

Programme 2015-18 summary of findings

1	Our aims for our 2015-18 programme were to:	<ul style="list-style-type: none"> bring together artists and organisations to tackle common issues, resulting in new ways of working and more informed decision-making; celebrate and promote contemporary arts in the region, from making to presenting; support collaborative working across the region leading to new opportunities, new experiences and new networks. 			
2	Our outputs from the programme are:	Category	Expected	Delivered	Notes (including definitions and variations)
		Artists and curators	1,500	1,364	Includes practitioners who have directly benefited from our programme.
		Participants	2,000	2,016	Includes delegates at annual events, workshops, seminars, launches, CPD sessions, live streaming & consultation exercises.
		Audience (live)	30,000	28,202 3.6 million	Includes attendees at events. <i>In Another Place</i> billboards & public programme
		Audience (broadcast, online, in writing)	25,000	37,317 3.5 million	Includes website visitors, digital platform users and <i>In Another Place</i> media coverage
		Products or commissions	15	106	Includes <i>Meet the Artist & Curating the East Midlands</i> profiles, websites, Art Map, <i>Document</i> commissions, films, printed material, publication, academic papers, Tom Hackett & Arts Professional articles and Artcore exhibition, <i>In Another Place</i> printed material & billboards, <i>The Start of Something</i> report & conversations.
		Employment for artists	75	201	Includes events, projects, exhibition, film commission & website production
		Performance or exhibition days	1,100	1,617	Includes events, exhibition, open platforms & conversations & website feature days
		Sessions for education, training or participation	35	142	Includes CAMEo 2018 conference, group meetings, filming sessions, interviews, annual events, open platforms & zine-making workshop
3	Through delivery of the programme we have achieved and often exceeded the outputs we set. We have:	<ul style="list-style-type: none"> established a wide range of relationships within the region and leveraged significant financial support in-kind; created a revealing insight into how artists make a living and why they do what they do, useful to artists and enlightening for other audiences and which would make for an excellent employability package for students and new artists. This has helped position CVAN EM as a contributor to pedagogy within the sector (<i>Document</i>); created a significant number of opportunities for artists and other individuals to invest in their careers, increase their skills and raise their profiles; stimulated new ideas, collaborations, networks and activity and enabled innovative practice to take place e.g. <i>In</i> 			

		<p><i>Another Place</i> was a testbed for region-wide collaboration and <i>The Start of Something</i> enabled conversation to take place outside the formal structures;</p> <ul style="list-style-type: none"> • produced a resource, in the website we launched in 2016, that brought about a step-change in our ability to showcase what is happening in the region and that has become a significant repository of documentation and resources. It is greatly valued and trusted by our constituents and, along with our newsletter, has no equivalent elsewhere; • expanded our social media presence steadily over the last three years, especially on Instagram; • contributed to civic agendas, arts practice, local provision; • achieved a remarkable amount of positive primetime media for <i>In Another Place</i>, which reached an audience for broadcast, online and written material estimated at 3.5 million; • maintained a loyal constituency, the majority of which has engaged with us for at least two years with many having engaged for much longer.
4	<p>Testimonies received about our work include that:</p>	<ul style="list-style-type: none"> • CVAN EM has been very successful in forging relationships with visual arts organisations in the region in order to increase its impact and achieve economies of scale; • CVAN EM fulfils a vital function in bringing people together and fostering a sense of community and common cause and in doing so, allows individuals to broaden their professional horizons and combats their isolation. Although these are difficult things to quantify in any scientific way, anecdotal evidence suggests that they matter a great deal to individual and collective morale; • CVAN EM is expected to cater for a sector with significant variety and complexity and which lacks an overarching regional identity. It is unusual for the role of director in a support organisation to encompass both strategic functions and significant project management responsibilities and there is a need to extend the capacity of the central team; • CVAN EM is “the point where all lines meet.”
5	<p>Our programme has given us a solid platform on which to deliver future activity. Going forward we will:</p>	<ul style="list-style-type: none"> • engage in joint working with other national and regional organisations, allowing our resources go further; • seek to increase our subscriber base, which was depleted following the introduction of GDPR requirements, to extend our reach; • develop and implement a dissemination strategy with lively messaging and calls to action; • acquire a detailed breakdown of data relating to the geographic location, age-range and career-stage of our “constituents”, which will enable us to better target our activity and advocate for areas of need e.g. artists in rural locations; • seek to engage people in audience-facing roles with responsibility for presentation, interpretation and public engagement; • seek to lever regional resources and develop partnerships that can ensure better representation for the visual arts on regional and national policy agendas; • seek to secure investment to enable us to work with partners with whom and in areas in which we haven’t yet worked; • be informed by the marginalisation of art education and the future of the “talent pipeline” and consider how we can enrich the student experience and nurture the next generation of artists, including by identifying positive role models.