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INTRODUCTION

The Duke of Richmond introduced the SWAG Symposium on January 11th 2006. This resulting report is an attempt to encapsulate the information delivered by the speakers on that day. Some aspects of the report are more fully developed papers, others transcripts of spoken texts, and others notes of activities presented. The appendices include some information that may be of future use to you, and also includes the names of individuals and organisations that registered on that day. A copy of the symposium programme is also included.

Developing text from a recording is a precarious activity, and I have tried without too much artistic licence to be as faithful to the speakers' text as possible. Can I apologise from the outset for any slight idiosyncrasies.

My thanks to Julie Peachey for her help with the transcription, Roy Donaldson for the cover design, and the University of Chichester for sponsoring the report.

Chris Butler
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THE ATTRACTIVENESS OF THE SWAG REGION

Diana Owen, The National Trust

SWAG – what a name! What does it do? More importantly: where is it and what's the NT got to do with it?

This afternoon, I plan to remind you of our area – bounded by the River Arun in the east, the sea, the A3 in the west and the A286 in the north – by illustrating the richness of the landscape that we all enjoy, work and live in.

Secondly, I will give you a brief taster of the NT's role, our future vision and what we can offer you, illustrating this with an actual example of a highly successful collaborative arts project. Did you know, for example, that you live in one of the most densely-populated NT membership area, where one in 5 households are members of the NT? I won't ask how many of you here today are members – but you don't have to be a member to enjoy our properties and to work with us.

And finally, I hope as I speak you will have some thoughts as to how we might, in future, work together to tackle some of the issues facing the arts and heritage sector in this area – such as professional isolation, the lack of spaces for exhibition and performance, the need to raise the profile of the sector and to find new audiences.

1. The SWAG landscape

Others, this afternoon, will give you facts and figures about our area, the numbers employed in the arts and heritage sector, the turnover and so on. But I want to focus on the fantastic natural and man-made assets of our area which are not only cultural destinations in their own right – with a rich tapestry of stories and offering a myriad of experiences – but which are also, and perhaps, more importantly, places for spiritual refreshment and inspiration. It has been shown that it is the beauty and variety of our landscape that attracts so many artists, particularly visual artists, to come and live and work here. Research has also shown that xx% of people value access to a high quality environment, and regard it as their natural health service. We all need to breathe occasionally, take stock, re-charge our batteries, to get away from the stresses and strains of our everyday lives. How many of us needed to go out for a walk on Christmas Day or Boxing Day? And in the same way as attending a musical or theatrical event or visiting a gallery, it can lift the spirits or act as a welcome distraction from our often mundane lives, to experience the beauty of the landscapes on our doorsteps or the great houses of our ancestors from Fishbourne to Petworth which offer the same sense of connection to a larger world. And if we work in the creative arts, we need that sense of beauty, of elemental forces, of enduring intangible mysteries even more – to draw on and inspire us.

These pictures speak for themselves.....

2. The National Trust's role

So where does the National Trust as an organisation fit in to all this? We are probably best known for our great stately homes, such as Uppark and Petworth, and for the astonishing and superlative collections of art, sculpture, furniture, textiles and ceramics that they hold; for stunning landscape parks and gardens – like Capability Brown's park at Petworth; and for the countryside and coastline that we care for – from a field of lupins at Rogate, to Harting Down, Lavington Common and Bignor Hill and Slindon and

East Head in Chichester Harbour. These are all very special places with their own unique significances. They are also businesses with shops, restaurants, holiday cottages, events programmes, farming enterprises and educational activities.

But the Trust is now moving into a new era in the way that it owns and manages its properties – and that's where you all come in.

Our ownership of these wonderful places, and, of course, making them available for public access, is just the entry point to something that we believe could be much more enriching and sustaining for people's lives. We want to develop much deeper relationships with our members and supporters and in part we are responding to growing evidence that shows that people want to be much more actively involved in our properties. They don't just want to come and have a nice day out with the family; they also want to know how it all works, what goes on behind the scenes, how they can get involved. It's not just our places that matter – but how people engage with them. The National Trust is about people and places together – one without the other is only half the picture. Our role is to get to, to connect with, people's sense of need for beauty, to offer them experiences that bring spiritual refreshment. And how better to do that than through the creative arts – in all its forms? Working with visual, dramatic and musical artists reveals and presents our places in a much more accessible and engaging way.

One example of this was the Turner at Petworth/Strange Partners project in 2002. No visitor attraction or art gallery can ever stand still, even if the collection is relatively static. A steady state of being is not enough. Such places look over-familiar, start to look tired, discourage repeat visiting and fail to cater for the needs and desires of a public that is increasingly spoilt for choice. Re-presentation of a site is essential to capture the imagination of new audiences, to engage with the local community, to access new funding sources and to maintain the dynamic development of the special qualities of the site and the motivation and interest of the staff and volunteers.

The Strange Partners project brought together a loan exhibition of Turner's gouaches and oils of Petworth, and two linked arts residencies by the contemporary artists, Ben Langlands and Nikki Bell and Andy Goldsworthy. We were keen to explore contemporary responses to internal and external spaces at Petworth – and juxtapose them to Turner's responses to the same place. Langlands and Bell explored the idea of 'The House' and its setting as a subject for art whilst Andy Goldsworthy created the Chalk Stones and Moonlit Path projects. Complementary exhibitions of their works were also held at Pallant House.

The project raised the profile of West Sussex as a place of interest for cultural tourism and enhanced its national reputation for contemporary arts, countering, in part, its reputation as a 'heritage' destination. It sought to establish the countryside as a new and vast gallery space for artworks in an area where there are few formal arts venues. And we had mixed success in bringing together different audiences for 'heritage', 'landscape' and 'contemporary art'.

The Strange Partners project demonstrated that different organisations in the arts and heritage sector can work together successfully; that there is a huge appetite for high quality cultural experiences; that these projects can make a real contribution to the life and economy of rural areas and the local community.

There is a Strange Partners 2 project being formulated currently.....

And over the last ten years at Petworth we have hosted three arts residencies and the highly successful South East Festival of Craftsmanship. We are always open to new ideas.

3. Conclusions

At a time when public fascination with history and the arts is evident in the tidal wave of coverage on TV, in books and magazines, the Trust's properties and other places in our area offer immediate, direct and tangible contact with the past and with the arts. These places are not virtual, they are the real thing.

The arts and heritage sector is not an homogenous group – and perhaps by our very nature it is unlikely that we will ever be or indeed want to be – but we are interdependent with links and relationships that feed off one another; we are mutually supportive.

The SWAG area is home to world-class sites, collections and landscapes. Imagination and vision plus collaboration hold the key to unlocking these resources and making arts and heritage the driving force for tourism and creative regeneration in this area. We must work together. The value of the whole sector is much greater than the sum of its parts. Arts and Heritage are not niche interests; they address a need felt by millions of people in this country and abroad.

SWAG – PAST AND PRESENT

Chris Butler University of Chichester

Currently SWAG is a charitable arts organisation comprising 37 different organisations fundamentally interested in promoting and developing Visual and Performing Arts within a geographical boundary of the South Coast, the A3, the A272 and the River Arun. It was established in 2004 by the Duke of Richmond, who invited a number of arts organisations to join him in developing an umbrella organisation that would discuss and decide together matters of mutual interest and common concerns regarding the arts in the Chichester region, and we are talking about the whole region here. The organisations join by subscription.

In October 2005 SWAG held a public forum in the Minerva Theatre that launched a visionary paper entitled Chichester City of the Arts. The main thrust of the paper proposed identifying and using the term “Chichester City of the Arts” and by doing this, celebrating the wealth and diversity of the Arts in the Chichester region, thus contributing to the cultural, economic and social life of the area and gaining a positive national and eventually a worldwide reputation for the Arts. A number of ideas were expressed through the paper on how Chichester City of the Arts could be both identified and celebrated. These included for example:

- Developing a City of the Arts logo
- Supporting arts organisations with marketing and web site development
- Aiming for 2 million visitors a year for cultural tourism
- Working towards making Chichester one of the best places to live in the country
- Strengthening the position of the Arts in the area through a range of creative partnerships and projects, and collaborative activity
- Developing strategies for collaborative sponsorship and financial support
- Establishing a first class hotel in the city of Chichester
- Aiming to establish a dynamic arts season during November to April
- Twinning SWAG with similar arts activities in another European City
- Increasing audience numbers and developing new arts initiatives.

What did come through very much in the paper and the response to it was that the way forward for the arts in the region was through cooperation, collaboration, and creative partnerships, and effective links being made with the arts and tourism, and the private and public sectors.

To facilitate some of these initiatives it was proposed that:

- SWAG would need to become a much more active body
- SWAG would need to have an Executive Committee that would drive forward the agenda and facilitate some of the projects outlined
- SWAG would need more factual information regarding the Arts in the region to include audience figures, statistics, demographics etc, to be able to understand the demographic and put strategies in place for new initiatives and audience development
- SWAG would need more administrative support, maybe an Executive Officer and operational as well as project funds.

So the Executive Committee was set up in November 2005, to drive the agenda forward, although it was identified very early on in meetings that a more cohesive approach was necessary with more strategies and targets to implement some of the

ideas expressed. We further agreed that the organisations in SWAG needed to be more diverse and more representative of the range of arts organisations, art forms and arts practices going on in the region. That said, we all agreed that the strengths of SWAG were: the networking opportunities, the International reputation and quality of the organisations in the region, the wealth of skills and experiences of participants, the geographical representation, the location, and our fantastic heritage. Information from the 2003 arts and heritage audit on the arts economy in the Chichester District carried out by West Sussex County Council, and West Sussex Arts Partnership revealed some interesting statistics:

- 8,583 people work in arts and heritage, over a quarter in full time employment
- There were 1500 artists makers working in the district although this does not include publishing, fashion, graphics/ architects/ landscape designers
- 49,000 people were employed in the arts
- The total value of the arts in 2003 was £139million. That included turn over and secondary spend, when they spend money with local suppliers
- The GDP for the district was £1.43
- 3.4% of the working population of the district was directly employed in arts and heritage.

This is just a snapshot of the area but those are very impressive statistics and indicate the absolute wealth of the arts in the district. At this moment in time SWAG can boast a number of achievements that relate to the original objectives. These may appear initially as small steps, but they offer some examples of developments and certainly are a way forward:

- We have a newly developed Website made operational by the District Council, and some secretarial support for the organisation, some funds from subscriptions, a new letter heading and a logo, and we tried to establish a SWAG Brand.
- Currently we know there is an organisation interested in setting up a new hotel in the centre of Chichester.
- We have range of examples of collaborative projects. One such pilot project organised through SWAG between West Dean College and the writer Kate Mosse resulted in a residential writing festival at West Dean College in April for 50 budding young writers. It was a great success and indicates how a joint project developed through the SWAG network can act as a stimulus for artistic development.
- Members from SWAG are represented on other regional and national committees, so are in a position to influence practice, and debate issues from a SWAG perspective.
- CFT has offered the potential use of box office facilities for SWAG members.
- Through relationships set up with the local authority regarding street furniture and banner display, significant improvements have been made in both Petworth and Chichester.
- The launch of the SWAG Card and the Chichester Arts Award

Other more strategic things we would like to do include:

- An evaluation of arts activity in the region to be implemented to assess arts activity, with solutions offered to cater for all types of artistic needs
- Through the collaborative nature of SWAG, support arts organisations, thus securing enhancement and development of those organisations
- To plan and deliver more attractions and arts activity in the region, thus offering more choice and diversity

- Through links made between SWAG and tourism, effect a more analytical view of community need
- Secure a dynamic infrastructure for the arts and provide better communication networks
- To start to address some of the physical challenges in the region
- Through a dynamic re-launch of the organisation and the development of a strategic plan, we aim to secure financial support to sustain a viable SWAG infrastructure, referring all the time to our main aims to:
 - Develop, sustain, promote and enhance arts activity in the region
 - Strengthen the position of arts organisation in the region through the development of joint projects and creative partnerships
 - Through the promotion of Chichester as a City of the Arts, contribute to the cultural, economic and social life of the area.

As the organisation develops, I think we will need to be very clear what our remit is, and not undertake activity that just replicates what other organisations can do better than us. We will need to work with the County and District Councils and to take account of other strategic plans such as the Arts Council Ambitions for the Arts, Culture South East, The West Sussex Cultural Strategy, the Creative and Cultural Skills Policy Document up to 2010, and the cultural Olympics that Lorna which we will talk about later. Through the West Sussex Arts Partnership, with support from the Arts Council of England, the county has commissioned a review of the cultural industries sector by Professor Colin Mercer and Sussex Arts Marketing, to establish the county-wide picture of the arts and how our position relates to the regional and national economy. We await with interest the results of that report.

So we want you to join the organisation and be a part of this very dynamic and exciting development. We aim to give the SWAG membership:

- Access to a Micro Database, regular email shots, Website links and dissemination of Information
- Diary (useful for media) & anti-clash diary (useful for programming)
- Mentors, and training days
- SWAG hotline for information
- Networking groups, volunteer & specialist help, database Information and research facilities
- SWAG Card, Invitations and discounts
- A Directory of Services, with the opportunity to develop international links
- 3 meetings per year at different host venues and an annual conference
- Through the strength of the organisation, an opportunity for lobbying.

If we do broaden our image, pool our resources, develop creative partnerships and have a strong organisation, I am sure that SWAG will be able to influence public opinion, resulting in new audiences and new investment in the arts. We may even attract corporate responsibility from the private sector. If we do this then I think we can really start to call ourselves Chichester City of the Arts.

THE SWAG DISCOUNT CARD

Mark Ringwood Roots Around the World

Why?

We are all in the market for an audience or buyer, whether individuals or organisations, and are involved in a vast range of arts activity ranging from individuals to large organisations and across geographically widespread areas that straddle borders and boundaries. There is, at present, no central marketing tool, no effective overall media coverage or a regular e-zine for the arts. The aim of the Card is to:

- Generate income to help maintain and promote SWAG
- Promote the idea of an arts community
- Be cheap & effective!

The Mechanics

For a minimum subscription of £9.99pa an individual or family can purchase a SWAG card – similar to CFT Friends Card. The card is not user-specific. The application form for the SWAG Card requests the particular ‘arts’ interests of the card user, and the geographical location. It gives SWAG a database unrivalled in the region and which SWAG members can access through the SWAG Executive Secretary. The SWAG Card entitles holders to:

- The discount/offer which you as a member/organisation choose to make. Not necessarily fiscal
- A monthly e-zine which the SWAG Executive Secretary will compile and mail-out to SWAG card holders.

The contents would include:

- Up-to-the-minute arts developments – news/offers/funding
- Specific and topical advice
- Job/mentoring opportunities
- Wants and Needs.

SWAG members participation:

Members and organisations would include the SWAG logo and a short explanation of what SWAG stands for in all their associated and relevant print. This will:

- Help promote the existence and awareness of SWAG
- Provide up-to-the minute news for the e-zine
- target particular art forms
- assist other members.

In Addition:

SWAG will maintain a central and readily accessible source of information; organise symposiums in other centres around the region; help the host and SWAG to increase awareness and encourage commitment and participation.

THE CHICHESTER AND REGION ARTS AWARDS

Kate Mosse

Aim:

The aim is to draw attention to the value and quality of the arts in the SWAG area by honouring individuals who have made a significant contribution to the development, maintenance, provision or quality of arts activities held in the SWAG region. The Awards will acknowledge both the local household names in the arts *and* those unsung heroes and heroines of the arts.

Eligibility & Nomination Process:

Nominees must live and work in the SWAG area.

The Awards will be made every year, starting in 2007, on a three year cycle. The three categories of award (see below) will rotate, so an award will be made in each category every three years.

All members of SWAG will be invited to nominate candidates. There will also be a public nomination process in partnership with the Observer Group of Newspapers (Bognor, Chichester and Midhurst & Petworth editions) to ensure both local interest and wider media coverage of the Awards.

Each nominee must be proposed and seconded using specially produced application forms. Information on the nomination form will be used as the basis for the press release announcing the short listed candidates.

The call for entries and administration of the process will be managed by the Executive Secretary of SWAG. The call for nominations will be three months before the date of the Awards ceremony.

A shortlist of three candidates for each award (*see below*) will be drawn up by the SWAG Executive Committee. There will be pre-determined short listing and award criteria.

There will be a judging committee of five. The panel will be chaired by the Lord-Lieutenant of West Sussex and include the Cabinet Member for the Arts/WSCC, the Chair of ACE/SE, a representative from the SWAG Executive Committee and one other invited judge connected with the arts in some capacity in the SWAG region.

The decision will be by majority vote, but need not be unanimous.

The Awards cannot be withheld or divided.

Winners cannot be nominated for another Award in the future. Short listed candidates can however be considered for Awards in the future.

Categories:

There will be three categories. What the judges will be looking for is evidence of long-term commitment, quality and hard work in providing, supporting, sustaining or maintaining the arts in the SWAG region.

1. An Award presented to a practitioner either working professionally or on a voluntary basis primarily within the local region, for example:
 - an artist, singer, sculptor, musician, writer, weaver, performer, dancer, mime artist, potter and others.
2. An Award presented to an individual for outstanding achievement in an unpaid/ voluntary capacity in the encouragement/local provision of arts. Potential nominees will include:
 - chairpersons, secretaries, treasurers or board members of local arts organisations, supporters/sponsors of arts organisations, those involved in the administration and/or maintenance of amateur dramatic/performance groups and others.
3. An Award presented to an individual for outstanding achievement in a paid/ professional capacity in the encouragement or maintenance of the arts in the SWAG area. Potential nominees will include:
 - arts administrators, CEOs, principals, education/arts officers, publicists, local authority employees, teachers of art, music, dance and speech, directors of festivals, arts venues, arts projects and fringe projects and others.

Presentation/Event:

The presentations – of a framed citation setting out the winner’s contribution – will be made at a public ceremony open to SWAG members, interested members of the public and press.

The timing of the Award Ceremony will be agreed by SWAG members with a view to ensuring maximum press coverage and minimum clash with local arts events. Successful candidates – and their nominators - will be notified in writing or via email before the Awards ceremony. All short-listed candidates will be invited to the presentations, together with the proposer and seconder.

The event venue will be agreed by SWAG members, with preference given to venues operated by SWAG members: e.g. Minerva Theatre, UOC, Pallant House Gallery, Edes House, Fishbourne Roman Palace, West Dean College and so on.

Winners will also be presented with a token to mark the occasion – for example, a half case of wine/champagne (sponsored) or a bouquet of flowers (also sponsored) or a small trophy/shield.

BRIGHTON AND HOVE – A CAPITAL OF CULTURE

How an unsuccessful bid for the 2008 Crown developed into a vision for developing Culture at the grass roots Level.

Nick Dodds, Chief Executive of Brighton Festival and Dome

Good afternoon everybody. Greetings from across the border. It's nice to be here in West Sussex with my biometric passport. I am not talking to you today about the Brighton Festival and Brighton Dome which is my day job but I am talking to you about something else that I am involved with as a member of the Arts Commission Brighton and Hove and I guess I'm here because there is some correlation between what has been achieved in Brighton and Hove and SWAG. I think that is why I am here, and so I would like to tell you a little about Brighton's attempt at being Capital of Culture and how when we didn't win, what we did, and how we made some success out of that failure.

So 2002, I am sure you will all remember that it began with an announcement of a competition for the title of European Capital of Culture 2008, and twelve cities and regions vied for the title and much to some peoples surprise, Brighton and Hove, England's newest city, decided that they would make a pitch, (an audacious bid I think it was described) mainly because Brighton and Hove felt it had a growing importance as a cultural magnet in the region. That was the year that the Brighton and Hove organisation that I run, commenced a major new year round programme. That was the year that Brighton Festival really launched itself as the largest arts festival in England, and the year the Museum Art Gallery re-opened after a major facelift. So I think the city felt at that time that they were in with a chance at least.

However, despite Brighton's confidence, the judges seemed to be looking for the City that could most benefit from the prize and could provide the significant investment that was needed in infrastructure; I think with a view to pulling off something like the success that Glasgow had in 1990, and I am sure you all remember Newcastle. Gateshead was the firm favourite to win that title. Rather to everyone's surprise Liverpool won. They have been making their plans for 2008 ever since, and people are looking forward to seeing what Liverpool deliver for us in 2008.

I am going to tell you a little bit about the losers; Brighton and Hove are one of those losers. After some behind-the-scenes lobbying by the eleven unsuccessful cities and regions, DCMS, Department for Culture Media and Sport were persuaded to make more of the opportunity than I think they thought they possibly could. The opportunity to promote Culture more widely. They created something called The Urban Cultural Fund and came up with twenty billion pounds, a large amount of money to put into the Urban Cultural Fund and this was open to any city with a population of over 120,000 to bid for. Because of the short timescale bidders were given, I think it was only the unsuccessful Capital of Culture cities that actually shared the benefits. In the South East there were three candidates, Oxford, Canterbury, and Brighton and Hove. All received grants. Brighton was awarded £750,000 for the campaign "Making a Difference" a significant amount of money for Brighton. Brighton used the opportunity of this Urban Cultural Programme to take forward an ambition that it already had to create an Arts Commission and it was a perfect coincidence of time really.

This idea for the Arts Commission as a new partnership project conceived to build on this work that Brighton and Hove had done for the Capital of Culture bid and previously to that, the successful bid to become a city. So there was a real sense of something that could be built on, and the Arts Commission was born out of that. So the award of

significant funds gave us a huge opportunity and I really wouldn't underestimate the importance of cash in this whole process, as I am sure you will all recognise.

In Spring 2005, the Arts Commission was launched and it was a membership born not only from the City Council elected members as you might expect but a partnership with the art community, practitioners, and art organisations in the city, and that was terribly important, as it was the first time that this had happened. It was run and is still run at arms length from the Council, but it is serviced by council officers and that's terribly important as none of us really have the time to put into these extra curricular activities. So it was vital that the council provided the infrastructure to make it work. It had three objectives, firstly advocacy for the city's cultural development, secondly advice on cultural policy making to the elected members and thirdly and importantly delivery of projects and programmes itself. This was, I think, the big new thing that it did. Over the two years that the Arts Commission has been in existence it has provided leadership and yes, vision, most importantly I think, for the cultural centre for Brighton and Hove, promoting our provision, we like to think of course, because we are Brighton and we always have big thoughts about ourselves. We see ourselves as a leading cultural city in the South East and it provided an effective partnership body, helping not only to do the delivery of advice but as a partnership body to encourage and find additional resources to be invested in the arts, to existing organisations but it has also funded new initiatives directly, and that has been a really important part of what it has done.

So by the end of the Urban Cultural Programme, which has now finished, the £750,000 that was taken in has increased three-fold in a huge exertion of effort in the City. Something in excess of £2,000,000 has been found. So included in the information by our clients, is a copy of the brochure which summarises a lot of the Arts Exhibitions which have been done. Please feel free to collect a copy on your way out. In summary, what has been achieved in two years and it is only two years 2005 and 2006, the Arts Commission has invested over £1,000,000 of extra funds in the arts in the City. With the partnership involved it has delivered 1600 performances and 300 new projects. Those projects and performances have attracted an audience totalling 300,000 people and it has involved over 5,000 artists. So with our partner, the Arts Commission has helped create new work through 20 commissions that it has directly been involved within.

I want to tell you briefly about just four of them, because they are the most interesting things. We talk a lot about initiatives, so it's actually what we've done with it that is the most interesting bit. So the first one I want to touch on briefly is one that I was closely involved with in the 2005 Brighton Festival with a company called Frantic Assembly, a theatre company that some of you will know about I'm sure. Frantic Assembly were commissioned by Brighton with some extra resources from the Arts Commission to produce something called Dirty Wonderland. I wonder if any of you came across to see it. It was in the Sarah Grand Ocean Hotel in Saltdean to the east of Brighton and was an extraordinary event. We were so lucky to get into this wonderful art deco hotel that had been a Butlins Holiday camp for part of its long history, just after it closed and just before its re-development sadly as flats. We commissioned Frantic Assembly to do an extraordinary promenade piece that went through the bedrooms, the ballroom, the kitchens of this wonderful hotel and audiences went through in groups of thirty so it was an expensive project as you can imagine with just thirty people at a time. It was complex and expensive but it did us, in the Brighton Festival, an enormous amount of good. It got us brilliant five star reviews in all the national papers and contributed a lot to getting the profile of the Brighton Festival up that year. So that was a brilliant project for us and money provided through the Arts Commission.

The second project I want to touch on is quite different: a community project involving six gigantic screens. I hope you can make them out on top of the roof of a street in Brighton called Compton Road. Compton Road is on one of the ridges of Brighton and it can be seen right across the city. An artist called Steve Geliot worked with the residents of Compton Road: the local schools, the nursery, even members of the bowls club, and local artists, to produce these roof-top projections that were absolutely fantastic with animation, paintings, dance pieces, voice, and digital photography. They were all employed to create these projections and the whole thing was launched with a very high profile street party which was a fantastic example of a community really working well. It ran for two weeks and all over the city, if you were walking or driving around, you could see these fantastic projections. So that was a very big successful project funding and indeed very closely organised by the Arts Commission.

The third project that I want to touch on was another one close to my own heart and that was in last year's Festival, the 40th Brighton Festival. The stunning new show from Group F the French pyrotechnic wizards who we asked to collaborate with a Brighton based pyrotechnic group called World Famous to produce a very large scale piece. You can see from the size of the audience that it was an extremely large scale piece as the finale of the Streets of Brighton element of the Brighton Festival last year. It was significant in other ways, not least because of Group F used a lot more theatrical elements to their show; it wasn't absolutely a fireworks display at all, far from it. They used more theatrical effects than they had ever done. We had an extraordinary audience of 70,000 in Preston Park that night. It was a magical evening. Fortunately the weather was very kind to us: a lovely moonlit evening. It really reached out to a huge number of people across the city.

Then the final one that I want to mention is the one the Arts Commission were very closely involved with, commissioning and actually running an event called Celebrating Age, which was a festival of the creativity of older people and the unique contribution that older people make to the family, the community and to society generally. It was given national prominence by the fact that an organisation called Better Government for Older People held their annual conference in Brighton at the same time as the Festival and it turned into a really big event which I think its popularity surprised us in the Arts Commission. It was a ten day's actual programme, fifty-four events across the whole city. Many of the events, certainly two of them, were free and seventeen were devised specifically for the Festival, and this that was single biggest event that the Arts Commission were involved in.

So the three projects there that I wanted to tell you about the Commission actually initiated, but as well as these high profile projects both internationally, and at community level the Arts Commission instigated a grass roots project giving small grants to over 600 local artists. 600 local artists benefited from the grants programme both with cash but also providing training and networking events across a whole range of different art sectors in the city. Then in addition to the very practical interventions the Arts Commission also worked on developments with the local authority and the community, setting up working parties, coming up with some strategic vision of specific issues on the scenario outdoor events, audience development and particularly working with dance.

So now the Urban Cultural Programme has come to an end the Arts Commission is going to carry on. It is considering its role in leadership, the cultural sector in Brighton and Hove and like all good organisations, it's looking for funding, and is in there trying to find ways of wheedling out new pots of money. We haven't given up on Capital of Culture. We think there is still some money to be dug out of Liverpool 2008, and of course, we will be looking forward to London 2012 and the Olympics, and I am sure

there will be opportunities around for a Cultural Olympiad. We will hear more about that later I'm sure. So in conclusion I would say that the Arts Commission has shown what can be achieved when a vision coming together in the city, comes along at the same time as the money. I must really stress that it's all very well having the vision but if you haven't got the money at the same time, it's very difficult to achieve a major impact. But I hope you will agree from what I have shown you there, that there has been an extraordinary achievement in just two years and that's a very short time in these programmes and I think it's something that the Arts Commission and the city are justly proud of. So I hope it gives you some small inspiration as to what has to be achieved.

Thank you very much.

THE CULTURAL OLYMPIAD HERE TO 2012

*Mike Coleman, Deputy Leader of West Sussex County Council and
Lorna Brown, Head of Arts and Cultural Strategy at West Sussex County
Council*

Well good afternoon my name is Mike Coleman. I am the Deputy Leader of West Sussex County Council. I am also, I think, the afternoon's tame politician. But just to show that we are an Arts organisation, I've taken my tie off. I was allowed to do this as I came in the door, so that's okay. For my sins, I am also responsible for Art and Heritage within West Sussex and also the Olympics and Para Olympics in 2012 and maybe it is suggested that I should start getting into shape for that but I am holding off because I think there are enough people doing that at the moment, and I work on the basis that if there are a lots of people doing those sorts of things, I don't have to. But I will spend my time trying to get the organisation right as far as I can.

What I'd like to do very quickly before Lorna takes over to take you through the presentation, is to talk about the background to 2012 and also, many kinds of people say to me, "Well, 2012 is a long time away, why are we doing things now? Why are we getting involved?" and "What's so important about West Sussex?" and, "It's all going to happen in London isn't it, so why are we bothering and what's in it for us?" It's that famous question: "What's in it for us at the end of the day?" We are making 2012 happen, but let's think about what we have got to get ready for it. We've got to be ready for it now, because in 2008, that's when we get the hand over from Beijing and that's when things really start to warm up. 2008 is only just over a year away, less if you think about it. It's a once in a lifetime opportunity for most of us in West Sussex to get involved, and this is something that's going to make and deliver a legacy for West Sussex. That's what I care about deeply and that's why I am involved in Arts and Heritage in West Sussex. I care about what the County, and what this area of the County, gets out of it all.

It's not just about sport, it's about business, and it's about the volunteering sector. Let's not forget that across the UK so far, 80,000 people have already put their names down to volunteer to help the Olympics and that's a no- pay, nothing-back for them, apart from what they get out of it. I'm sure they will get lots out of it, but it's putting their name down for volunteering, which is absolutely wonderful and we already have lots of people in West Sussex doing that. It's about tourism. We've heard about the links to tourism: it's inexplicably linked with getting people into West Sussex and that's definitely good for all of us. It's about training and skills. It's about learning and development and it's about Arts and Heritage and we've heard about of all the wonderful things we already have in this County of ours.

I personally head up a working party in West Sussex which is a group which brings together various interests. It has six teams of business: Visitor Economy, Sport, Arts and Heritage, Community, Participation and Infrastructure. West Sussex has already allocated £120,000 towards this, which has already been equalled by other donations and various other amounts of money that have come in to us. We estimate multi-million payback to this - as far as I am concerned, £120,000 – which I have to stand up to my residents and say, "This is what I am doing for West Sussex". It has to be repaid multi-fold, and I haven't met anybody yet who said that this is not a good investment for the county of West Sussex. The themes are led by a subgroup. We have lead organisations, for instance the Business partnership is lead by Sussex Enterprise, and Sports & Health by the Sports Partnership.

Now, one of themes of the London proposal is a strong cultural and educational proposal. So we are not just looking at sport, we are looking at all the other areas. The creation of a four-year Olympiad, beginning as the torch is handed over from Beijing in 2008, London is starting, and they see the benefit of the cultural links we can deliver. We are in a very strong position in West Sussex to deliver a Cultural Olympiad. We have a natural environment in West Sussex. We have the coast, a rich heritage and the arts activities you are aware of. The West Sussex Cultural Olympiad will help to raise the profile of West Sussex and that is what it's all about, to develop a stronger identity, contribute to economic benefits, and attract visitors. If we only attract visitors to come and spend another night with us, spend one more night in a hotel, and visit something else while they are here, then we will have achieved a benefit and raised the profile of Arts & Heritage across the county.

But most important, it's about the people of West Sussex. It's how to make them feel involved, how to make them feel that they belong, and how to get themselves participating in this whole activity and that's our intention as far as the cultural activity is concerned: the potential to reach more and more people across West Sussex.

Now the Olympic and Para Olympic games themselves take place in a very short period in the Summer of 2012 but, the benefits will begin to show way before that. As I said, 2008 is almost upon us and that's when we start to see things happen. We are absolutely certain and absolutely sure that the benefits will last and the legacy will last long after the Olympics have left us.

I'd like to hand over to Lorna if I can.

Lorna Brown

Thank you very much it's good to be here. Sorry I couldn't be with you earlier I have just come back from London.

Let me first give you a bit of an overview about the Cultural Olympiad. Now, it's important of course to remember that the Olympics are a national organisation first of all. Now, this is what the national structure looks like; I'll give you a bit of background information. There are a lot of very important organisations caught up in this. There's the International Olympic Committee, there is LOCOG (London Organising Committee of the Olympic Games), there's the Olympics Delivery Authority, there's the Olympic Cause and then there are the London Agencies as well. But I think what's important to us is the really strong commitment by the massive agencies and that we do get the benefit in the regions and locally.

So what LOCOG have done is that they have asked that every region sets up a parallel kind of network to make sure that the Olympic Games in London are meaningful right across Britain. Now, this is what it looks like. There's LOCOG and then NRG the Nations and Region group and that has asked the South East to set up something called the South East Group. It's really not rocket science working this one out. Then some of the key agencies are working at a regional level, so you have got SEEDA (South East England Development Agency), looking after the business links. We've got TSE (Tourism South East), not surprisingly, looking after the visitor economy. Sport England South East, as it says on the tin, LSE which is the learning and skills people who are looking after volunteering, training and education leading up to the Olympics. Then there is the Arts Council of course, which has responsibilities for communities and culture, which I will come back to, all underpinned by SEEDA the regional agency, which is looking after infrastructure and as Mike has already intimated to you, what we have in West Sussex overall follows that same kind of arrangement. So there is a

working party that Mike heads up on behalf of the scheme with artists working beneath that. This covers Sport, Arts & Heritage, Communities, Participation, Infrastructure and Development. Obviously what we are most interested in today is making sure that Arts & Heritage fits really well into the plans for the Cultural Olympiad and the cultural programme for West Sussex and our people.

But what is a Cultural Olympiad? Well we don't know. We know it's a massive opportunity, but in many ways it's an absolute mystery because we don't have a blueprint for a Cultural Olympiad. What we do have is some clues as to what it means nationally in context. So moving back to the national picture for the moment, the Cultural Olympics begins the moment the Olympic torch is handed over at the close of the Beijing games, as Mike says that's not a very long way off. It will finish at the closing ceremony when we cease to be the Olympic Nation, so that's four years for the Cultural Olympics.

There is no official structure laid down by the Olympic Committee, which is, in many ways a benefit. Sports have a book that tells them how many people take part in it and how long it lasts, but we have no guidelines at all. A great opportunity, but frightening perhaps, but it does have the potential to reach more people than all the other aspects of the Olympic Games. That's why we are very keen to make sure that we really benefit from the games. So the Cultural Olympics nationally has the opening and closing ceremonies; it will include the torch relay, it will include the design of buildings for the Olympic Park, it's going to have a strong element of public art as part of that. It's going to include events during the games, but we don't yet know what they will be. There are education programmes promoting the values that are being planned and there is a nationwide exhibition for collections and museums already quite well developed.

So how do we fit into that kind of context, because we do have to fit in with the big national picture and we have to make it meaningful for everyone. Well we think there are great opportunities for culture and it could be absolutely massive and we think it is a wonderful opportunity because the cultural life of this county is one of our greatest strengths. We already have a county-wide strategy which has been agreed between our partners that sets out the kinds of priorities and objectives and our shared ambitions. That has put us at a very good starting point. A lot of people have to develop something like that before they can start to talk about the Cultural Olympiad. We are there.

As Mike has said, we have a wonderful natural environment, Art & Heritage, built environment, the seashore and all of the arts activities which so many of you are so much involved in. What we do know is that the Cultural Olympiad is not about new thinking, it's not about people sitting in a room dreaming up something new. We are being told that it needs to be a combination of top down-timing and we've got to fit in with that big national picture and then we need to bring what we are doing at grass roots level to meet that. The focus of our activity will not be about new things, it's about doing what we already have ambitions for, what we have already planned, but directing that in a new way and we are hoping to take this to a completely new level, delivering something that, without this opportunity we wouldn't be able to do.

The working party that Mike has talked to you about is developing the Cultural Olympiad which is about building inclusive communities and attracting visitors to the county. It's two-pronged and we need to make sure that the Cultural Olympiad fits in with all the other aspects, so we are talking to the people in tourism, with the volunteering opportunities, business opportunities, sports activities, the competing teams and the opportunities that they all present, and most importantly to our resident

populations. It will very much be an opportunity to raise our profile and create a stronger identity for West Sussex nationally.

It's about engaging people and spreading ownership. People do need to believe that this belongs to them and that they belong to it. I think it's also a massive opportunity for us to reposition the importance of culture and the arts. People in this room are committed and know the value of art and culture. That isn't an argument that we have necessarily won with everyone else, and this is a very good way for us to demonstrate the reality of that. And of course there will be social benefits.

So what's it going to look like? Well I said earlier we are not quite sure yet, but we know what some of the ingredients are, what they could be made up of. Now you will be able to add many other things to this list. But we have an extraordinary landscape that tells the history of England, quintessential England that we have in our landscape here in West Sussex: the rings at Cissbury and Chanctonbury, the history of Bosham, the Downs, The Weald, the coast, fabulous gardens, wonderful churches, our arts centres and a very interesting area of film history, which I am beginning to get lots of interest in. There are fabulous areas around film heritage in West Sussex, where we might be able to build international links.

The Local Authorities in West Sussex are already working together. We have an arts partnership which covers quite a wide range of activities and what we are already planning to do is take that work and move that up to a whole new level. We have started that with this fabulous work from the Chichester Festivities which we have been supporting around the celebratory work. Training artists to deliver that, with due respect to Brighton. At the moment we have to call on artists from Brighton to deliver quite an amount of work. We want this to be delivered by our artists who are based in West Sussex and that's a major plan for the work we've been doing. Its empowering local artists to deliver work so that we don't have to buy in.

So our development of processional and celebratory work development is well underway. We have a whole series of work about local artists and dramatists. There are people writing about what it's like to be, and used to be like, in Hurstpierpoint, Angmering, Arundel. It's about using their skills to write down local people's understanding of the character of where they live, about the people, landscape and history. We have already had projects amongst amateur societies. The voluntary sector has the greatest amount of participation in the arts in this county. That's where most people have their arts experience at the amateur societies. We are already starting to work with them and in many cases engaging them with professionals, thus raising what they are doing, and their aspirations. We are making commissions. We have a regional commission around "Southern Comfort" which is a drama which will be performed in very small scale venues in rural touring areas, which is specially devised for the South East of England.

Generally speaking we are talking about sense of place. We are talking about Arts and the environment, people, identity, landscape & history and perhaps a new Folk tradition for West Sussex. Is that a possibility? It's been really liberated in Newcastle following the building of The Sage. Can we do this? Yes we can!

Moving from what it might be to a bit on "The How", we already have the frameworks in place so that we can manage this and we won't have to buy in. We have our Sussex Alliance Partnership, we have our Outcome20 Group which is associated with our local areas of government. Sorry - slipping into Local Authority speak - but that is a very valuable and important agreement between local authorities and central government which has very many partners, including many of those who will be helping us deliver

the Cultural Olympiad. So we have the framework in place. We have the people we need. We have valuable support from Mike, which I have to say is not being reflected in some of the other counties who I am talking to, who are extremely jealous of the progress we are making! But most importantly what we are talking about is starting with the people and if you start with the people and a few key concepts that celebrate the sense of place, environment, participation, history and landscape, you do that to ensure that what you are actually talking about is the future and having a legacy after 2012, not just a big celebration in a couple of weeks in July.

Studio4artists

Tim Sandys-Renton- University of Chichester

This a photograph of the water tower at Greylingwell, just to the north of us here, and the reason I am showing it to you is because a year or so ago, we all became aware that it was not going to be a hospital for much longer, that it was going to be redeveloped and something new was going to happen, and "What's going to happen?". So we thought, "There's a bit of a chance here!" We decided that it could be a fantastic space for artists to work and have some studios. The history of Greylingwell is quite interesting. This is a copy of a map from 1767 showing just the farmyard, which was the very thing at the time, a hundred years ago or so - suddenly we had something new. The land was given to the Local Authority by the then Duke, and a massive asylum was built which now looks a bit more like this. The water tower that I showed you is right in the middle and no-one really knows what's going to happen where. So I'm using a fair bit of licence to show you that photograph but certainly we are talking a possibility that's a space that could be used for artists.

What is Studio4artists? We want to be a charity - that's the plan, for the group to be set up as a charity. We want to create a creative centre for artists, for designers, for makers and that's going to link directly to the wider community. It's very important that it is seen to be central to our vision, that is it's not just isolated to a few artists that are hiding away in a building but absolutely inclusive of everyone that's around.

The designers we have spoken to have had a bit of an issue with our name, "Studio4artists". So that's not going to be the name of the studio. It is just the company name at present, the trading name for the time being. So at some point in the future, it's going to be rechristened and will have some glamorous name which will advertise it to the world as being a creative centre. We intend to be a regional facility.

It's going to be quite a big space if our ambitions are realised. We are talking about having 40 studios for artists and designers and makers to work in: a series of workshops. This is fundamental to the vision because we know that a lot of artists may not be lucky enough to get a space or may not want a space in a facility like this but equally, they may not have the space to be able to set up a silk screen or a press, whatever it might be. So we want to have a whole series of workshops which would be accessible, obviously to studio artists and designers, but also much beyond that into the community, to the artists and designers working in the community. So we are talking about three dimensions, ceramics, textiles perhaps, definitely digital work, video editing, photography, possibly sound, and definitely print. We are talking about a wide variety of resources and obviously, and I say obviously because it is central to the vision and central to our ambitions to make this a space that is relevant to the community - to have an education space as well. We are talking about quite a big education space, a big one where significant scale work can happen and significant mess can be created: really important!

We also need a business space attached to that, the reason being that the spaces I have just described wouldn't really generate very much money and the whole point is that the creative spaces are low rent because the artists generally can't afford the top end prices. So business spaces running along side are going to support lower rents.

A gallery space is going to be part of it I suppose, but it is intended that it should be income generating as well as a café and bar. We are going to have a really sexy art bar, somewhere that people would travel for a while to come and have a drink in. A

shop selling art materials for the artists but also selling commissioned artworks by the artists and designers in the gallery space. A meeting and conference space that can be hired out or for people inside is also required. If you are getting a client along to look at a fantastic piece of furniture, you clearly need somewhere to host the presentation. It can also be used by the general public.

That's supposed to be a picture of Rembrandt: I'm not sure whether it is or not, but I'll believe the source that I got it from! Artists and designers have needed space from the beginning of time. They can't just work in their spare bedroom and they can't just work in the back end of their kitchen. They've got to have a space dedicated to the function and here you can see a B easel, lots of space for him to stand back and a nice bit of natural light coming in from behind so that he can see what he's doing. It's important that the facility is appropriate for the use. This is a space over an art space so you can see a contemporary version of that. This is a space that is clearly being "tarted up" a bit for an exhibition, but again you can see the scale of the space that's necessary - lovely messy space - I like this photograph! You can see that there is quite a varied feast; a studio space isn't just a standardised unit, and everyone has a different vision of what a space should be: it must be very versatile. But, as was pointed out in 2003 in the report that West Sussex and Chichester District commissioned, the lack of studio space in the area is seen as being a real prevention of growth in the arts. We are very good at providing arts, very good at showing arts to people but my perception as an artist is that we are not quite so good at supporting the artists themselves at grass roots level.

Here are some of the other reasons why, beyond just the artists themselves, it's important. "Vibrant communities": this is a catch phrase I have been reading in every document that I pick up, "vibrant communities", but it makes sense really, we know that the arts actually have an effect on the communities that they are made in. Everyone knows that. It's not rocket science and when you have a vibrant arts community it acts as a catalyst for all sorts of things to happen.

Young people particularly, I should say, are a particular focus, but it would cross the spectrum. Business is very important too, we heard from Mike about Brighton. We know from Brighton, we know from Glasgow and from Bristol, we know from all of these places, places with a good reputation for the arts. People say, "Hey, I would like to live there." If they have been to the University here, they might say "I'd like to stay." We don't want them going to Brighton; we've got a good place here in Chichester. But we know that culture is an attractor for talent and when you have got talent in a place it attracts more talent.

"Life-long learning", another catchphrase we hear all the time, but actually it's true. We don't just learn things when we are at school. It's not just a matter of, "Hey we're 16 now and left school, we can go off and live our lives properly." It actually happens all the time and we leave school, we gain a job and there are different ways of learning. It isn't just going to do a degree or going to do a course. It's about us being involved in a place that can offer technical facilities, or can offer some support and you may think, "Hey, it would be quite nice to go and do a bit of 'making'; I did some art at school or I did some art at college and when you are there you can learn some brand new things." So it's very important to see this life-long learning as being a very broad and flexible feast and something that is available to all aspects of the community, and is something we see as being fundamental to this vision. Of course the personal development for the artists and designers themselves, providing an environment that supports the business aspiration of our artists and designers is fundamental. There are a couple of nice pictures of people doing things.

Tourism clearly is something that we are very good at. Again it attracts people down to the region and the studios, even though a lot of it would be about production, there would be a significant element about showing, whether it be to the Gallery or the artist's studios. But, there would be lots of events that would attract people and add to that cultural profile that we have already in terms of tourism. Reaching out to other communities is something that we see as being a very exciting potential. We know that the city is twinned with Ravenna and Chartres and potentially Kurst in Russia. So there is a lot of potential for some really interesting collaboration with those twin towns and possibly other places too.

So what are we doing to make this a reality? Well, in May last year we had an Open Forum here at the University where we flushed out the vision and started to actually get some speed up. There is a fantastic group of volunteers and I would like to thank those who are here and those who are not here, really working hard to make it a reality. We've been talking to the District Council, we've been talking to English Partnerships, the owners of the site and this has come to a point where now, the vision has been adopted as part of the LDF the Local Development Framework that the District Council are proposing for the North East of Chichester. So the studios are part of that vision. We've produced a draft business plan to try to show that that's what we are proposing, as clearly there is no way that anyone is going to take us on board if it's actually a lost leader. We are showing at the moment that it is a viable project and the next thing we are going to be doing is looking for some funding to get an industry expert, someone who is actually running an equivalent space in Yorkshire or London or somewhere else, to dot the i's and cross the t's and give it that little shake up, because we need to have that credibility.

We're fund raising, we're marketing and we are building a waiting list of artists for the studio. We've got 65 people who have definitely said they want space and the forms are running in all the time. We've got a lot of key supporters in the area. All of the major providers of the arts have offered us their strong support. So this isn't just a flash in the pan or a group of artists trying to shout loudly. It's actually got a lot of support across the spectrum.

And it should be said that what we are offering should not be seen as in any way rivalling what's already here. We are going to be working with and collaborating with others, but certainly the Gallery and Education space are going to compliment what is already in existence at Pallant House and the Oxmarket. The nearest studios are in Portsmouth and in the other direction, in Brighton. We are going to make direct links with the Otter Gallery which is here, obviously, just a hundred yards from here. We are going to make direct links with Artell and the South Coast Design Forum and the Open Door Studio. So we are already thinking about how we are going to fit in with those other partners.

Money! It's always the problem, every speaker has mentioned the "M" word, but certainly that's something that is fundamental to what we are doing. So as I said, we are wanting to offer low cost facilities because artists can't pay the high costs. We are going to be a charity, so this isn't something that's going to line someone's pocket. So we need business sponsorship. We need patrons and we need links to grant awarding trusts who have education and art as a remit. We need support - your support - and support from other people in the area, both for fundraising events. So I think in the pack you have been given, there should be a form which has got our address on it. If you could fill it in even if you are not an artist or designer, fill it in and give it back to us then we can invite you to fund raising events and the like, and also we need artists and designers to register as we have got to show that it is a viable space. As I said, we

have already got 60+ people wanting space, but we have got to have more people than that to really show that it is going to be humming-by-day with locals.

Please have a look at our website. It seems a very simple request, but that's probably going to be the best way for you to find out about what we are doing; the updates about how things are progressing. So please have a quick look at that when you have five minutes and keep a regular check because that will be the best way for us to communicate with you.

Thank you very much for your time and thank you for listening.

MICRO MARKETING

Chris Harrison of Harrison and Co Creative Ltd and
Mark Ringwood, Director of Roots Around the World

1. Micro v Macro

Chartered Institute of Marketing definition of marketing = *the management process responsible for identifying, anticipating, and satisfying customer requirement profitably.*

The macro marketing plan is the 4Ps:

- Product (dev),
- Price
- Place (normal distribution + sales but other relevancies in arts),
- Promotion.

Other 3 Ps:

- People
- Process
- Physical Presence.

We frequently use the 4 P's.

Dangers of non-involvement of the Marketing Manager in all above

Who are your customers?

- Individuals
- Regular Audiences
- Funders
- Sponsors
- Decision makers - press, politicians, the newsagent, taxi driver, village shopkeeper etc

2. Characteristics / Skills of a Good Marketer

- Focus (Where now, where are you going, where does your org intend to be at particular point of time?)
- Overview. Not just simple mission / vision statement. Define precisely how you intend to get there.
- Internal / external 24/7 PR.
- Creativity (4Ps, 4Bs, our formula -explain later). Think Around the Box.
- (The Adelaide / Oz experience). 'Sell the Sizzle not the Steak'.

3. Micro Marketing

Focus, defining, satisfying, understanding your customers

- This informs what info you provide, which emotional 'Hot Spots' you massage. (Sizzle / Steak)
- May need to change the org culture
- Use every individual in your org to 'sell' - their friends and families (previews, free events, freebies) Remember whoever comes into contact with the public and/or

artists be they your bog cleaner, or car park attendant, is just as important as your Parish, District, or County Councillor, or MP.

Expect the Unexpected

- Always have something with you who say what you are, what you do or represent, and how to contact you.

4. Attracting / Keeping Audiences

- 'Trial' hope will return for more. Money back guarantees
- Always better be a big fish in a little pool
- Be original in your marketing - be a market leader
- Sell your own excellence - Awards, Press Reviews - Don't be shy.
- Create constant, ongoing Awareness - stickers (your car, customer's cars). Use empty buildings
- Media – build relationships, set a timetable
- Public Speaking - Lions, Colleges, Hospital Radio Network - business, your sponsors, the world!
- Reward your customers - soirees, previews, private events - pay particular attention to repeat / high value customers
- Finally (almost) - don't underestimate the importance of that time honoured tradition of 'seeing out the house'.

5 The 4 Bs

- Define
- Examples
- Malaysian Airlines / London Zoo, Guildhall Square Skeletons, Lost in China, Claude Merle's Les Voisins
- Remember the importance of using your staff (Pat Elliot and our Russian Orchestras: Opera, the Bishop, the Steak and the Sizzle)

THE LITTLE TOUCHES

Amanda O'Reilly Havant Arts Centre

Thank you. I'll be very brief: it is just a follow-on from what Mark and Chris have just said. Follow those guidelines and you will have your customers, but how do we keep them? One of the things I work at very hard with my team in the venue is the little touches. I think it's been described on the agenda and I think of it as the warm welcome. Time to a lot of people who are our customers is actually more precious than money. Most of our customers are financially fairly comfortable, so if we are selling an experience to them, we are not just asking them to pay for it, (sometimes it may be free), but we ask them to pay with their valuable time. We are competing not with other arts events (as long as they are going to ours who cares what they go to, as long as they're doing it) but we are competing with the TV or the garden and in the summer the BBQs and all those other leisure things: they could be down the pub! So we have to make sure the experience they have when they get to our gallery or our theatre or wherever it is, is fantastic and you have to watch the details with that.

Treat every customer as the individual they are. You don't just have this whitewash approach to everyone. Pay attention to the customer. Never multi-task. They have got to be your focus, because you need them to come back. You need them to start coming four times a year, not twice a year. Listen - that's very important. Keep your eye contact, also give them additional information to make the experience you are giving them easy. How do they park? How far will they have to walk? What time does the bar open? There are different things for different organisations, but try to think through. What might be concerning them? What little things might be those that stop them coming? "Oh! Is there parking?" "Will I have to walk?" "Is it raining?" "How far is it?" And try to cover those things with the customer so that they feel confident about coming to your venue.

Another one that I am sure that everyone here does, but if you have some inexperienced staff it's worth talking through, is not just judging a book by its cover. The appearance of a customer should not have an effect on how your box office staff or any members of your team approach that person. They shouldn't be dealt with differently. Staff need to understand that they are not just responsible for a process; they are actually responsible for the whole experience.

Sometimes someone is going to come to see an exhibition or film and they are going to hate it, but if the experience of the venue is good, and hopefully the quality of the work is high, it's a personal judgement and not that you have made some huge programming humdinger. Then what they will be able to do is come out and talk to you about it as they are leaving, and say, "Oh, that didn't work for me, but the experience was good." They trust you as a venue. It's not quite a home from home but in some way they feel wanted. So they will come back and they will try again and they will give you another chance. I always say to the box office staff selling for us, think of somebody you care about and think about how you would like someone to serve them. Your Mum, your Daughter, Husband, whoever you care about, how would you want them to be served? One thing not to do is to take that other step and be over-familiar. They actually don't want to know how your cat is, but they do want to be treated with respect and in a friendly manner (and perhaps if you remember from last time ask them how their cat is!)

Environment You need to give them space, which needs to be clean, obviously needs to be accessible - these things we know. It needs to be the right temperature. It needs to have good signage. Look at your building with new eyes, or your studio, or whatever it is, and say, "If I come in for the first time, would I be able to find the toilet, would I

know where I was going, or am I going to be made to feel uneasy in there.” A lot of people who are not used to arts environments find coming into an arts centre or a gallery actually very threatening. They feel like there is a rule book that they haven’t been given. You need to get over that by smiling, and that’s how you can give them the rules, the direction to the toilet, let them know what they can and can’t touch, make it really clear for them.

Time management Be really ready for any event you are doing, so when the audience arrives you’re not still running around or still making sure there are toilet rolls in gents and ladies loos. That’s all done and you are there actually ready to greet. I think running an event is like hosting a party, so then I guess my job is like having a party a week: it certainly feels like that some of the time! Take time to chat but there is a balance. You need to get through lots of customers, but you need to make them all feel as if you have time for them and that’s a bit of an art.

I’ve got two other things to talk about one is a warm welcome for a cold customer; always a tricky one! We see this as a personal challenge! We are all going to have difficult customers - that person who comes in and hates what we are doing, thinks we have done it wrong - we do have situations where we are in the wrong: our computer has crashed and we can’t find their tickets; a seat is double booked - we are going to have those things. So how do we deal with them and with the angry customer? Patience – listen, often repeating the problem back to them, takes all of the heat out of it because they know you have heard, you know what it is, and they can relax and you can deal with that. So another little trick that with those really horrible customers, who are only a very small percentage, is that we say, “I am really sorry that you feel that ...” You are not saying that the exhibition is bad, you are saying, “I am sorry that you feel that the exhibition is bad and that you haven’t enjoyed it”, because you *are* sorry about that. But it means that you can keep your own dignity while you give them what they want. It’s a great one to make them feel good. Response cards are great for those situations as well so they can actually write something down and you can tell them where that response card goes, what happens to it, what the timescale is and follow through. If you say that everyone goes to the board of trustees or every one goes wherever it does, make sure that is done, and that they get a response!

Almost there!

A warm welcome The little extras must not be just about the public. I know a lot of artists are here, (I don’t know if there are any performers here), but I feel very strongly that performers and artists that come into your building should be treated beautifully as well. Treat a performer well: they give a good performance. So the customers are happy, your customers come back and put more money through the till. You can look at it as quite a hard nosed approach, but if we do the little things such as putting a hospitalities basket in the dressing room with some Green & Black chocolate, a bottle of water, and if it’s Easter for example, some Easter eggs as well, it’s those little things that count. I think a lot of artists who come into organisations are sometimes almost treated as you would a pizza delivery. You know, “Thanks, great!” eaten that, thrown the box away, done. - and it shouldn’t be like that.

The other one I think is really good is paying a compliment, they love that. So make sure that they have got their tea and coffee, make sure they are happy, check with them, make sure you thank them, and make sure you pay them quickly. As a team at Havant Arts Centre our aim, which we achieve most of the time, is that we want everyone to walk out of our door smiling and if they have walked in twenty minutes late for the show because their baby sitter didn’t turn up, and they are a ball of stress, then we still want them to walk out of our building smiling. So that’s our aim, and ways to do

that is to keep your eyes and ears open at every event. Be listening to what they are saying as you walk amongst your audience in the interval or in a gallery. When you walk amongst the private view, you will hear things and you will see things. Don't be afraid to approach someone; don't be afraid to go the extra mile. If you hear someone saying to a friend, "Oh! I really wish I could ...", then if you can do it, then do it. What you can do, do because a customer has a special experience with you, because you went the extra mile. You did what can be very often a tiny thing, but they will probably tell at least ten people, "You'll never guess what happened to me at the gallery last night! I was there, and I was just saying ..., and then they brought her over and I got to meet her!" Those sorts of things really spread, whereas the customers that have just an average satisfaction they don't tell anyone. On the reverse side, if the customer has a dreadful experience they will probably tell twenty people. So you really need to be doing those little treats, the little extras that if they do cost you financially just a small amount, the rewards you get, I believe, are financial as well. It's an ethos for us that I do think that it covers itself financially. My advice is, "Go the extra mile, be creative and treat your customers", even if every week you think, "Right, I am going to give one special treat for a customer this week", it spreads the word about you. People start talking and it's a nice idea and a nice way to end.

CONCLUDING REMARKS

Kate Mosse

That brings an end to the formal session and I think we can all agree that it's been an extraordinary opportunity to hear so much about what other people are doing. Because of the amount of work that every has to do, often you are the one group of people who can never go to somebody else's theatre, somebody else's festival, somebody else's concert. This is one of the aims of SWAG - to be able to share experience and actually promote one another's work to each other. In this room there are musicians and people who run concert halls. There are artists, there are people who are working in studios and galleries, there are designers, directors, theatre people, writers, craft people, heritage sites, festivals. And each of you represents 10, 15, 20 people: potential audience members and volunteers out there who could be here next time we do this Symposium. But what can we do now? Well the first thing you can do is join SWAG obviously. You can look in your SWAG packs, (I'm sorry I just had to say that!), and fill in any of the forms. Many of the people who have spoken today have put information in for you to follow up. When the arts awards are launched, you can nominate people and vote for people. When there is time, you can visit other artist and art organisations websites and gain valuable information about other peoples' art forms.