

**CRESCENT
ARTS**

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Crescent Arts



Annual Report 2015 – 2016



Scarborough Winter School 2016, Crescent Arts and Scarborough School of Arts at Westwood.
Leeds College of Art, Head Space. Photograph Suzanna Garner, 2016.



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Crescent Arts Annual Report 2015 - 2016

Introduction

Our mission is to support and promote contemporary visual arts and to build a wider audience for it.

Crescent Arts presented an ambitious programme of exhibitions, workshops and events in 2015-2016. Our Artists, Director and Management Committee worked together to provide support for visual artists; enabling production and promotion of a range of challenging and innovative new work for enjoyment by our members and wider audiences. We welcomed four artists as studio holders and saw some exciting new work coming out of our studios by those already here. Working with Scarborough School of Arts at Yorkshire Coast College we staged Scarborough Winter School 2016 building on The Art Party Conference 2013. This creative workshop day brought together the energy and passion of artists, students, teachers and other practitioners currently working in the arts and education sectors.

We continued to look to the future and to promote our plans to develop a more accessible, welcoming and visible base for Crescent Arts. The furtherance of our dual role of support to practitioners and public engagement are restricted by the location and condition of our current building. While our current home is regarded with affection by many, we are focused on developing the organisation for the benefit of future artists, members and audiences alike. With this in mind, we continue to work towards securing a better environment for Crescent Arts with improved access and greater visibility.

Vital support from Arts Council England (ACE) to Crescent Arts continued with ACE National Portfolio Organisation (NPO) funding for 2015-2016, and we're delighted to be part of the portfolio for the period 2015 – 2018. Scarborough Borough Council (SBC) also maintained its essential funding to Crescent Arts, in the face of continuing financial pressures, primarily as subsidy of our current studio premises and facilities. We are immensely grateful to both our funding partners for their consistent support, encouragement and advice and look forward to reinforcing and extending partnerships over future years.

Key developments for the organisation during 2015-2016

Crescent Arts Programme:

In 2015-16 we presented six exhibitions including a collaborative project by new resident artists (Footnotes 2), work by invited artists (Ruth Miemczyk, To Draw is to be Human) and a season of printmaking themed work which included a South Bank Touring exhibition (Pre-Pop to Post-Human), a Northern Print touring exhibition (Glossary) and a selection of work produced on our workshops (PRINT!).

Crescent Arts Studios and Artists:

We recruited four new studio artists in autumn 2015, enabling us to support a range of eleven emerging artists through studio provision over the course of 2015-2016. Dawn Brooks, Karen Thompson and Susan Timmins moved on to work independently – although they continue to be part of 'the family'. We were delighted to welcome Justin Lawson, Ruth Miemczyk, Charlotte Salt and Janet White as new studio holders in November 2015. Further afield, Serena Partridge is currently exhibiting at Brontë Parsonage as part of Charlotte Great and Small and Webb-Ellis worked towards presenting a new commission, 'Parlor Walls', for Whitstable Biennale 2016.

Professional Development:

Following The Art Party Conference 2013 we initiated plans for Scarborough Winter School 2016 continuing our work with Scarborough School of Arts at Yorkshire Coast College. The day-long workshop and discussion, which was held in February 2016 at Westwood Campus, brought together students and lecturers from Leeds College of Art, University of Leeds Faculty of Art & Design, Newcastle University Fine Art Faculty and Northumbria University. Our artists initiated an excellent workshop, led by Janet White. All studio artists continued to receive direct support, financially and through mentoring, to develop their individual practices and to produce, promote and exhibit their work.

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Open-access Facilities:

We sustained a varied programme of well-attended workshops for artists, young people and adults (printmaking and ceramics) with an even wider range of activities including drawing (landscape, still life, life-drawing), sculpture with found objects and cyanotype printing. All workshops were initiated by resident or associate artists.

Partnerships:

We extended partnerships with arts educational focus arising from The Art Party Conference 2013 and leading up to Scarborough Winter School 2016. Crescent Arts Director worked with Arts Council Wales and Ffotogallery in Cardiff to curate the work of Helen Sear for Wales in Venice 2015, which attracted nearly 30,000 visitors during summer 2015. We opened discussion with Forestry Commission at Dalby Forest and Ryedale District Council to explore partnership potential within the 'Forest Art Works' programme and the FCE/ACE Memorandum of Understanding 2016-2020. We continued to host SBC Community Pride, and contribute to Scarborough's Creative Driver Partnership and Arts & Culture Forum.

Marketing and Audience Development:

We contracted Leeds-based consultants &Co to review our Audience Development plans and capacity, tasked with producing an extensive and thorough report with recommendations by July 2016. E-newsletter distribution increased by a further 10% during the year reaching over 1,600 contacts regionally and nationally. Serena Partridge's work was seen by over 25,000 visitors at several exhibitions in 2015/16 and Helen Sear's work in Venice attracted extensive international press/media coverage. Website analytics showed a marked increase in international interest with 47% from the US. Membership remained steady at about the same level as 2014-2015.

Equal Opportunities and Diversity:

We continued to review and update our Equal Opportunities Policy and Action Plan and this document is available on Crescent Arts website.

Management and Business Planning:

We reviewed our Business Plan for 2015-2018, highlighting risk management with focus on audience development, access, sustainability, fundraising and scoping for alternative premises. Financial Management is sound, and the organisation is solvent, although we fell short of meeting targets for fundraising and income generation in 2015-2016. These remain key priorities for 2016 onwards and we applied for additional investment through the highly competitive ACE Catalyst Evolve funding stream (we were notified of the unsuccessful outcome of this application in July 2016). Accountants Ashby, Berry, Coulsons, prepared quarterly management and year-end accounts and financial statements.

Environmental Sustainability Policy and Action Plan:

We monitored our policy and action plan with a view to setting clearer targets for 2015-2016 onwards. This document is available on our website.

Governance:

At AGM in October 2015 six members were re-elected to Management Committee and we expressed gratitude to Neill Warhurst who stood down at last year's AGM after several years' invaluable support to Crescent Arts. It was agreed that the position of Chair would rotate amongst elected members for the coming year. We continue to submit the required annual returns to funders and The Charity Commission.

Funding Partnerships:

Crescent Arts is proud to have been awarded Arts Council of England National Portfolio Organisation (NPO) status with sustained funding for 2015-2018. We also very much appreciate, and depend upon, continuing support from Scarborough Borough Council particularly with regard to studio premises. We are actively seeking new funding partnerships for 2016 onwards to support and provide arts and cultural activities across the wider coastal and rural region of North Yorkshire.

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Management and Governance:

Crescent Arts Management Committee members were elected at our AGM in November 2015. We are grateful to Kathryn Standing who had kindly agreed to take on the role of Acting Chair for 2014-15, and for all her hard work and support. It was agreed that the position of Chair should rotate for the year 2015-2016. Neill Warhurst offered his resignation from Management Committee just prior to the AGM 2015, owing to the demands of work and travel. We are enormously grateful to Neill for the immense support he has shown for Crescent Arts and for all the effort and work he has put into the organisation, not least as technical manager for The Art Party Conference 2013.

The Management Committee as elected comprised:

Kathryn Standing:

Visual Arts Consultant and Curator based in London

Andy Black:

Artist and Lecturer in Fine Art, Yorkshire Coast College, Scarborough.

Andy Edwards:

Artist/Designer and Senior Lecturer at Leeds Beckett University.

Lara Goodband

Independent Artist/Curator, Research Associate at University of York

Ian Parkinson:

Artist and long-standing member of Crescent Arts.

Stephen Wood:

Formerly Executive Director of Stephen Joseph Theatre, Scarborough.

Artistic Programme 2015-2016

Crescent Arts delivered a strong programme of innovative work in 2015/16. We presented six exhibitions and continued to pursue a strategy of partnership-working to support artists and audience development. We believe there is currently no comparable platform in the Borough and this North Yorkshire coastal and rural region that encourages emerging artists to produce and present ambitious and investigative new work for the enjoyment and appreciation by our audiences.

The programme for 2015/16, shaped by the Director, promoted resident, associate and invited artists' work. Crescent artists presented work through group and solo exhibitions, screenings and commissions. Resident artists played a central role in generating the exhibition programme with 'Footnotes 2', a group exhibition in spring 2016 introducing work by new studio holders Justin Lawson, Ruth Miemczyk, Charlotte Salt and Janet White. Earlier, in autumn 2015, we invited Ruth Miemczyk to present a solo exhibition of recent paintings prior to her taking up a studio at Crescent Arts. The exhibition was accompanied by a publication with an edited conversation between Ruth and curator Lara Goodband. This was followed by 'To Draw is to be Human', a group exhibition by five of the most interesting artists based in the region – Kate Black, Andy Black, Sally Taylor, Tracy Himsworth and Lucy O'Donell. The exhibition was also accompanied by a small artists' publication and toured successfully to several other galleries.

We started the year with a season of printmaking-themed exhibitions spanning more traditional media such as woodcut, etching and even potato cuts, and extending to current practice using digital media. 'Glossary', a Northern Print touring exhibition, demonstrated the hugely vibrant range of contemporary printmaking using tried and tested processes. 'Pre-Pop to Post Human', a South Bank touring exhibition from the Hayward Gallery, explored digital collage as a more experimental form of printmaking as practiced by a younger generation of international artists. We rounded this off with a great

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exhibition, 'PRINT!', showing a tremendous selection of exciting work produced in our workshops at Crescent Arts. We look forward to future exhibitions of this calibre.

Exhibition openings attracted average attendances of 60+ with recorded overall attendances of almost 4,500. 'In Conversation' sessions with exhibiting artists proved popular. Printmaking, ceramics and other supporting activities continued to flourish, especially under the expertise and guidance of Dawn Brooks, Joy Green, Anne Moses, Webb-Ellis. Tina Mammoser, Adele Longstaff and Janet White (1,000+ attendances over the year). We conducted research for new workshop activities for 2015-2016 drawing upon the range of skills on offer and in response to requests from members and visitors. We initiated a short online survey to get a feel for workshops and activities likely to attract most interest and higher levels of participation. We've begun to feed some of these suggestions into the programme for 2016.

Crescent Artists and Professional Development

We continued to offer Professional Development support to artists through subsidised studio provision, exhibition, open-access facilities, workshop space, project development, networking and research. The Director and artists regularly reviewed professional development aims and objectives to support goals for 2015/16 focusing on exhibitions, projects, production and associated research.

During 2015-2016 we accommodated eleven studio-holders:

Dawn Brooks – printmaking
Justin Lawson – painting, drawing and digital media
Ruth Miemczyk – painting and collage
Serena Partridge – mixed-media objects and installation
Karen Thompson – ceramics, performance and drawing
Susan Timmins – installation, drawing and printmaking
Steven Malorie Potter – works in paper and mixed media
Charlotte Salt – ceramics, mixed media, installation
Andrew Webb-Ellis – digital film, video, performance and installation
Caitlin Webb-Ellis – digital, film, video, performance and installation
Janet White – sculptural installation and mixed media

Artists were encouraged to explore external opportunities for networking, exhibiting and funding. Serena Partridge exhibited widely at Nunnington Hall (N. Yorkshire), Unit Twelve (Staffordshire), Pool House (Gloucestershire) and was commissioned by Brontë Parsonage to create new work for Charlotte Great and Small, curated by Tracey Chevalier to mark Charlotte Brontë's bi-centenary. This exhibition runs throughout 2016 and Serena's work has been viewed by over 25,000 visitors to her exhibitions. Webb-Ellis were also very active working on a newly commissioned work, 'Parlor Walls', selected by curator Gareth Evans for the prestigious Whitstable Biennale 2016. The artists applied (unsuccessfully) to ACE Grants for the Arts to realise this project, but were supported by Whitstable Biennale, YVAN, Crescent Arts and University of the Creative Arts. They were also selected to work with Susan Hiller to make a film of her proposed project for Culture 24 and Museums at Night 2016, and to show work at Estuary Festival in autumn 2016. We subsidised all resident artists over the year to visit studios, galleries and events across the UK.

Partnership working with Scarborough School of Arts at Yorkshire Coast College (YCC) continued with Scarborough Winter School 2016, bringing together art schools from across the region including Leeds College of Art, Leeds University Faculty of Art & Design, Newcastle University Faculty of Fine Art and Northumbria University for a day of practical workshops and discussion about art education. This echoed the Scarborough Summer Schools of the 1950s led by Victor Pasmore and Tom Hudson which gave rise to 'Basic Design' and art education as we know it, based on Bauhaus principles. A number of secondary school art teachers took part and we are looking to develop this strand of activity with schools in 2017/18.

Artist Writes continued as a strand of Professional Development as a means to increase the level of critical engagement with artists' work, through text and artists' writing. All exhibitions were accompanied by an interpretive booklet with more substantial publications to enhance the work of Ruth Miemczyk and

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To Draw is to be Human. We are grateful to independent curator Lara Goodband for her text based on a conversation with artist Ruth Miemczyk published in October 2015.

All Professional Development was designed to support production, promotion and presentation of artists' work within Crescent Arts' public programme as outlined above. Artists gain valuable experience of curation, presentation and collaboration through this approach, as well as receiving appropriate remuneration for their services.

Access to facilities

We continued to offer access to printmaking and ceramics facilities. Physical access to our premises continues to be a significant issue, along with greater choice of workshop activity offered by organisations and individuals across the Borough. Resident and invited artists provided excellent workshops over the year to a wider age-range of participants (life drawing, sculpture, still-life drawing, work in the landscape, printmaking, story telling, book making) and we sought to promote greater use of ceramics facilities, especially kiln-firing services, enabled by ceramicist Charlotte Salt, with workshop sessions to encourage new users and those with less experience. Resident and associate artists also provided a programme of workshops and outreach activities in conjunction with peer organisations including YCC, Scarborough Museums Trust, and Create.

Marketing and Audience Development

We continued to review Marketing and Audience Development in line with our Business Plan and Activity Plan 2015-2018 to complement ACE NPO requirements and to fulfil our artistic and business goals for the period.

Following Katherine Caddy's appointment to a full-time editorial post at Ceramic Review in March 2015, our Communications Post fell vacant and we decided to review our Audience Development strategy and plans for 2016 onwards. Katherine left Crescent Arts in a better position to gather audience intelligence through database management, digital analytics, monitoring and evaluation; in addition to managing Crescent Arts website, e-newsletter, social media, online listings, design, production and distribution of print with guidance from Crescent Arts Director and input from studio artists. Katherine was instrumental in drafting our Audience Development Strategy and Action Plan for 2015-2018 as part of our Business Plan for this period.

We decided to engage Leeds-based consultants &Co to review Audience Development for Crescent Arts and they conducted a through-going review incorporating database management, communications and audience research and profiling. Within this review, we initiated a new survey to establish current audience profile and establish new targets for 2016 onwards. At the same time we started to contribute data to Audience Finder's national survey of arts audiences and which feeds into ACE monitoring and evaluation of its funded activities and organisations. The full report and recommendations by &Co is due for completion by July 2016 and will be incorporated into our Audience Development Strategy and Action Plan for 2016 onwards.

Crescent Arts e-newsletter continued to be our most effective marketing tool with distribution rising from 1,500 to over 1,600 during 2015/16. Digital distribution has largely replaced print through regular e-news, website, listings and social media updates. At the same time we continued to update our database to better manage e-distribution effectively, targeting local, regional and national audiences. Membership sustained at about 70 in 2015/16. We continued to monitor exhibition and workshop attendances through our audience survey, visitors' book, questionnaires, feedback, social media and daily records. We extended key partnerships with the HE sector to encourage student involvement in our programme.

Exhibition attendances in 2015/16 increased by 15% to over 4,300 with a similar number of 'exhibition days' (15/16: 102) (14/15: 111). Initiatives by the Director and our artists with regional/inter/national reach reinforced our profile and audiences far beyond local engagement. Serena Partridge was particularly successful in this respect, attracting over 25,000 visitors to her exhibitions over the year, while Helen Sear's work for Venice Biennale 2015 (curated by Stuart Cameron) was seen by nearly 30,000 visitors and received extensive press and media coverage.

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Our Communications role is currently under review and subject to recommendations provided by &Co's report on our Audience Development. We have very limited capacity and resources and need to consider carefully how to make best use of these in 2016/17. In the interim Webb-Ellis are maintaining Crescent Arts digital activities, supported by Whitby-based Media Vision, and as instructed by Crescent Arts Director.

Premises

Our current Lease with Scarborough Borough Council (SBC) for the basement of Scarborough Art Gallery extends until 31.03.17. Proposed development of the building (Scarborough Art Gallery) remains a possibility. Licences for current resident artists are issued in line with terms and conditions of our Lease with SBC.

A combination of factors, including the termination of access to Queen Street in 2014, created a greater sense of urgency to explore alternatives for the longer-term sustainability of Crescent Arts. Poor physical access to our basement premises and the lack of visibility are real deterrents to artists, sponsors, participants and audiences. Moreover, the issue of access has impact on our ability to meet the funding agreement in place with Arts Council England for 2015-2018 and to deliver programme and related audience development to match our aspirations.

Discussions with SBC about our current premises and possible alternatives within the borough are continuing. We have also had some discussions with neighbouring Local Authorities, albeit with a strong commitment to remaining in Scarborough. Following an extensive scoping document we are looking to conduct a feasibility study of a building, in partnership with SBC, which may offer a long-term solution. We have a provisional offer of support to the feasibility study by Leeds Beckett University's Project Office within their Architectural School. We await the results of initial structural surveys of the building, located in Scarborough's South Bay.

Recruitment

The part-time Communications post, enabled by the sustained support of ACE NPO funding for the period 2015-2018, became vacant as Katherine Caddy was appointed to a full time post at Ceramic Review. Regrettably we could not offer Katherine the full time post that she was looking for and, understandably, she accepted the position of assistant editor at Ceramic Review. We offer her our congratulations and wish her well in her new post.

Katherine's departure caused us to review the future of this post and Crescent Arts' current requirements. As already outlined, &Co were contracted to conduct this review and their sound recommendations reinforce our intention to contract for specific elements within our Audience Development Plan, specifically audience research, data management and sharing. Fortunately two of our artists Andrew and Caitlin Webb-Ellis are able to assist in the delivery of our digital activities, with contracted technical support from Media Vision in Whitby and Envoy Enews. The Director oversees all aspects of this work in close liaison with Management Committee, with input from studio artists through their Professional Development.

Freelance and contractual staffing, including exhibiting and resident artists, continue to play a critical role in the effective delivery of our exhibitions, workshops and professional development programmes. We operate an Equal Opportunities Policy for recruitment, inviting applications from all sections of the community, and all contracted staff receive appropriate levels of remuneration for their services to Crescent Arts.

Finance and Fundraising

We continued to monitor and review financial projections within our Business Plan 2015-2018, reflecting levels of income generation and public funding commitment to Crescent Arts for the period; ACE NPO funding (2015-2018) and SBC Community Revenue Grant (CRG).

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We were delighted to be awarded annual funding from ACE as an NPO (£70K) for 2015-2018. This is especially important to sustain the organisation, its Director's post and Communications support, as well as its support to artists and delivery of public programme. SBC has maintained its 100% rent subsidy (£5K) of our current studio premises below Scarborough Art Gallery and will sustain its support to Crescent Arts at this level for 2016/17.

We revised our Business Plan for 2015-18, with projections reflecting fluctuations in current levels of public funding (ACE, SBC) and to address:

- (1) sustainability and development of the organisation, its mission and core activities, including clear risk management procedures
- (2) achievable targets for income generation and fundraising
- (3) audience development, increasing engagement and reach by strategic and affordable means

Within our Business Plan 2015-2018 we propose fundraising at local, regional and national levels to support:

- (1) professional development for artists
- (2) public programme, artistic projects, partnerships and participation
- (3) development of resources and capital projects

During 2015/16 fundraising focused on specific projects and programme e.g. Scarborough Winter School 2016, but we were not successful in attracting major funds for this project. We managed to deliver this as a 'pilot' project on a partnership basis, co-funded with Scarborough School of Arts.

From 2015 onwards we placed the greatest possible emphasis on resolving our long-term issues relating to premises and have begun work on fundraising to explore the feasibility for a specific option in partnership with SBC as outlined previously. This places even greater importance on positive partnership working with the local authority. We are delighted to be working with SBC on a proposal to develop a building and site that could provide a sustainable long-term future for Crescent Arts with enormous benefit for Scarborough's creative and wider communities as well as offering a highly attractive visitor destination.

Crescent Arts, as a registered charity, continues to benefit from 100% business rates exemption. Financial management was sound in 2015/16 and undesignated reserves stood at £21K as of March 31st 2016. For detailed information please see the accompanying Financial Statements for 2015/16.

Priorities for 2016-2017

Key issues for 2016/17 are:

1. Premises: pursue options for a permanent base for Crescent Arts through associated partnership working and fundraising allied to regeneration, rural/coastal cultural infrastructure, creative economy and tourism
2. Capacity: extend capacity to develop support to artists and innovative programme, delivering ambitious artistic goals as set out in our Activity Plan 2015-2018
3. Governance and management: sustaining appropriate skills, diversity, level of expertise and staffing, to guide the organisation through to 2018 and beyond.
4. Business Planning: maintaining focus on forward planning to 2018-2022, whilst meeting short/mid-term aims and objectives, with appropriate risk management in place
5. Funding: managing opportunities and constraints in public/private sector funding to the arts in this and future years
6. Fundraising: delivering sponsorship/fundraising strategy - meeting targets for 2016/17 and working towards targets for 2017/18 and beyond with emphasis on capital development
7. Audience Development: developing strategy in line with review and recommendations by &Co to build new audiences, communications, data management, resources and recruitment
8. Diversity: continue to build diversity of artists, management committee, membership and audiences with focus on recruitment, participation and programme

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Outline plans and objectives for 2016-2017:

Crescent Arts proposed programme of work for 2016-2017 will contribute to the five goals contained within Arts Council England's 'Great Art for Everyone'.

1. Excellence is thriving and celebrated in the arts, museums and libraries

- studio, residency and production facilities for emerging artists by selection/invitation
- professional development for resident, associate and invited artists
- a programme of exhibitions, visual arts projects, partnerships and related activities as a platform for local, regional, and inter/national artists

2. Everyone has the opportunity to experience and be inspired by the arts, museums and libraries

- access to a programme of exhibitions, visual arts projects, digital media and related activities for public appreciation and participation
- open access, participation and training in use of our facilities for artists, members and the wider public
- creative partnership and collaboration with peer organisations, education sector, community interest groups, funding partners
- marketing and audience development to promote awareness and access to programme, professional development, digital, facilities and resources

3. The arts, museums and libraries are resilient and environmentally sustainable

- actively pursue options for long term premises to ensure resilience and sustainability of the organisation, its future development and supported by business planning
- maintain sound governance and operational management of the current organisation
- specifically address issues of access and environmental sustainability in pursuit of alternative premises for the long term
- ensure that the organisation maintains and delivers an appropriate environmental sustainability policy and action plan for this period and beyond, within current circumstances

4. The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled

- maintain sound governance with an appropriate diversity of perspectives, skills, experience and expertise to deliver the organisation's mission and vision
- ensure that management, staffing and recruitment reflects the diversity of practitioners, members and audiences who might contribute to our work
- sustain the Director and Communications roles to maintain strong management of the organisation and promote awareness of its aims and activities
- ensure that the organisation maintains and delivers an appropriate equal opportunities policy and action plan for this period and beyond, within current circumstances

5. Every child and young person has the opportunity to experience the richness of the arts, museums and libraries

- extend our relationships with schools, colleges and universities in order to ensure that younger audiences are involved in Crescent Arts eg. Scarborough Winter Schools 2016/2017
- Providing Arts Award training for studio artists and developing activities with an Arts Award Centre (eg Stephen Joseph Theatre) and through Local Cultural Education Partnership
- Explore new forms of communication, as outlined in our Audience Development Strategy 2015-2018, as a means to engage with younger people eg. blog, social media, mobile app etc.
- Create social events by/with/for young people, linked to exhibition, screenings etc
- Update our databases and data sharing simultaneously to support these efforts.

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For further details of specific objectives within the goals, and how we will contribute to these, please refer to Crescent Arts Business Plan for this period which is available on request.

Objectives for 2016-2017 are as follows:

Support to artists:

- sustain subsidised studio provision for 7-8 artists, investing in production facilities, professional development and exhibition
- maintain changeover of artists as appropriate, operating rigorous selection process to ensure quality, with minimum 85% annual occupancy
- develop regional/inter/national residency, exhibition and exchange potential for 2017/18

Professional Development:

- continue support through mentoring, R&D, travel and skills-sharing in project management, production and promotion
- extend professional development 'offer' to a wider pool of artists and members
- sustain Artist Writes as a programme of critical activity, with digital/print publications
- extend partnerships with eg Universities of Hull, Coventry, York, Yorkshire Coast College, Leeds College of Art, Newcastle University to promote activities and exchange
- extend national/regional professional/HE partnerships working towards eg Scarborough Winter School 2017/18 onwards

Public Programme:

- present 4- 6 exhibitions and/or visual arts projects in 16/17 with collaborative activities and providing a strong platform for artists
- deliver supporting activities eg workshops, 'in conversation', screenings to encourage engagement and participation by members and a wider public.
- support resident artists to generate programme in 16/17 with invited artists providing wider perspectives eg Head Above Water, Museums at Night
- participate in regional/national initiatives (Museums at Night, YVAN, North Yorkshire Open Studios) attracting new audiences, professional development and enriching programme
- exploit contexts to present work off-site to engage with a wider diversity of artists and local communities eg pop-up sites, rural partnerships

Marketing and Audience Development:

- incorporate &Co report and recommendations within Audience Development Strategy and Action Plan 2016 onwards
- sustain communications role to improve methods for audience intelligence, database management, monitoring, interpretation and sharing – meeting annual targets
- extend digital capacity, communications and resources to increase reach and engagement by at least 10% in the year
- maintain budget to marketing (£4K+)
- embed audience development in all fundraising initiatives eg membership and donations

Digital Resources:

- promote awareness of and access to Crescent Arts' work and resources, maintaining digital communications eg increasing e-newsletter circulation by 10% in the year
- maintain communications support role to extend digital capacity by at least 10% through e-newsletter, website interactivity, social media, blogs, digital artwork etc
- focus professional development and training to enable resident artists to acquire online technical and creative skills eg publication, social media, blogs, websites

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Diversity and Equal Opportunities:

- increase the diversity of management committee membership for 2017
- build upon the work of 15/16 to attract greater diversity of artists and audiences through recruitment and programme eg studio artists, invited artists
- focus partnership working on eg. student population reflecting diversity of emergent practitioners, participants, audiences eg. Scarborough School of Arts
- implement and monitor Equality and Diversity Action Plan for 2015-16 and continue to review Equal Opportunities Policy

Fundraising:

- Within the Business Plan (2015-2018) fundraising strategy prioritises:
 - (1) development of capital projects and resources
 - (2) professional development and support for artists
 - (3) public programme, projects and partnerships
 - (4) membership 'offer' and related schemes
- The Director will lead fundraising initiatives with guidance from Management Committee, supported by artists, members and stakeholders
- The communications role supports audience development, membership, access, income generation and how these inform fundraising

Income Generation:

- Meet fundraising and income generation targets identified within Business Plan 2015-2018
- Potential for income generation is identified as:
 1. hire and use of facilities (eg. space, printmaking, ceramics)
 2. studio rents
 3. membership subscriptions, donations, patron scheme and sponsorship
 4. workshops, professional development and ticketed events
 5. commission from sales of art works and publications

Funding Partnerships:

- sustain productive dialogue within current funding partnerships and agreements (ACE / SBC)
- prepare application to ACE to sustain NPO funding for 2018-2022 within guidelines and timescale as determined by ACE in 2016
- maintain relationship with SBC for funding for 2017/18 within guidelines and timescale as determined by SBC in 2016/17
- respond to opportunities and manage constraints in public/private sector funding to the arts in this and future years
- establish funding partnerships to support new ventures and particularly rural partnerships
- extend relationship with SBC to promote partnership working with focus on capital projects and premises
- aim to produce feasibility study to enable application to ACE for capital development funding in 2017/18, with related applications for match funding to other potential partners

Premises:

- prioritise the securing of long term premises for Crescent Arts to meet its ambitions and aspirations and overcome issues of access, visibility and sustainability
- extend our current lease with SBC for studio premises to March 2020, with Business Rates relief dependent on charitable status

Governance and Management:

- sustain appropriate skills, levels of expertise within Management Committee and staffing, to guide the organisation through to 2018 and beyond.

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- recruit 1-2 further members to Management Committee in 16/17 with expertise to support fundraising, capital development and/or business plan development
- recruit to Management Committee with a view to increasing diversity of membership

On behalf of Crescent Arts Management Committee I would like to express our thanks to our regular funding partners, Arts Council England and Scarborough Borough Council, for their continuing support, commitment and encouragement to Crescent Arts. I would like to thank members of the Management Committee for their hard work during 2015-2016 and resident artists for their creativity and commitment. Stuart Cameron has provided strong leadership and vision throughout the year as Director of Crescent Arts and our thanks go to him for his considerable achievements. We are particularly grateful for the continuing support of all our members, and hope you will enjoy our programme in 2016-2017. We look forward to seeing you at exhibitions, workshops and events throughout the year.

Kathryn Standing, Acting Chair of Crescent Arts
September 2016