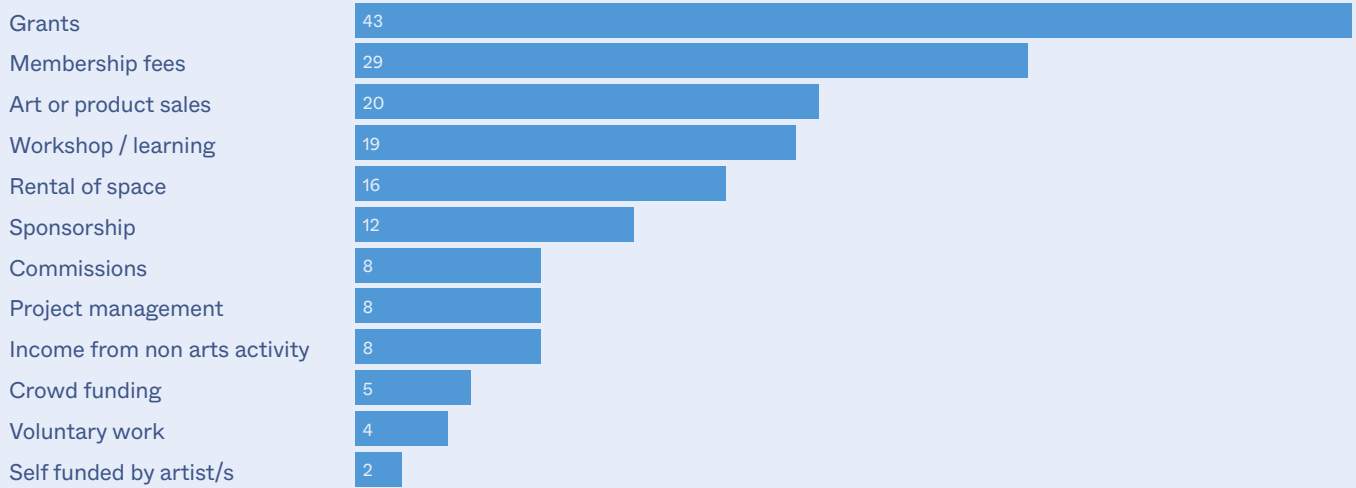
REGIONS	Organisations	Type of Retail	Other Spaces
<b>Aberdeen &amp; NE</b>	<b>1</b>		
Aberdeenshire	The Smiddy	Jewellery & Silversmith	
<b>Highland &amp; Islands</b>	<b>5</b>		
Western Isles	Uist Craft producer Uist Wool	Various arts & crafts Wool Products	Workshop
Highlands	Oran Creative Crafts	Various arts & crafts	
Orkney	Achiltibuie Artist Gallery	Various arts & crafts	
Shetland	Workshop & Loft Gallery	Various arts & crafts	
<b>Tayside, Central &amp; Fife</b>	<b>4</b>		
Fife	Fire Station Creative Workspace Dunfermline	Cafe Hairdressers	Studios, project space Project space
Perth & Kinross	Nest Creative Spaces	Various arts & crafts	Studios, project space & workshop
<b>Edinburgh &amp; Lothians</b>	<b>1</b>		
City of Edinburgh	We Make	Various arts & crafts	Various arts & crafts
<b>Glasgow &amp; Strathclyde</b>	<b>3</b>		
Glasgow City Glasgow City	Good Press SWG3	Artist publications and prints Cafe	Studios, project spaces
South Ayrshire	Narture	Bakery	Project space
<b>Scotland South</b>	<b>5</b>		
Dumfries & Galloway	The Stove Yellow Door Group PA Pop Up	Cafe Various arts & crafts Various arts & crafts	Project space
Scottish Borders	Real Wood Studios The Crafters Alchemy Film & Arts	Wood products Various arts & crafts Various arts & crafts	Workshop Project spaces/cinema



# HOW YOU SUSTAIN YOU ACTIVITY?

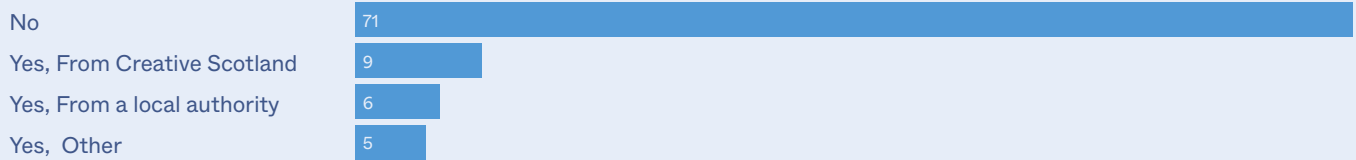


#### 4.1 WHAT ARE THE MAIN FORMS OF INCOME THAT SUSTAIN YOUR ORGANISATION?



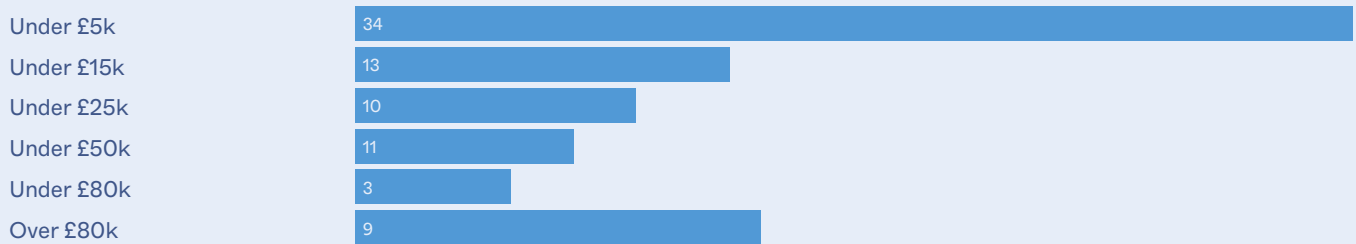
To see/read all the INDIVIDUAL RESPONSES go to APPENDIX 2.1 in page 55

#### 4.2 DO YOU RECEIVE REGULAR GRANT FUNDING?



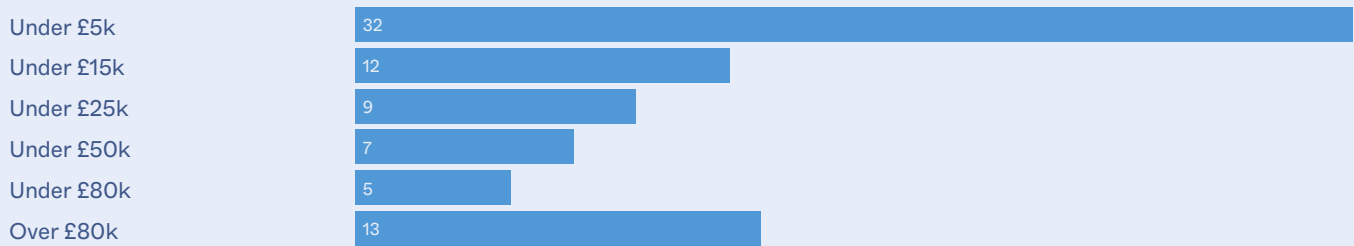
To see/read all the INDIVIDUAL RESPONSES go to APPENDIX 2.2 in page 55

#### 4.3 WHAT WAS YOUR TYPICAL ANNUAL TOTAL INCOME BEFORE PANDEMIC PERIOD?



#### 4.4

### WHAT IS YOUR TOTAL ANNUAL INCOME IN THE LAST FINANCIAL YEAR?



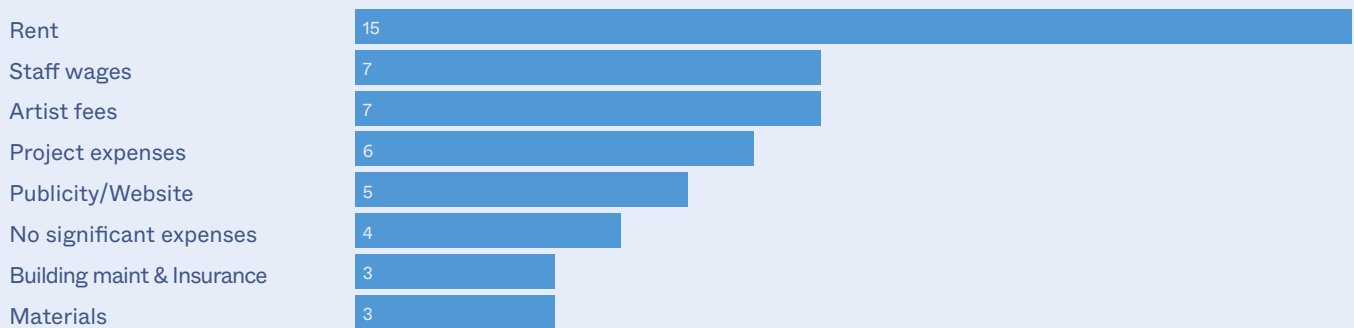
The survey was completed at beginning of 2022, so the previous year income relates to 2021.

The high number of ARIs earning less than £5K in both Q4.3 and Q4.4 - align to the trend indicated by the last SAU members survey where individual artists earned less than £5k (64%).

The increase trend in 'pandemic' year of upper earnings may link to increased time and focus to apply for funding and successful bids of previously unavailable monies.

#### 4.5

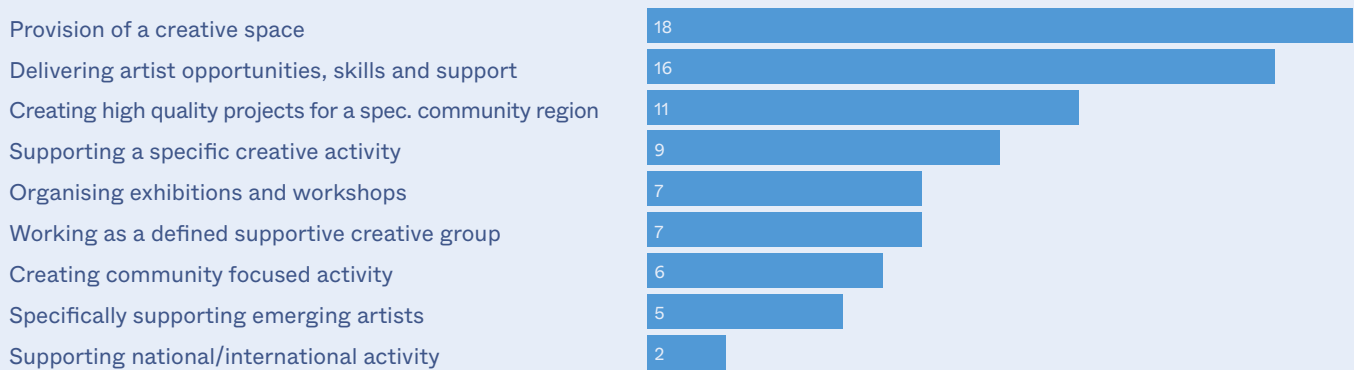
### WHAT IS THE BIGGEST REGULAR EXPENDITURE FOR YOUR ORGANISATION?



#### 4.6

### WHAT DO YOU FEEL IS MOST IMPORTANT ABOUT YOUR WORK?

#### WHAT DO YOU FEEL YOU DO BEST?



The response in the above table clearly indicates that the top 3 (55.55%) are all about creating a space, supporting a community and creating high quality focused work.

To see/read all the INDIVIDUAL RESPONSES go to APPENDIX 2.3 in page 56



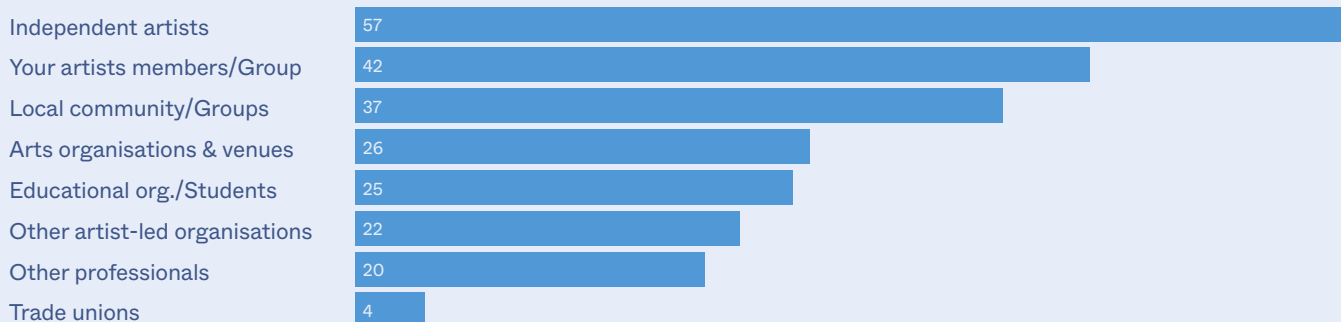
5.

WHO YOU  
WORK WITH?



## 5.1

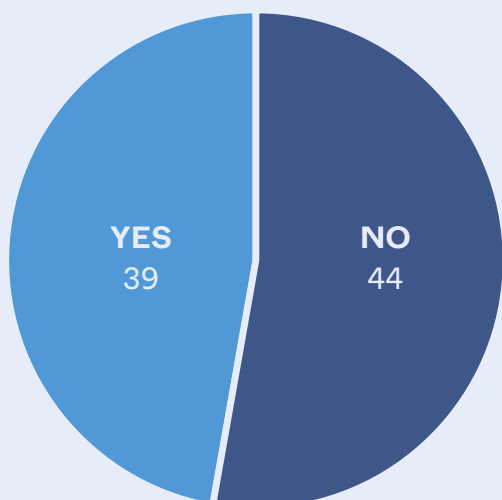
### WHO DOES YOUR ORGANISATION MAINLY WORK WITH?



It is significant in these multiple responses that working with independent artists is seen as most important. Followed by working with a core membership group. Followed by working directly with the surrounding community. There would appear to be a focus on working independently with individuals rather than necessarily linking with other organisations. The response is quite low even with other ARI group work.

To see/read all the INDIVIDUAL RESPONSES go to APPENDIX 2.4 in page 59

## 5.2 ARE YOU A MEMBER OF ANY OTHER ORGANISATIONS/NETWORKS/TRADE UNIONS?



It is significant that 53% of the ARIs do not hold any formal membership with other organisations.

This may be linked to:

- A lack of desire to work directly with other organisations
- Informal working structures / attitude
- Lack of finance to cover subscriptions
- Wanting to be / appear independent

The two recurring membership organisations in the response table are SCAN and SAU. Although SCAN have 12 ARI members in this response, it is significant that not more ARIs feel that they need to connect directly with this network supporting arts organisations. The inclusion of the SAU is interesting as membership cannot be held by a group, but by individual artists only – therefore we must presume this relates to a majority of committee members linked to the SAU and the group supporting its work.

To see/read all the INDIVIDUAL RESPONSES go to APPENDIX 2.5 in page 59

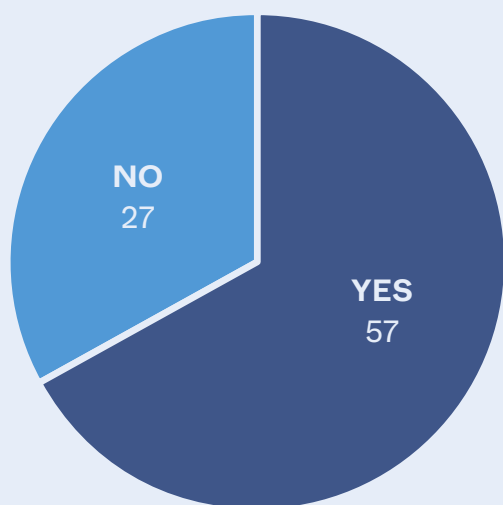
6.

WHAT MIGHT HAPPEN  
IN THE FUTURE?



6.1

HAS THE PANDEMIC PERIOD MADE YOU RETHINK HOW YOU OPERATE?



THEMES OF RETHINKING



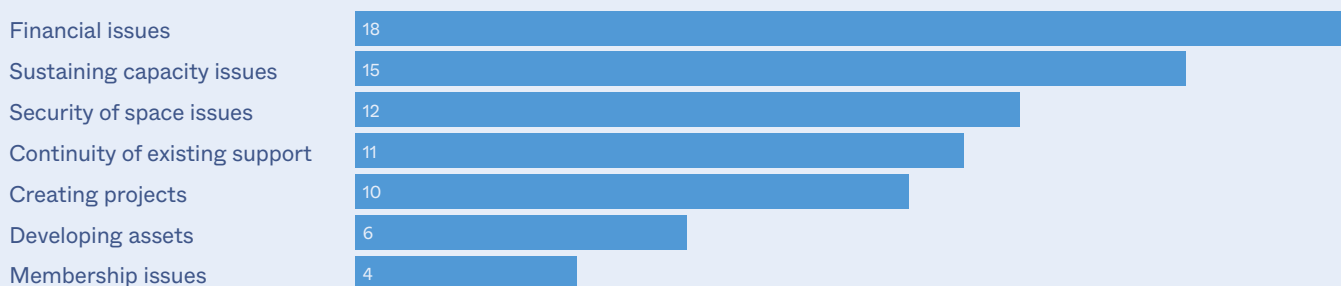
It is not surprising that the pandemic period has caused a majority of ARI groups to rethink how they operate:

- **Showing work:** Pace and volume/Diversify/Alternative formats/Outdoor activity/re-training
- **Use of space:** Accessibility/Space/Security/More connections/Flexibility/Funding models
- **Management:** Time to re-organise & plan/Revise constitution/Hybrid approaches/Social justice

To see/read all the INDIVIDUAL RESPONSES go to APPENDIX 2.6 in page 60

6.2

WHAT ARE THE 2 KEY CHALLENGES AND/OR DEVELOPMENT OPPORTUNITIES THAT YOU NEED TO PLAN FOR IN THE FUTURE?



To see/read all the INDIVIDUAL RESPONSES go to APPENDIX 2.7 in page 61

“... The artist-run space of the future is the new model for “school”, for ‘job center’, for ‘community center’, laboratory or consulting agency. Just as a rhizome has no beginning and no end, but merely a middle from which many things disperse, the artist-run space of the future follows a similar model – a path through which many lines intersect and extend from.”

— Institute of Applied Aesthetics

# APPENDIX



## ABERDEEN &amp; NE

## ABERDEEN CITY

**North East Open Studios**  
www.northeastopenstudios.co.uk

**Anatomy Rooms**  
www.facebook.com/anatomyrooms2015

**Tendency Towards**  
tendencytowards.com

**Nomads Art Group**  
www.facebook.com/aberdeennomadsartclass/

**Kekun Studio**  
www.facebook.com/kekunstudio

**Aberdeen Artists Society**  
aberdeenartistsociety.co.uk

**Stack Collective**  
www.instagram.com/stackartistcollective

**Look Inside Collective**  
www.facebook.com/LookInsideCollective

**Deemouth Artist Studios**  
www.deemouthartiststudios.co.uk

**Spam Art Collective**  
www.facebook.com/pg/SPAMCollective/about/?ref=page\_internal

**Forecourt Art Group**  
www.facebook.com/pg/forecourtart/about/?ref=page\_internal

**Northern Arts Club**  
www.northernartsclub.co.uk

**This Is Not By Chance**  
www.instagram.com/thisisnotby-chance/?hl=en

## ABERDEENSHIRE

**The Smiddy**  
www.vanillainkthesmiddy.co.uk

**Gamrie Creatives**  
www.facebook.com/gamriecreatives

**Gardonstown Collective**  
gardonstowncollective.wordpress.com

**Elmbank Studios**

## MORAY

**Orchard Road Studios**  
www.facebook.com/orchardroadstudios

**made - Moray Arts Development Engagement**  
www.morayartsdevelopmentengagement.org

## HIGHLAND &amp; ISLANDS

## ARGYLE &amp; BUTE

**Isle of Bute Artist Collective**  
www.butestudiotrail.com

**Cowal Open Studios**  
www.cowalopenstudios.co.uk

**Argyll Arts Collective**  
www.argyllartscollective.com

**Mid Argyll Arts Association MAAA**  
www.maaa.org.uk

**Helensburgh Art Club**  
www.helensburghartclub.co.uk

**Artmap Argyll**  
www.artmapargyll.co.uk

**Kintyre Cultural Forum**  
www.facebook.com/profile.php?id=100064553685632

**South West Mull Makers**  
southwestmullmakers.com/home/6°WEST

**6degreeswest.blogspot.com/**

**Oran Creative Arts**  
www.orancrafts.co.uk/

**SO:AR**  
https://www.facebook.com/profile.php?id=100065151604458

WESTERN ISLES  
/NA H-EILEANAN SIAR

**so much depends upon**  
www.taigh-chearsabhagh.org/events/so-much-depends-upon-2/

**Uist Arts**  
uistarts.org/

**Uist Craft Producers**  
www.uist-craft-producers.org.uk

**Uist Wool**  
www.uistwool.com/about/

**Telford Studio**  
www.instagram.com/telfordstudio

**Rural Nations**  
www.ruralnations.com

## HIGHLAND

**Outlandia**  
outlandia.com/

**Shona Projects**  
shona-projects.squarespace.com/shonaprojects

**Resipole gallery & studios**  
www.resipolestudios.co.uk/thegallery

**Iona Gallery Society of Babenoch Strathspay**  
www.theionagallery.com

**Room 13 International**  
room13international.org

**Circus Artspace**  
www.circus.scot

**Black Isle Collective**  
www.facebook.com/pg/blackislecollective/about/?ref=page\_internal

**Cromarty Collective**  
www.facebook.com/pg/cromartygroup/about/?ref=page\_internalOrkney

**Black Isle Abstract**  
www.black-isle-abstract.co.uk

**Redcastle Art Group**  
www.spanglefish.com/redcastleartgroup

**Inverness Art Society**  
www.artinverness.com

**Society of Caithness Artists**  
societyofcaithnessartists.co.uk

**An Talla Solias**  
www.antallasolais.org/about-us

**Calader Arts**  
www.facebook.com/toria.caine

**Inverness Darkroom**  
www.theinvernessdarkroom.org.uk/workshops/

**Flow Photofest**  
flowphotographyblog.wordpress.com

**The Highland Collective**  
www.facebook.com/thehighlandcollective/?locale=en\_GB

**Achiltibuie Artist Gallery**  
www.facebook.com/scotlandgallery

**Site Collective**  
https://www.facebook.com/SiteColl

**Creative Eigg**  
isleofeigg.org/creative-eigg

**Skye & Lochalsh Arts & Crafts Association**  
www.art-skye.co.uk/about-us.html

**Bridge Arts Collective**  
www.thebridgeartcollective.co.uk

## ORKNEY

**Papay Listkjul**  
www.papeylistsjul.papawestray.org

**Solisquoy Printmakers**  
www.soulisquoy.co.uk/

**Oy Festival**  
www.facebook.com/Oyfestivalpapay

**MOTI**  
www.facebook.com/moticollective

**Creative Orkney**  
www.orkney.com/life/industry/creative

**The Workshop & Loft Gallery**  
www.workshopandloftgallery.co.uk/index.asp

## SHETLAND

**Gaada**  
www.gaada.org

**Fair Isle Studio**  
www.fairislestudio.com/creative-residencies

**Veer North**  
www.facebook.com/shetlandartists

## TAYSIDE, CENTRAL &amp; FIFE

## ANGUS

**Wall Projects Arts**

**Tangleha Artist Collective**  
tangleha.house

## DUNDEE CITY

**Dundee Print Collective**  
www.facebook.com/dundeeprintcollective?locale=en\_GB

**Generator Projects**  
www.generatorprojects.co.uk

**Nomas Projects**  
nomasprojects.org

**Dundee Ceramic Workshop**  
dundeeceramicworkshop.com/about

**Biome Collective**  
www.biomecollective.com/about

**On Site Projects**  
onsiteprojects.wordpress.com/who-we-are/

**Chainwork Studios**  
chainworkstudee.weebly.com

**Open/Close**  
openclosedundee.co.uk

**Gang Hut**  
www.facebook.com/ganghut

**Queer Dot**  
www.facebook.com/pg/thequeerdot/about/?ref=page\_internal

**Volk Gallery**  
volkgallery.com

**Whoosh Gallery**  
jamiedonald.com/woosh-gallery

## FALKIRK

**Falkirk Creative Collective**  
www.facebook.com/falkirkcreativecollective?locale=en\_GB

**Delta Studios**  
www.d2thecreativecentre.uk

**Forth Valley Open Studios**  
orthvalleyartbeat.com/about

**Falkirk & District Art Club**  
falkirkartclub.uk/About-us/

## FIFE

**Contemporary Arts Dunfermline CAD**  
thisiscad.weebly.com

**Dunfermline Printmakers**  
www.fifedunfermlineprintmakers.org

**Off The Rails Art House**  
www.offtherailsarthouse.com

**Burntisland Platform Studios**  
www.theartline.co.uk/venues/burntisland

**East Neuk Open Studios**  
www.eastneukopenstudios.org

**Ovenstone Artists**  
www.facebook.com/profile.php?id=100063577993259

**Fire Station Creative**  
www.firestationcreative.co.uk

**Central Fife Open Studios**  
www.centralfifeopenstudios.org

**Open Studios North Fife**  
www.openstudiosfife.co.uk

**Workspace Dunfermline**  
www.facebook.com/workspacedunfermline?locale=en\_GB

## Cupar Arts

www.cupararts.org.uk

**Dalgety Bay Art Club**  
www.dalgetybayartclub.com

**Dunfermline Art Club**  
www.dunfermlineartclub.co.uk

**Kirkcaldy Art Club**  
www.kirkcaldyartclub.co.uk

**St Andrews Art Club**  
www.standrewsartclub.co.uk

**Steeple Arts**  
www.facebook.com/groups/111644235620004

**Kinghorn Station Studio Gallery**  
www.kinghornstationstudio.com

**Cupar Camera Club**  
cuparcameraclub.com/index.php

**Dunfermline Photographic Association**  
www.dunfermlinephoto.org

**Glenrothes Camera Club**  
glenrothescameraclub.co.uk

**Kirkcaldy Photographic Society**  
kirkcaldyps.wixsite.com/kpsphotographic

**St Andrews Photographic Society**  
www.standrewsphotographicsociety.com

## PERTH AND KINROSS

**Perthshire Visual Arts Forum PVAf**  
pvaf.org.uk

**Perthshire Open Studios**  
www.perthshireopenstudios.com

**Perthshire Art Association**  
perthshireartassociation.org

**201 Telephone Box Gallery**  
www.facebook.com/201artgallery

**Nest Creative Spaces**  
www.nestcreativespaces.co.uk/about

**Beyond The Bothy**  
www.facebook.com/events/670006680142450/?locale=he\_IL

**Fortingall Art**  
www.fortingallart.co.uk/about

## STIRLING

**Gossip**  
gossipcollective.weebly.com

## EDINBURGH &amp; LOTHIAN

## CITY OF EDINBURGH

**Coburg House**  
www.coburghouse.co.uk

**Custom Lane**  
customlane.co

**Edinburgh Student Arts Festival**  
www.facebook.com/EdinburghStudentArtsFestival?locale=en\_GB

**Embassy**  
www.embassygallery.org

**Interview Room 11**  
www.facebook.com/interviewroom11

**Leith Creative**  
www.facebook.com/LeithCreative?locale=en\_GB

**Leith Late**  
www.leithlate.co.uk/what-we-do

**Mother Tongue**  
mothertonguecurating.com

**Out of the Blueprint**  
outoftheblueprint.org

**Patriothall Gallery**  
www.facebook.com/patriothallgallery

**Rhubaba**  
www.rhubaba.org/studio/#info

**Scottish Arts Club**  
www.scottishartsclub.com

**South Gallery**  
www.facebook.com/southgalleryedinburgh

**Edinburgh Palette (x2)**  
www.edinburghpalette.co.uk

**Bloc Gallery**  
www.blocprojects.co.uk

**Curated Gallery**  
www.curatedplace.com

**Kalopsia Collective**  
kalopsiacollective.com/about

**Bound:unbound**  
boundunbound.org

**Architecture Fringe**  
architecturefringe.com

**Hidden Door Collective**  
hiddendoorblog.org

**Soft Box Collective**  
cargocollective.com/softboxcollective/  
ABOUT-SoftBox-Collective

**Edge: Textile Artists Scotland**  
edge-textileartists-scotland.com

**Society of Scottish Artists**  
www.s-s-a.org

**Art Walk Project**  
www.artwalkpopty.co.uk

**Arienas Collective**  
www.thearienascollective.com

**Edinburgh Open Workshop**  
www.edinburghopenworkshop.co.uk

**Mutual**  
www.facebook.com/mutual.cooperative

**Spilt Milk**  
www.spiltmilkgallery.com

**We make**  
www.wemakeedinburgh.co.uk

**International Game Developers Association**  
igdascotland.org/about-us

**Projector Club**  
projectorclub.co.uk

**Cinetopia**  
cinetopiashow.com

**Silverhub**  
www.silverhubstudios.com/about-silverhub

**Colony of Artists**  
www.colonyofartists.co.uk

**Tragicom Collective**  
tragicom.weebly.com/artists.html

## EAST LoTHIAN

**North Lights Arts**  
northlightarts.org.uk

**Polarcap**  
www.facebook.com/profile.  
php?id=10006417772991

**West Barnes Studios**  
westbarnsarts.co.uk/info

## MIDLOTHIAN

**Lust and the Apple**  
www.lustandtheapple.com

## WEST LoTHIAN

**Linlithgow Art Collective**  
en-gb.facebook.com/pg/linlithgowartcol-  
lective/about/?ref=page\_internal

**Authentic Artist Collective**  
authenticartist.co.uk

**Sincere Corkscrew**  
sincerecorkscrew.bigcartel.com

## GLASGOW & STRATHCLYDE

### GLASGOW CITY

**Buzzcut**  
www.glasgowbuzzcut.co.uk

**16 Nicholson Street**  
16nicholsonstreet.org

**42 Calton Place**  
42caltonplace.com

**Celine**  
galleryceline.com

**Chapter Thirteen**  
www.chapterthirteen.info

**Civic Room**  
www.civicroom.com

**Gallowgate Artist Studios**  
www.gallowgateartistsstudios.co.uk

**Common Ground**  
www.facebook.com/commongroundprojects

**David Dale Gallery & Studios**  
www.daviddalegallery.co.uk

**Grey Wolf Studios**  
www.facebook.com/greywolfglasgow

**Glasgow Artist Guild**  
cargocollective.com/glasgowartistguild/  
Contact-1

**Glasgow Project Room**  
gis.uk.com

**Good Press**  
goodpress.co.uk

**Lunchtime Gallery**  
lunchtimegallery.co.uk

**Govan Project Space**  
www.govanprojectspace.co.uk/about

**Market Gallery**  
www.marketgallery.org/about

**Mount Florida Studios**  
www.facebook.com/mountfloridagallery-  
andstudios?locale=en\_GB

**Open Jar Collective**  
openjarcollective.wordpress.com/members

**Queens Park Railway Club**  
www.queensparkrailwayclub.co.uk

**Six Foot Gallery**  
sixfootgallery.co.uk

**Southside Studios**  
www.jrewen.com/southsidestudios

**SWG3**  
swg3.tv

**IOTA**  
www.iotaarts.space/iota

**Glue Factory**  
thegluefactory.org

**The Old Barn**

**The Pipe Factory**  
www.thepipefactory.co.uk

**StrangeFields**  
www.strangefield.org

**Transmission Gallery**  
www.transmissiongallery.org

**Many Studios**  
www.manystudios.co.uk

**The Gallowgate**  
www.thegallowgate.art/about

**Wee Collective**  
www.facebook.com/profile.  
php?id=100063856688993

**Glasgow Ceramic Studios**  
glasgowceramicstudio.com

**Parade Artists**  
www.facebook.com/paradeartists?lo-  
cale=en\_GB

**A+E Collective**  
www.aecollective.earth

**Saltspace co-operative**  
www.saltspacecoop.co.uk

**Voidoid Archive**  
www.voidoidarchive.com

**Panel**  
wearepanel.co.uk

**Sculpture Placement Group**  
www.sculptureplacementgroup.org.uk

**Yaka Collective**  
www.facebook.com/YAKAcollective

**85a Collective**  
www.85a.org.uk/info.html

**Strange Fire Collective**  
www.strangefirecollective.com/about

**Glasgow Group**  
www.glasgowgroup.org.uk/about.html

**Claash Collective**  
www.facebook.com/claashcollective

**Scottish Artists Union**  
www.artistsunion.scot

**Outline Studios**  
outlineglasgow.wordpress.com

**Unit 7**  
www.unit7glasgow.org/about.html

**Gallery Unit**  
www.facebook.com/galleryunit

**Scottish Glass Society**  
scottishglassociety.com

**Pavilion Pavilion**  
pavilionpavilion.com/Projects-HOME

**Torrisdale Street Studios**  
www.instagram.com/torrisdalestreetstu-  
dios/?hl=en

**Glasgow Artist Moving Image Studio (GAMIS)**  
www.glasgowamis.org

**Rumpus Room**  
www.facebook.com/rumpusroomteam

**TwoFortyTwo Studios**  
www.instagram.com/twofortytwestudi-  
o/?hl=en

**Slaghammers**  
www.instagram.com/slaghammers/?hl=en

**Neuk Collective**  
neukcollective.co.uk

**Glasgow Open House Arts Festival**  
www.facebook.com/glasgowopen-  
housearts

**Distanced Assemblage**  
counterpointsarts.org.uk/artist/dis-  
tanced-assemblage

## NORTH AYRSHIRE

**The Studio & Gallery Kilbernie**  
www.studioandgallery.co.uk/index.html

## RENFREWSHIRE

**Made in Paisley**  
www.facebook.com/MadeInPaisley

**Scope**  
www.scoperenfrewshire.com

**Paisley Art Institute**  
paisleyartinstitute.org

**Erskine Music & Media Studio**  
www.facebook.com/erskinemusicmedi-  
astudio

## SOUTH AYRSHIRE

**Arran Open Studios**  
www.arranopenstudios.com

**Arran Visual Arts**  
www.arranvisualarts.co.uk

**Open Studios Ayrshire**  
openstudiosayrshire.com

**Ayr Sketch Club**  
www.ayrsketchclub.co.uk/index.php/about-us

**Bread Arts Laboratory - Narture**  
www.narture.co.uk

**Troon Art Club**  
troonartclub.co.uk

## WEST DUNBARTONSHIRE

**Lodestone Works**  
www.lodestoneworks.org

## SCOTLAND SOUTH

### DUMFRIES AND GALLOWAY

**Cample Line**  
campleline.org.uk

**Lever Studio & Gallery**  
www.facebook.com/Lever.Art/about

**Merz Gallery**  
www.merz.gallery

**Sanctuary**  
sanctuarylab.org/about

**The Stove Network**  
thestove.org

**Upland**  
www.weareupland.com

**Yellowdoor Group & Gallery**  
www.facebook.com/theyellowdoordum-  
fries?locale=en\_GB

**Thornhill Collective**  
www.oldschoolthornhill.com/about

**Old Mill Gallery**  
theoldmillpalnackie.com

**Kirkcudbright Arts & Crafts Trail**  
www.artandcraftstrail.com

**Outpost Arts**  
outpostarts.co.uk/index.html

**Solway House Artists**  
www.acebook.com/solwayhouseartists

**Dumfries & Galloway Fine Art Society**  
www.dumfriesandgallowayfineartsociety.  
org.uk

**PA Pop Up**  
papop-up.co.uk

## SCOTTISH BORDERS

**Real Wood Studios**  
realwoodstudios.com

**The Crafters**  
www.thecrafters.co.uk

**Heriot Toun Studio**  
heriot-toun.co.uk/studio/index.php

**Alchemy Film & Arts**  
alchemyfilmandarts.org.uk

**Moving Image Makers Collective (MIMC)**  
www.facebook.com/  
groups/1582482298695267/

**The Bakery**  
www.facebook.com/TheBakeryStudio-  
Jedburgh/



## WHAT WAS THE INITIAL CORE MOTIVATION FOR STARTING THE ORGANISATION?

## TO CREATE A NEW SHARED AFFORDABLE CREATIVE SPACE

- Supporting local and visiting creatives by creating a shared facility in a remote location which has no provision.
- To have affordable studio space, and to maintain a community out of art school.
- Lack of places to exhibit?
- Diversity and affordability of both space to work and experimentation/presentation.
- We wanted to provide a gallery space for emerging artists to exhibit.
- To group together so that we could share cheap working spaces, and have support from fellow artists.
- To create a space for experimentation and dissemination of artists work and ideas.
- To building a public programme around contemporary visual arts as there are no dedicated spaces for it on our area as well as provide support and opportunities for graduates enabling them to stay and practice within the Highlands.
- To provide an affordable hub facility for artists, furniture makers and designers using indigenous timber and working together in the creative generation of wood works, while managing a community sawmill and timber yard.
- To set up artist studios as a means to build a community and earn an income.
- To create a space to support emerging and graduate artists in Dundee. To provide a platform for exhibiting design and craft, as an under-represented art form in Scotland.
- To provide studio provision.
- We discovered empty space in the building above the workshop space that myself and my business partner already rented. we were able to negotiate with the landlord to develop it as studios as we felt there was a demand.
- Lack of facilities, space, experience and support for artists locally to continue and develop their practice locally.
- A lack of co-working makers-spaces in Edinburgh that accommodated large scale, messy projects (ie wood, metal, painting, etc.).
- The need for a gallery to exhibit local art.
- To create working studios.
- To seek studio space for locally based makers.
- Lack of creative facilities, studio space and sales space in the local area.
- Studio space.
- Inspired by a local neglected building (a former cinema), we started exploring what it might mean to set up a studio organisation for artists working in moving image.
- The need for alternative creative space in the City, which is sorely lacking, and the desire to create community.
- To provide a workspace for creative freelancers who make a mess or a noise or both.
- Provision of artist studios.
- To provide a residential workspace for connection and collaboration.
- Opportunity locally to open a gallery and shop space.

## TO STIMULATE WIDER CREATIVE ACTIVITY IN A REGION TO CREATE NETWORKS AND COMMUNITY CONNECTIVITY

- To provide more support and activity locally for artists & makers, which did not otherwise exist.
- I felt there was a gap that needed filled. ND artists face a lot of barriers but there hasn't been much practical work in Scotland to change that.
- Bringing contemporary art to the community through exhibitions, artist talks and workshops.
- Under-provision of inclusive visual arts engagement in our local area.
- To mutually support each other; To bring increased awareness and knowledge about contemporary art to the local community; To engage the local community in contemporary art.
- To bring inspirational artists talks and networking opportunities to Perth & Kinross ( rather than having to travel to central belt).
- To allow everyone the opportunity to be involved in art.
- To give artists living on our island a way to network and support each other.
- The example of Spring Fling
- As there was a lack of cultural events and activities in the area, some members of the organisation saw this as an opportunity to promote the arts by bringing artists into the area as well as producing artist led programmes.
- More sustainable community-based practice in an area that we live and work.
- To promote Caithness Artists to a wider audience
- To build an arts based community, hold exhibitions, promote art, support each other.
- Co-ordinating and promoting open studio events.
- Distribution of arts provision across the region, giving more autonomy to artists and communities.
- Need to collaborate, communicate, network...

## TO COLLECTIVELY CREATE/SUPPORT A CERTAIN TYPE OF WORK ACTIVITY

- One person's vision for what could be developed around a collective creative community for art in public spaces and an annual festival that supported local and visiting artists.
- Promoting Scotland and the outdoors online.
- To create independent Film and Theatre in the Hebrides.
- To support design and creative practice in Scotland. To provide a focal point for creative activity, events and dialogues around design.
- To bring like minded and enthusiastic photographers together. Formed over 90 years ago.
- A shared love of experimental film and film making.
- For the perceived need of exhibition spaces that explore contemporary design.
- To identify a new form of organising for freelance curators.
- Publishing an anthology of "newer writing" - writing from our peers, mainly Scottish but also from afar, who we believe deserve more recognition.
- To exhibit and celebrate an international showcase of experimental film, in the Scottish Borders.
- We were excited by the development of the WASPS facility in Inverness and felt the existing photographic dark-room could be kept as part of the new development.
- To create a print based collective and build a stronger creative community within Dundee. Skill sharing.
- To create a locally based printmaking studio.
- It was missing from Glasgow, a motivated space to create and encourage making publications, and it has developed from there.
- To provide artists, writers and architects with a residential opportunity to reflect on 'reconstruction and fabrication'. To encourage work towards an exhibition (etc) to be filmed.
- An open access print workshop for artists in Fife.
- To build a space for independent publishing, through selling self/artist published books (and so supporting and sustaining that activity) while also being a hub for production through shared knowledges, events, and more recently physical facilities. We have also over the years worked on distribution models, with limited success.

## TO SUPPORT ARTIST ACTIVITY

- To provide a range of opportunities to artists, aspiring artists and those just interested in the visual arts. e.g. classes, workshops, talks, demonstrations, trips, exhibitions and social events.
- Lack of visibility, representation and opportunity for artists who are also mothers.
- Artists led for the benefit of artists.
- The aims of the Union are to improve the working conditions of visual and applied artists practising in Scotland and to raise awareness of the contribution of artists to the public life and economy of Scotland. To represent its members in employment and contractual matters; to promote, protect and further the artistic, economic, social and legal interests of its members in their professional capacity; to achieve the best possible terms and conditions of work in all aspects in which our members are engaged; to secure these aims by organisation and all other effective methods of unity of action.
- To create employment for graduating artists.
- To provide a focal point and place to support young artists
- Nothing else would meet the needs of the participants.

- The lack of jobs for art graduates in Glasgow must have been the biggest drive. There was also a sense that we could make something new and exciting happen.
- To support growing professionalism among artists and the visual arts sector in our community.
- Lack of activity that we wished to see in Aberdeen throughout our time as students in the city.

## TO CREATE NEW INDEPENDENT EXHIBITION OPPORTUNITIES

- Putting on exhibitions by artists that we felt were not be shown in Scotland both locally and internationally based.
- Provide opportunities for recent graduates to exhibit their work.
- Working together to put in exhibitions of our work.
- To show interesting painting.
- Exhibiting and classes.
- Providing space for artists to present new work and work in development.
- We had the opportunity because we had the space already, we wanted to see a different kind of show in our city and felt that the amount of, and momentum of independent galleries had fallen by the wayside.

## TO COLLABORATE/LINK WITH AN EXISTING ORGANISATION/PROJECT

- There was a creative business running the space and I rented a desk/studio space from them.
- When they wound things up I was in the position of losing my studio so I took on the lease of the building. That was in 2016 and it is still going, but barely.
- Offered space.
- Came out of a project then another opportunity came along and it went from there.

## TO SUPPORT A LEARNING PROGRAMME OF ACTIVITY

- Primary school children wanting to keep their temporary Artist-in-Residence - the charity grew out of the idea that children could run their own art studio and pay an artist to teach them the skills they wanted to learn.
- To support artists to earn a living through delivering workshops.

## TO SUPPORT DIVERSITY AND EQUALITY

- LGBT equality.

## DO YOU DESCRIBE YOUR ORGANISATION AS 'ARTIST-LED'/'ARTIST-RUN'?

## ALTERNATIVE DESCRIPTIONS USED

- An artist's collective - group of artists.
- Maker space.
- Contemporary art gallery - a studio/gallery - occasional non-commercial gallery space membership organisation
- Creative organisation, though we are all artists here!
- An organisation that works with and for artists and communities.
- Community led.
- Curatorial cooperative - a workers cooperative - Recently, a workers cooperative, in the past, a volunteer run informal organisation. Not all of those who work and run the space identify as artists, rather designers, writers, musicians, curators or just people.
- Not-for-profit.
- We have resisted becoming a formal organisation. The studios are run on a purely commercial basis although any of the tenants are able to work together at any point.
- We describe our activities as child and young person-led.
- Volunteer led social enterprise.
- We're more likely to use the term DIY as neither of the key organisers work primarily as artists.
- Nothing.

## DO YOU HAVE STRUCTURES AND POLICIES TO ENSURE EQUALITY &amp; DIVERSITY?

## DOCUMENTED POLICIES

- Equalities and Diversity Plan.
- EDI policy, starting to rewrite into constitution though
- Equal opportunity policies drafted in collaboration with HR consultant.
- We have a constitution and members agreement.
- We have an EDI policy along with an action plan that we update yearly.
- We use surveys to measure and inform.
- EDI policy.
- We have an equal opportunities policy and try to embed access into our projects, but are aware there is more to do.
- Cooperative Membership agreement, various policies and workplace principles.
- We have EDI for working with artists and the committee itself.
- Equalities, Diversity and inclusion is embedded in our operations and our programme, in line with our EDI Action Plan.
- Yes it's for everyone.
- Considerations of gender parity and racial diversity in our editorial process(es).
- We have policies in place.
- We have equality and diversity policies in place supported by an advisory board to ensure our opportunities are accessible to a diverse range of people.
- We have a stringed EDI policy around staffing, as well as residency, and membership.
- We function as a community interest company and are governed by the equal opportunities act as well as the equality act 2010.
- Equality and Diversity policy vis a vis workplace operating, as well as a more particular overall policy which we run day to day activities by which outlines an ethic.
- We have an equal Opp's policy as well as an employment policy and safeguarding policy. These have mostly been developed to satisfy requirements for funding, but we are now actively working to improve and activate these to become more useful and relevant.
- worked and trained with orgs to help us write up and keep in check with policies.
- We have robust policies on inclusion and safeguarding, regular training and development, and have improved our recruitment and curation practices in the last three years.
- We have a members agreement and equal opps and diversity policies.
- EDI Policy.
- Manifesto on website
- We have an equality and diversity framework from which we work.
- We have written several policies to stand alongside our articles of association.
- Structurally providing access for artists and visitors with limited mobility. Policy wise to try and engage equality and diversity without being intrusive.

## ADOPTED ASSOCIATE ORGANISATION'S POLICIES

- The artistic community in the Scottish Borders and beyond benefits by the provision of affordable access to a facility whose mentoring benefits younger practitioners. It is a CIC which is used by architects, designer makers and wide sectors of Borders Life.
- We are a sub-project of a wider charity, which has equal opportunities policies and procedures,

## CURRENTLY DEVELOPING

- Yes - basic equality statement, but we are aware these need development.

## AMBIGUOUS /NO FORMAL POLICIES

- We have a Constitution.
- Elements in our constitution
- Core belief to encourage both equality and diversity, inclusivity.
- Fairness – everyone has an equal say in the running of the page – blind recruitment process
- Constitution specifies “open to everyone”
- No formal policy in writing, which we should ideally have. But we hope our structures in terms of the way we work are inclusive to all.
- Not policy, as our set up is very informal, however it is something we regularly discuss and work to ensure future activity takes equality and diversity into consideration and we feel strongly and passionately about representation.

1.5

## INDIVIDUAL RESPONSES TO Q2.3 WHAT ARE THE ORGANISATIONS CORE ACTIVITIES?

### CREATIVE PROJECTS

- Events.

### SUPPORTING ARTIST & ARTIST COMMUNITIES

- Supporting and platforming emerging artists.
- Advocacy.
- Representative and campaigning role. Insurance provision, legal advice, member discounts and support.

### FORMAL / INFORMAL NETWORKING AND SOCIAL GATHERINGS

- Engaging with other artist groups and communities.

### SUPPORTING CREATIVE STUDIO & PROJECT SPACE

- Day to day running of studio spaces.

### COMMUNITY WORKSHOPS /SOCIAL ENGAGEMENT

- Art classes for adults and children.
- We work with children and young people, they set the creative direction of travel.
- Painting classes, evening classes, morning classes, painting days - outdoors and on-line.
- Monthly painting day.

### ARTIST WORKSHOPS AND CRITICAL DISCUSSIONS

- Demonstrations
- A printing membership where people come in and use the studio.
- Developing skills in traditional photographic methods.
- Teaching within a University.

## INDIVIDUAL RESPONSES TO Q2.4 HOW DO YOU MAKE DECISIONS/ORGANISE PROJECTS?

### INFORMAL GROUP DECISIONS

- By talking to each other.
- Personal choice.
- Individually and with artists.

### BY COMMITTEE

- We use consensus decision making within our cooperative. At current all workers are directors/members and decisions are made by consensus. Future workers will be offered membership (and with it directorship) after 6 months, at which point they will be have decision making responsibilities.
- As a coop, where we are all directors, we bring ideas and changes to meetings and we use consensus decision making to work through and enact any changes.

### VOTING THROUGH THE MEMBERSHIP GROUP

- Meetings which all members can attend, speak and vote

### MIX OF INFORMAL DECISIONS AND CHOSEN LEAD ON PROJECTS

- A mixture of informal group decisions and chosen lead person/s on individual projects.
- Voting based on majority consensus - for organisational decisions. Creative projects are led by individual members.
- More a mix of both informal group decisions then lead by a driving individual or two.

### VOTING THROUGH THE MEMBERSHIP GROUP

- Meetings which all members can attend, speak and vote

### DIRECTOR, WITH MANAGEMENT TEAM

- We have a three Directors which constitute the management team and the curatorial team. All administrative decisions require consent from at least two Directors. Each project has a chosen lead who is responsible for its curatorial and financial management. We relay the lead role.
- The co-directors lead all projects, in close dialogue with artists, designers and other collaborators.

## INDIVIDUAL RESPONSES TO Q2.5 HOW ARE PEOPLE INVOLVED IN THE ORGANISATION PAID FOR THEIR WORK?

### A VARIETY OF PAYMENTS

- Part time paid staff. Artists paid for projects. Freelance contractors and invigilators. All projects are funding dependent. If the funding is denied we cancel, postpone or reframe projects. We aim to secure funding for each half year period. No volunteers. The Directors put in some work in kind.
- Designer makers are self employed, Sawmillers, and accounts manager, and other contractors are paid on a time basis.
- We pay both full time employed staff, freelance employed staff, and commissioned artists
- Although, no volunteers. We're clear in our constitution that we won't have a divide between paid and unpaid members.
- From the rental costs.
- The net profit from delivering workshops is shared with artists with 2/3 going to the artist.

### SUPPORTED BY INDIVIDUAL WAGE

- All freelancers.

### PART-TIME STAFF

- Part time staff is occasional.
- We're all part time staff, no volunteers.

### MIX OF PAID AND VOLUNTARY

- Only board are voluntary, no other voluntary labour
- Voluntarily and paid
- Volunteer

### VOLUNTARY

- Myself and my business partner offer our time for free
- None of us are paid, we run it out of our own pocket. We can cover minimal costs for invited artists but this is limited. We get away with this because it costs us to run the space. boardPayments made for specific activity run the space.

### HONORARIUMS

- Honorarium for office bearers of £100 p.a.
- Honorarium for website and brochure designer.

## 1.8

## INDIVIDUAL RESPONSES TO Q3.1, DO YOU WORK THROUGH A SPECIFIC ARTIST-LED SPACE?

### PROJECT/EXHIBITION SPACE

- Recently provided a 'project space' for tenants to use for exhibition, market or anything they want. It's part of our workshop but is bookable by tenants.

### ARTIST STUDIOS/OFFICES

- We have a shared studio office space.

### SHOP/RETAIL SPACE

- Shop space is used as workshop space during the winter/closed period.

### TEMPORARY EXTERIOR SPACE

- We have set up an ad hoc space in the street.

### REGULAR USE COMMUNITY SPACE

- Community Centre.
- Community halls, Church halls.
- Within local council Community centre building.
- Church Hall.

### HOME SPACE

- Space in home.
- Our own flat.

### NO

- Currently all online, but looking for permanent space.
- We do work occasionally through a popup project/exhibition spaces when opportunities allow.

## 1.9

## INDIVIDUAL RESPONSES TO Q3.2 WHO OWNS YOUR SPACE?

### OWNED BY ARTIST GROUP/ARTIST

- I own the property.
- Home workshop space.

### LEASED FROM A STUDIO WORKSHOP PROVIDER

- DCA print studio.
- Co-working space shared with other creative organisations.

### LEASED FROM THE COUNCIL

- Based in local authority property – we do not yet have a lease.
- Council owned– with permission.

### LEASED FROM A PRIVATE LANDLORD

- Privately owned.
- Pay a lease on site – used SRDP funding to build workshops - currently at development feasibility stage to expand for members and communities
  - Rented from church one day a month
  - Community Hall + Church Hall + Studio provider
  - Leased from local community development organisation
  - Provided by Director with view to transfer to social enterprise as projects consolidate
  - Work from two spaces one owned by CIC of which we are a member and other privately owned.

## 2.0

## INDIVIDUAL RESPONSES TO Q3.3 HOW LONG DO YOU HAVE THE USE OF YOUR SPACE?

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>▪ We have a rolling monthly lease, that can be ended with one month's notice from either party.</li> <li>▪ We have a special agreement where the lease is free yet we are liable for all repairs including the roof. There is no certain time limit on it, but also no security.</li> <li>▪ Awaiting lease from landlord.</li> <li>▪ We currently access the space at Wasps on a project by project basis and are always under threat of it being leased long term by someone else.</li> <li>▪ All studios and project space are on a 1 month period of notice.</li> </ul> | <ul style="list-style-type: none"> <li>▪ We are based in local authority property - we do not yet have a lease.</li> <li>▪ Landlords are selling space.</li> <li>▪ Temporary ad hoc use with intention of developing tenancy / ownership of adjacent building.</li> <li>▪ Rolling annual lease.</li> <li>▪ Because we just rent it once a month.</li> </ul> |
|---|---|

## 2.1

### INDIVIDUAL RESPONSES TO Q4.1, WHAT ARE THE MAIN FORMS OF INCOME THAT SUSTAIN YOUR ORGANISATION?

#### MEMBERSHIP FEES

- Membership in kind support, occasional funding for projects.

#### ART OR PRODUCT SALES

- Sawmilling and a wide range of timber operations.
- Sales commission from artworks sold at our exhibitions.
- Circa 60% trading / 35% grants and 5% workshops.
- We sell books and do printing for pay. We do not receive any funding.

#### WORKSHOP/LEARNING

- Workshop fees + class fees

#### RENTAL OF SPACE

- Residency accommodation rental.

#### CROWD FUNDING

- Donations at events.

#### VOLUNTARY WORK

- Voluntary work
- As we are not an organisation, we do not require or seek funding.
- Not applicable - no income.
- Unpaid labour.

#### SELF FUNDED BY ARTIST/S

- I self fund the projects
- Own money

## 2.2

### INDIVIDUAL RESPONSES TO Q4.2 DO YOU RECEIVE REGULAR GRANT FUNDING?

#### NO

- Not regular, but occasional funding from a variety of mainly local sources such as 'Scene Stirling'.
- We fundraise; local authority funding is very small and ceases this year.

#### YES, OTHER

- Trusts, Bord na Gaidhlig, Screen Scotland.
- Corra/Robertsons Trust/Local organisations.

## INDIVIDUAL RESPONSES TO Q4.6, AS AN ORGANISATION WHAT DO YOU FEEL IS MOST IMPORTANT ABOUT YOUR WORK? WHAT DO YOU FEEL YOU DO BEST?

### PROVISION OF A CREATIVE SPACE

- Providing a flexible and affordable studio space in the east of the city. Wasps are nice studios but expensive for artists who don't have their practice as a business income.
- Provide community access for local and nearby to a specialized studio space - a darkroom.
- Helping secure long term facilities for creativity.
- We work not only for but with local community members to create public arts projects that will help to sustain creative opportunity in the Renfrewshire area. We aim to have affordable workshop and studio spaces as well as a retail outlet for artists to sell their work at no cost to them with no commission taken.
- Pop up shops.
- We support artists in their work by providing a cheap space.
- Open access workshop space. Informal creative exchange between artists.
- Bringing together a community of creative people and providing workshop support to enable creatives to achieve their goals.
- We are providing a space where people are made to feel relaxed and are able to create work.
- Providing studio and workshop space for artists and makers. The tenants themselves create the community. We support them in any way we can.
- Providing experimental and radical learning space.
- To provide studio spaces in a rural community.
- At the moment all we do is advocate for studio provision.
- Provide studio space and community activities.
- Creating and nurturing community through holding space and developing local relationships.
- We offer a viable home for artists and makers who need space to make a noise or a mess or both and provide access to machinery, power tools and hand tools that might otherwise be out of reach.
- provide affordable studio spaces in a relaxed atmosphere
- Artists only pay for the use of the workshop space and sales and marketing support if a workshop goes ahead. The workshops go ahead with agreement of the individual artists, and based primarily on minimum numbers. There is no financial risk to the artist if their workshop does not sell sufficient spaces to go ahead and has to be cancelled.

### DELIVERING ARTIST OPPORTUNITIES, SKILLS AND SUPPORT

- Bring people together. Remain autonomous. Organise high quality shows with very little administration or need for meetings.
- The quality of our exhibitions, and the support we can offer artists.
- Create cohesive, supportive community and provide space to support guided creative activity
- Develop members' skills and provide support for entering competitions and exhibitions.
- Our work is about raising awareness and materially improving conditions for ND artists.
- Working together with the artists, collaborating, and realising projects and exhibitions of contemporary art that are available and accessible to the community, bringing diverse audiences together.
- We develop close relationships with artists, so we can give them advice about how they can further promote their work.
- Offering opportunities for artists/curators to hone skills which builds employability.
- Give autonomy to curators to develop their own work, support artists in the city to access new opportunities in Scotland and overseas, working with local organisations.
- Support artists/makers to find space, find training, and get to work.
- Providing a range of creative opportunities to support makers, develop skills, help to reduce social isolation and taking in art & crafts remnants materials to promote reuse and reduce landfill.
- Promoting artists and crafters.
- Equalities focussed professional work.
- Provide a supportive and inclusive community.
- Within the resources we have available to us, the union believes it has grown in its ability to support visual artists and makers to sustain their professional working lives. We have developed from being a servicing to a campaigning and organising union model and this has led to us having almost 2000 members across Scotland. Our relationship with the STUC and Affiliate Culture Unions has led to increased funding, connections and representation.
- Encourage creativity and create opportunities for critical thinking.



## CREATING HIGH QUALITY PROJECTS FOR A SPECIFIC COMMUNITY REGION

- Strategic unique theatre and film projects for and from the Outer Hebrides featuring cultures and stories. We work with rural venues across the Hebrides to deliver the annual Hebrides International film Festival screenings, workshops and environmental events. It is important for us that our project work comes from the communities and the artists who live in the Hebrides.
- Local relevance.
- We provide a focus for contemporary visual arts in the Highlands, I feel we are good at engaging our audience by providing regular artists talks and critical discussions with our graduate associates.
- We offer an independent voice to local arts landscape.
- We are able to reach quite a large geographical area by bringing a range of arts events and activities to local village halls and community spaces. We also have had a really interesting range of events that attract a diverse crowd.
- We create opportunities for development through film, working with communities, audiences and artists. We bring community led activities and funding to the Scottish Borders, working with local groups and communities, while also reaching national and international audiences and working with artists in a variety of ways, always paying SAU rates. We ensure our production and curation always intersects with access and inclusion measures, as well as our unique context, and we prioritise ethical decision making frameworks.
- Promote over 100 Caithness artists to a wider audience to selling their work.
- Link and promote the work of artists in our area.
- Organise a successful studio trail at which members can make good sales at realistic prices.
- Promote and showcase Scotland.
- Producing innovative projects for outdoor spaces, and the way we work with artists to embed them into local communities.

## ORGANISING EXHIBITIONS AND WORKSHOPS

- Supporting creative practitioners by providing quality exhibition – in the past annually.
- We try to develop a diverse and collaborative programme and create opportunities.
- Exhibitions.
- Organising classes, workshops, exhibitions
- Encourage ALL artists to take part and exhibit their work at a low cost to themselves.
- Encouraging artists to develop their skills and create artworks and then promoting the artworks for them through an annual exhibition.
- Facilitating artists projects.

## SUPPORTING A SPECIFIC CREATIVE ACTIVITY

- We are a fluid collection of Moving image makers who meet monthly to discuss and give critical feedback to each other. More recently we have become more ambitious in our group projects.
- Real Wood Studios opened in 2009 and is a hub facility near Ancrum in the Scottish Borders for furniture makers, sculptors and artists working in wood. The facility comprises workshops, showroom, office and a sawmill. We specialise in the use and supply of Scottish timber sourced from the sustainably managed woodlands for foresters and landowners with whom we have a close working relationship. This helps us and the community to reduce our carbon footprint. The processed timber is used by architects, builders, joiners, and our own and other makers from SFMA.
- Giving exhibition opportunity to artists and raising the profile of design in Scotland.
- Panel provides a public platform for supporting design and craft in Scotland, as well as a developing role in advocacy for the craft sector.
- To push the boundaries of contemporary publishing; to aim for the 'unprecedented' in current letters.
- Maintaining an open submission policy which means that anyone can have their book stocked / find a venue for their work. This applies also to hosting of events. We aim to maintain this ethos across activities.
- Promotion of traditional film based photography Support of photographers wishing to develop skills in film photography.
- We're an open-submission bookshop and so this provides a non-judgmental space for people to sell their work.
- Bridge digital divide/ listen and collaborate to make new forms of digital artwork.

## WORKING AS A DEFINED SUPPORTIVE CREATIVE GROUP

- We are a local art club. Exhibitions and classes for members are core activities.
- Adapt as and how we need to - building a sense of ownership across everyone involved.
- Working as a group, learning from each other, using different skills.
- Provide support, space and time for artists to present projects in development.
- Learning from each other, social aspects.
- The independence of our work is the strongest most important element of what we do.
- Collectivity, working with others. We have been having a break recently (since pandemic) and feel change of this is inevitable when we restart activity.

## CREATING COMMUNITY FOCUSED ACTIVITY

- We work over a large rural area supporting artists and makers but also connecting them to young people and communities - providing high quality creative projects which connect people is probably the most fundamental thing we do. Through this we also create paid work for creatives.
- Provide affordable art classes for adults and children in the local community.
- We are consistent and accessible; we actively listen to and involve children and young people in our ways of working, we enable them to make their own creative decisions.
- We are agile and centre around delivering resource-specific, community-focused creative activities. We can respond to our users and develop ambitious creative work within our area.
- Collaboration and community driven.
- High quality engagement for both artists and wider local community.

## SPECIFICALLY SUPPORTING EMERGING ARTISTS

- We try and keep the Glasgow art scene fresh, accessible and diverse. We listen to the needs of the emerging artists and try to tailor the offer to them. We believe that's the key to maintaining the scene's health.
- That we provide space and opportunity to emerging artists, that we are space where risks can be taken and peer to peer learning is encouraged. We try to work with a politics of care.
- Support emerging talent
- We support young artists where-ever they are (between the ages of 11 – 24 years), and through our work have brought together and supported a diverse community of makers and creators
- GOSSIP facilitates artist led activity beyond 'individual' practice, assisting the transition from graduation to professional practice, developing a stronger more active artists community that provides increased opportunities for public engagement, that fosters creativity, community, connection, improving wellbeing.

## SUPPORTING NATIONAL /INTERNATIONAL ACTIVITY

- We were in the past very good at fulfilling our initial aims and objectives. We supported each other well; engaged well with artists from other places, both in Scotland and Northern Ireland as well as Europe, specifically Denmark, the Netherlands and Germany. Many long-lasting relationships have emerged. We were also very good at supporting the increasing professionalism of artists in Shetland and creating opportunities for exhibitions, and socially engaged projects.
- International residencies engaging with local communities and artists/writers, etc.

## INDIVIDUAL RESPONSES TO Q5.1, WHO DOES YOUR ORGANISATION MAINLY WORK WITH?

### OPPORTUNITIES FOR INDEPENDENT ARTISTS

- Artists exhibiting at the space.
- We don't actively work with anyone - our volunteers support the darkroom - which tends to be used by individual members working autonomously.
- Organise demonstrations, open studios events and tours.
- Makers and academics.

### OPPORTUNITIES FOR YOUR ARTISTS MEMBERS/GROUP

- We cater mainly for early stage career artists.

### LOCAL COMMUNITY/GROUPS

- Young people.
- Children and young people.
- The public.
- For everyone.
- Hard to predict who we will work with in a coming year. Since we're a shop you could say we work with PEOPLE more than anyone.

### ARTS ORGANISATIONS & VENUES

- Aberdeen Art Gallery and Museums.
- Rural Venues.
- Our tenants engage in a wide range work of creative disciplines and work with a variety of organisations.

### EDUCATIONAL ORGANISATIONS /STUDENTS

- School students.

### OTHER PROFESSIONALS

- Brands and companies.
- Charity sales/exhibitions.
- Opportunities in a wide range of available local and national projects.
- Individual self publishers, through to groups (communities/collectives), up to larger organisations/institutions.

## LIST OF SPECIFIC ORGANISATIONS FROM Q5.2 ARE YOU A MEMBER OF ANY OTHER ORGANISATIONS/NETWORKS/TRADE UNIONS?

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>▪ Scottish Contemporary Art Network</li> <li>▪ Scottish Artists Union</li> <li>▪ Artist Network</li> <li>▪ Scottish Artist Association</li> <li>▪ Art &amp; Business</li> <li>▪ A-N Artists</li> <li>▪ Scottish trade union Congress</li> <li>▪ Musicians Union</li> <li>▪ University and College Union</li> <li>▪ Living Wage</li> <li>▪ United Voice of Workers</li> <li>▪ Photographic Alliance of Britain/Scottish Photographic Federation</li> <li>▪ South East Integration Network (Glasgow)</li> <li>▪ Association of women Art Dealers</li> <li>▪ Edinburgh Sculpture Workshop</li> <li>▪ Educational Institute of Scotland</li> <li>▪ Federation of Scottish Theatre</li> <li>▪ Scottish Furniture Makers Association</li> <li>▪ Association of Scottish Hardwood Sawmillers</li> <li>▪ Axis - artist network</li> <li>▪ Craft Development Network</li> <li>▪ CHARTS (Culture, Arts &amp; Heritage Network Argyll &amp; Isles)</li> <li>▪ Lochaber Chamber of Commerce</li> <li>▪ Self Directed Support Scotland</li> <li>▪ Blairgowrie &amp; Rattray Arts for Wellbeing</li> <li>▪ Heritage Trust Network</li> <li>▪ Rural Art Network Scotland</li> <li>▪ Paul Hamlyn Teacher Development</li> <li>▪ Culture Collective</li> </ul> | <ul style="list-style-type: none"> <li>▪ Borders Screen Network</li> <li>▪ Scottish Council for Volunteer Organisations</li> <li>▪ Grampian Hospital Arts Trust</li> <li>▪ Engage</li> <li>▪ Creative Dundee amps</li> <li>▪ Perth Visual Art Forum</li> <li>▪ Glasgow Print Studio</li> <li>▪ Saltspace</li> <li>▪ Embassy</li> <li>▪ Generator Projects</li> <li>▪ General Teaching Council</li> <li>▪ Creative Edinburgh</li> <li>▪ Creative Industries Federation</li> <li>▪ Creative Circles</li> <li>▪ Creative Entrepreneurs Edinburgh &amp; Glasgow</li> <li>▪ Performing Rights Society</li> <li>▪ Tactic for Togetherness</li> </ul> |
|--|--|

## INDIVIDUAL RESPONSES TO Q6.1, HAS THE PANDEMIC PERIOD MADE YOU RETHINK HOW YOU OPERATE?

### METHODS OF SHOWING WORK

- Thinking more of focusing on film making or streaming content and presenting more work online – exhibitions.
- Outdoor place specific events & innovative integration with on line activity.
- Questioned some of our approaches to exhibitions, and the pace of our work, volume of our workload.
- Diversification.
- Taken up training as curators in order to adapt better
- Dormant before the pandemic and in 2020 there have been some voices calling for our group to reignite.
- Moved to a more community project based model as lack of access to a gallery space has been difficult.
- Meeting outside for walks as well as thinking how we can exhibit our work outside traditional screen environments.
- Previous to the pandemic I was keen to work with artists from further afield, however travel and accommodation has made this a bit more logistically difficult.
- Reducing focus on theatrical production.
- Plein air event instead of annual coach trip.
- We have restructured and adapted the way we work and the stock we bring in, but we started this before the pandemic really. The pandemic both slowed down and sped things up.
- Being more fluid with events and cancellation of events due to restrictions.
- We held two shared exhibitions in a large venue, with only a small number of open studios in the summer (normally the mainstay of summer event).
- No studio trail for two years.

### USE OF A PHYSICAL SPACE

- Getting the landlord to comply with lease (building maintenance has become frustrating and difficult) - I am now considering winding down the space.
- Pay more attention to accessibility issues and safety.
- More important to ensure places to work and paid opportunities for artists.
- We have little security in our building and facilities and need to address this, secure permanent premises and expand our capacity through increased staffing and memberships.
- We need to increase our capacity to offer more connections and creative space.
- We had to restrict access to the space and may have to change our funding model.
- Now looking at a long term physical space and change of governing structure.
- We realised we are overwhelmingly a shared working space that depends on participatory projects.
- Reconsidering use of the space when the shop is closed and the time/months that the shop is open.
- How to keep the studio financially viable.
- Expanded residency living accommodation to include self catering and en-suite facilities.
- We mainly work in-person as our workshop space is a key feature of our offer. We have introduced some online and kit options and we now have a individual work station set up rather than grouped around more communal seating areas. We have had to limit numbers and be more flexible in terms of swapping bookings, which has added significant admin and financial pressures.

### MANAGEMENT

- Given us time to re-think and re-align the future of the organisation and looking at amending the constitution
- We continue to work with care, with increased focus on marginalised voices and support for artists.
- Completely revised our commitments to access and inclusion, digital working, community engagement
- How anti capitalism action could work and social justice has taken forefront
- We are assessing how we move forward to adapt and strengthen to deliver hybrid approaches to learning and wider engagement with our membership. Definitely a work in progress at this time due to the financial challenges and the capacity within our organisation.
- Introduced cashless processes.
- Affordability is an issue.
- Seeking funding to support fluctuating income.
- We have had to think about survival in the short, medium and long term.
- Questioning how to operate without funding, whether not to pay artists but just offering space and support is enough?
- We took a long break (still on break). We are in process of discussing how we might restart activity and we imagine that this will change the way we work, how that might look is something we don't yet know.
- We are stopping the charity.

### MAKING AND LEARNING

- Focus on producing editions with artists.
- We have included more workshops and trainings.
- There is more call for classes & courses.
- Internalisation, retraining.
- How we work collaboratively in printmaking in a space with limited access.
- More workshops and outreach.

### COMMUNICATION AND IDEAS

- We can achieve more than expected using Zoom.
- Pay more attention to proper online communication. We have hired a new Communications Officer, Engagement Officer as well as Web Developer.
- Made me think more about the digital component of my activities.
- Made us think about how we are perceived and how much our messaging needs clarifying.

## INDIVIDUAL RESPONSES TO Q6.2, WHAT ARE THE 2 KEY CHALLENGES AND/OR DEVELOPMENT OPPORTUNITIES THAT YOU NEED TO PLAN FOR IN THE FUTURE?

### FINANCIAL ISSUES

- Funding work and live performance opportunities for our associated artists and local audiences in a sustainable ongoing way.
- Trying to secure funding for core costs, in particular staff/committee costs and commissioned/contracted artists. We would ideally aim for the core committee to be paid at least for 1 day a week each.
- Trying to secure funding which is longer term to allow for future planning (not just year to year) - Our development options are limited due to long term funding not being decided.
- Sourcing funding to help us support artists, helping them with materials, framing costs, traveling expenses, etc.
- Losing local funding support because of duplication by local RFO (with historically high level of support from the same local source).
- Developing creative ways to resource funds to help sustain the organisation over the next few years.
- The difficulty in raising funding for the rental of space.
- A need to support potential funders who wish to not return to business as usual, but recognise the requirement to support a more equitable and diverse spread of organisations.
- Financial insecurities around Pandemic, Brexit and the negative impact on culture.
- Building financial sustainability, increasing turnover to support a larger team to avoid individual burnout and secure long term premises.
- Growing the membership.
- Trying to find a creative, community-informed solution to sustainability after discontinued public funding
- How to fund an expanding team.
- Generating more income through workshop hire/ membership and sales.
- Income stream for future publications; develop distribution channels of future publications.
- Creating our own products from donated reuse materials to sell.
- Reduced trading opportunities and income due to restrictions on club, music and theatre sector - issues of recovery and adaptation.
- Widen our scope of potential projects for income generation.

### SUSTAINING CAPACITY ISSUES

- Lack of capacity
- Our key challenges are that all voluntary committee members are all working full time on their own creative practices/ or jobs to sustain their creative practice, and no one has the capacity to take on PVAF as well.
- We need to challenge the constitutions threat to our committees sustainability.
- Employing artists to help fulfill our waiting lists
- Governance overhaul and operational changes.
- What our growth will look like, and what it means as we have applied to changes to a charitable status.
- On going artist involvement.
- Negotiating desires & ambitions with limited and finite resources.
- Creating a robust Business Plan, setting out realistic achievable goals to help obtain a clear vision for the organisation as a whole.
- Supporting core staff
- Managerial/admin staff to support volunteer commitment
- To consider best ways to scale up our organisation including changing our operational structure to include a board to improve our longer term stability as an organisation.
- Continuing in an ever changing landscape. The member of the team answering these questions is the most cautious (lol) and so we always remain 'expect the worst, be pleased by the best'. Our restructuring has meant we have a different measure to reach and so we're all learning and changing as we go. 2. To continue to maintain a very diverse stock of artists' publications whilst carrying a heavier workload.
- Each member working full time, being mindful of each others capacity. Working towards getting paid for the work we do, we have been active since 2017 and our group have never been paid/paid in ourselves for our work, as we've always used fees to work back into our budget – this is something we want to work towards being able to change.
- Developing our organisation as a charity.

## SECURITY OF SPACE ISSUES

- Persuading building owner to sell to us or local development trust. To develop a sustainable and inclusive business plan - Securing a building on an ownership basis
- Landlord upkeep of building - building is becoming more neglected and this is frustrating.
- Finding enough time to promote and make people aware of the space so that artists know it is available - finding artists who can afford any kind of studio space is difficult.
- being able to afford rent increases.
- We hope to secure a premises that is a definite space and a creative pillar in our community .
- We want to secure our own space, ideally a city centre retail unit, in order provide a more stable base for activity. To date we've used a number of 'meanwhile' spaces but these have all been short term and unreliable.
- We need to secure a lease for our rented property.
- Paying our rent, energy and water costs as we previously had the premises rent free from the local authority.
- Opportunity – more empty publicly owned buildings coming available in the area.
- Urban space is becoming harder to secure as more land is given over to residential development. Part of the current appeal and success of our space is its central location, easily accessible by public transport.
- Developing a budget for hire of venues from the local councils.
- We would also like to develop a space for studios and workshops that would be unique to the city - renovation and improvement of limited space.

## CONTINUITY OF EXISTING SUPPORT

- Trying to continue the offer to the independent artists while at the same time providing a certain continuity of support to those who have worked with us already. One of our biggest challenges will be to find a model that will work this way.
- We had built up a clientele who regularly visited the studios. We need to make sure that this is maintained after the pandemic.
- Maintaining and expanding our regular activities.
- Reduction in funding, while the team and project are currently expanding.
- Embracing change without losing the spirit and ethos of the organisation.
- Hybrid working Internal & External comms and related tech development.
- Coping with uncertainty of continuing pandemic. Maintaining flexibility and contingency planning.
- We'll just carry on, we don't want to develop any more and are too old for challenges.
- We have a loyal and supportive customer base, which has kept us going through the pandemic so far, and we will be focusing on building and developing that. The uncertainties surrounding the pandemic remain an issue for 2022, and we will also be looking at new partnerships.
- Increase opportunities/ engagement with view to diversity and inclusion.
- Climate Emergency, Social Justice and Fair Pay.

## CREATING PROJECTS

- Keep improving quality of our work - standard of exhibitions.
- Maintaining momentum for our work.
- Implementing alternative permanent art education facility in the east end.
- We need to leave a legacy for the archive to be accessible – be this informal/more formal than current.
- Competing with an existing local RFO who is duplicating elements of our work .
- Re-developing ways to work together on projects after the pandemic – particularly workshops etc.
- Heightened visa restrictions on overseas visitors, noticeably tighter on artists/writers seeking residencies coming from Middle East and Africa.
- Better / cheaper access to island for visitors .
- Delivering Covid cancelled or postponed projects.
- Rebuilding some elements of the project which have waned during the pandemic, such as reopening our printing facilities to the community.

## DEVELOPING ASSETS

- Equipment for the organisation to better deliver online content both in terms of filmmaking/content capture and online delivery.
- We are currently at the feasibility study stage of a Development Plan for the Workshop, Offices – Our previous investments have been successful and increased the value of the business. We have appointed a local architect to manage this phase to enable us to target the necessary funding to pay for the project which will provide extra makers bench spaces, a community learning space, and equipment improvements.
- larger ventilated space for running workshops.
- Storage space required.
- Making the studio work for small groups only in a Covid environment.
- We need to better develop our mutual exhibition space.

## MEMBERSHIP ISSUES

- Dormant membership – attracting new members - maintaining a critical mass.
- Organise membership fees at the right level.
- Strengthening artist/member involvement & engagement – ensuring diversity.
- Developing a membership scheme.



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