



## Cluster Meetings – Topline Notes

### Counties

Wiltshire	Dorset
Plymouth	Gloucestershire
Exeter	Bristol
Cornwall	Bath
Somerset	Hampshire

### Agenda

- What does VASW mean to you / what do you think of when VASW is mentioned?
- Why do you currently engage with VASW and what do you currently get in return?
- Do you feel confident to recommend VASW to other artists/venues/relevant stakeholders?
- What do you want from VASW in the future?
- How can they help to make that happen?
- Who else should VASW be talking to in relation to building advocacy?

### Top Line Notes

- Making creative case central to work especially in areas such as Plymouth where a diverse audience is developing due to asylum dispersal. Representation of creative case and communities served such as artists on boards is needed.
- Talent development for artists, producers and curators is needed – to support and retain talent in the area.
- Bursaries provided by VASW important for small seed funding ideas and research. Support across varying stages is needed.

# VISUAL ARTS SOUTH WEST

- Visibility and development of the region as a serious place for contemporary art
- Large Scale Events: Opening of God's House Tower Southampton, The Box and Mayflower 2020, Containers & East Quay Watchet summer 2021, British Art Show 2021...
- Project Grants is still a struggle – support and guidance is needed.
- Encourage organisations to work collegiately
- Youth mentoring key – developing life skills in culture and the arts.
- Advocacy is essential to explain our value especially other art forms. Also to stake holders such as Culture Forum, Council and ACE. The website is crucial.
- VASW could be a conduit between business and arts sector - Encourage business to support residencies - Use the same language for business groups to attract investment. Business want creative people in their cities to thrive.
- Jamboree has built lasting meaningful relationships – long-term partnership.
- Recognise that ACE shines a spotlight on a specific region or city for a short time.
- Network and communication crucial – building the network – sharing more.
- Avoid competition and collaborate.
- A.N is important for the conversation.
- Make sure artists led groups included in VASW. Learning about how to make approaches sustainable – how to sustain an organisation that is reliant on funding. Exchange of different models would be extremely useful – for example, Brunswick and Brickworks exchange. Different models, sharing skills, learning for artist-led. The Guild programme in Leeds is a good example.
- Hold the memory of a place and activity
- National Networks – especially press – Cornwall Arts Marketing were key to platforming work in the region.
- Up against major systemic issues in rural areas – social mobility and poor infrastructure. This region has some of the poorest areas in the country including

Cornwall, Watchet and Plymouth.

- How can we change the romantic narrative – create a shared understanding of difference and diversity – Cornish is recognised as an ethnic minority – this is fundamental to the nature of the region. Celtic nations are an international network – the indigenous relationship of land very important.
- Sharing case studies invaluable – VASW website as a portal for content.
- Share thinking through a questionnaire.

**Recent evidence from Cultivator Mentoring Programme, Krowji**

Cultivator questionnaire – sample size 42, all visual artists, and their top needs are:

- Fundraising - grants application (22)
- Knowledge development: opportunities to go and see, and be more familiar with sector trends (21)
- Opportunities to show work produced (21)
- Balancing managing the business, admin and being creative (19)
- Professional Development (18)