

**CRESCENT  
ARTS**

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# Crescent Arts



## Annual Report 2016 – 2017

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Portrait, Crescent Arts, 2016



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# Crescent Arts Annual Report 2016 - 2017

## Introduction

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

Crescent Arts presented an ambitious programme of exhibitions, workshops and events in 2016-2017. The Director and Management Committee worked together to provide support for visual artists; enabling production and promotion of a range of challenging and innovative work. We saw some exciting new work coming out of our studios by the artists based here, providing exhibitions for the enjoyment of our members, Scarborough residents, wider audiences across the region and nationally.

We are pleased to report the development of a new partnership with The Forestry Commission England (FCE) at Dalby Forest that we have been working towards throughout 2016/17. This partnership has also received funding support from Ryedale District Council (RDC), for which we are enormously grateful. The FCE at Dalby Forest, with our input, was also successful in securing funding from Arts Council England (ACE), Grants for the Arts, to enable the partnership to develop a pilot project linked to their national programme, Forest Art Works - MoU between FCE and ACE, with a view to developing a new arts strategy within Ryedale focusing on Dalby Forest.

We continued to promote our plans to develop a more accessible and welcoming base for Crescent Arts. While our current home is regarded with affection by many, we find that our activities and plans are restricted by the location and condition of our current premises. We are keen to develop the organisation for the benefit of artists, members and audiences alike and, with this in mind, we continue to work towards securing new premises for Crescent Arts with improved access and greater visibility.

Vital support from Arts Council England (ACE) to Crescent Arts continues with ACE National Portfolio Organisation (NPO) funding for 2016-2018, and we're delighted to announce that we will continue to be part of the portfolio for the period 2018-2022. 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 these partnerships.

## Key developments for the organisation during 2016-2017

### **Crescent Arts Programme:**

In 2016-17 we presented six exhibitions; collaboration by artists at Crescent Artists, *Footnotes 2*; two workshop and education related exhibitions, *Scarborough Winter School 2016, Portrait*; new work by Webb-Ellis as part of Museums at Night, *An Empty Vessel*; recent work by Ruth Smith as part of a fellowship partnership with Scarborough School of Arts (now Scarborough TEC), *Ground Works*; and co-hosting the touring exhibition, *Head Above Water*, in spring 2017.

### **Crescent Arts Studios and Artists:**

We continued to support our studio artists, with no further recruitment, having welcomed Justin Lawson, Ruth Miemczyk, Charlotte Salt and Janet White as new studio holders in November 2015. Studio holders benefit from rent subsidy, access to production and exhibition facilities, professional development mentoring and bursaries, teaching experience, project development providing a platform to promote work further afield.

### **Professional Development:**

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. Serena Partridge exhibited at Brontë Parsonage as part of Charlotte Great and Small throughout 2016 and Webb-Ellis presented their new

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commission, 'Parlor Walls', at Whitstable Biennale 2016. Webb-Ellis also showed existing work at Estuary 2016, Alchemy 2017 with a further commission by London-based Siobahn Davies Dance Studio due to be premiered in 2018. Webb-Ellis were shortlisted for the Aesthetica Art Prize 2017, held in York. Our artists also participated in group exhibitions in London, Manchester, Nottingham and Warrington.

### **Open-access Facilities:**

We sustained a varied programme of well-attended workshops for artists, young people and adults (printmaking and ceramics) with a 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, initiating a fellowship in partnership with Scarborough School of Arts (Scarborough TEC). Recent graduate Ruth Smith was the recipient, based at the college, working with BA Fine Art students and exhibiting at Crescent Arts. Discussion with FCE at Dalby Forest and with Ryedale District Council explored partnership potential within the 'Forest Art Works' programme and the FCE/ACE Memorandum of Understanding 2016-2020. With funding support from Ryedale District Council and ACE, Grants for the Arts, we are delighted to announce that Helen Sear is the first resident artist at Dalby Forest. Helen will present commissioned work at Dalby Forest in 2018 alongside work from Wales in Venice 2015, curated by Crescent Arts Director.

### **Marketing and Audience Development:**

Having commissioned Leeds-based consultants &Co to review our current Audience Development plans and capacity, we started to implement recommendations following their report of July 2016. This included audience survey work which fed into Audience Finder data collection in line with our public funding agreement with ACE. E-newsletter distribution increased by a further 10% during the year reaching over 1,750 contacts regionally and nationally. Website analytics showed a marked increase in international interest with 47% from the US linked to the Director's work for Wales in Venice 2015. Membership remained steady at about the same level as 2015-2016.

### **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 2016-2018, 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 2016-2017. These remain key priorities for 2017 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 2017-2018 onwards. This document is available on our website.

### **Governance:**

At AGM in November 2016 eight members were elected to Management Committee including new members Jade Montserrat and Michael Murphy, enhancing diversity within governance. 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.

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## **Funding Partnerships:**

Crescent Arts is proud to have been awarded Arts Council of England (ACE) National Portfolio Organisation (NPO) status with the provisional offer of sustained funding for 2018-2022. 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 2017 onwards to support and provide arts and cultural activities across the wider coastal and rural region of North Yorkshire.

## **Management and Governance:**

Crescent Arts Management Committee members were elected at our AGM in November 2016. It was agreed that the position of Chair should rotate for the year 2016-2017.

The Management Committee as elected comprised:

### **Andy Black:**

Artist and Lecturer in Fine Art, Scarborough School of Arts/ Leeds Arts University

### **Andy Edwards:**

Artist/Designer and Senior Lecturer at Leeds Beckett University.

### **Lara Goodband**

Independent Artist/Curator, Research Associate at University of York

### **Jade Montserrat**

Artist and former studio holder at Crescent Arts

### **Michael Murphy**

BA Fine Art student at Scarborough TEC, student representative.

### **Ian Parkinson:**

Artist and long-standing member of Crescent Arts.

### **Kathryn Standing:**

Visual Arts Consultant and Curator based in London

### **Stephen Wood:**

Formerly Executive Director of Stephen Joseph Theatre, Scarborough.

## **Artistic Programme 2016-2017**

Crescent Arts delivered a strong programme of innovative work in 2016/17. 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 2016/17, 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. Webb-Ellis had a particularly exciting year with new commissions including 'Parlor Walls' for Whitstable Biennale 2016, and 'An Empty Vessel' as part of Museums at Night in autumn 2016. 'An Empty Vessel', which referenced work by Susan Hiller (a lead artist

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for Museums at Night), was a dual-site participatory project and video screening/installation at Crescent Arts and Bow Arts, London. There was strong focus on workshop and education-related exhibitions that also highlighted our continuing collaboration with Scarborough TEC (STEC). 'Scarborough Winter School 2016 – The Exhibition' and 'Portrait' presented a range of work produced in workshop and studio environments led by practitioners. The joint fellowship with STEC was an exciting new development offering opportunity for the recipient artist, Ruth Smith, to work with BA students and to present the exhibition 'Ground Works' in winter 2016. In spring 2017 we co-hosted the touring exhibition, 'Head Above Water', curated by board member Lara Goodband. The exhibition extended across sites in Scarborough (Woodend, SJT, the Spa) and attendances benefitted from its launch at Coastival 2017.

Exhibition openings attracted attendances of 60-100 with recorded overall attendances of almost 5,000. 'In Conversation' sessions with exhibiting artists proved popular. Printmaking, ceramics, drawing and other supporting activities continued to flourish, especially with the expertise and guidance of studio holders and associate artists (1,000+ attendances over the year). We continued to conduct research for new workshop activities for 2016/17 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.

### 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 2016/17 focusing on exhibitions, projects, production and associated research.

#### **During 2016/17 we accommodated eight studio-holders:**

Justin Lawson – painting, drawing and digital media

Ruth Miemczyk – painting and collage

Serena Partridge – mixed-media objects and installation

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 and was commissioned by Brontë Parsonage to create new work for Charlotte Great and Small, to mark Charlotte Brontë's bi-centenary. This exhibition ran throughout 2016 and Serena's work was viewed by over 70,000 visitors. Webb-Ellis presented commissioned work, 'Parlor Walls', selected by curator Gareth Evans for the prestigious Whitstable Biennale 2016 and supported by Whitstable Biennale, YVAN, Crescent Arts and University of the Creative Arts. Webb-Ellis were 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 2016, and Alchemy 2017. Webb-Ellis were also shortlisted for Aesthetica Art Prize 2017. Our artists exhibited widely in group exhibitions in London, Manchester, Warrington and Nottingham and we supported all resident artists over the year to visit studios, galleries and events across the UK.

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 interpretive booklets. 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.

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## Partnerships

Partnership working with Scarborough TEC (STEC) at Yorkshire Coast College (YCC) continued with 'Scarborough Winter School 2016 – The Exhibition' in April 2016, documenting the event which brought 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. A new fellowship was launched as a pilot project between Crescent Arts and STEC. Artist Ruth Smith was the recipient, as a graduate of both YCC and Ruskin School of Art. The fellowship culminated in the exhibition 'Ground Works' in November 2016.

We extended our partnership working beyond the Borough in 2016/17 responding to an invitation to work with The Forestry Commission (FCE) at Dalby Forest to explore potential for arts activity at Dalby Forest. Ryedale District Council were instrumental in brokering and supporting this partnership, which also feeds into Forest Art Works, FCE's national arts programme and MoU with ACE 2016-2020. Our proposal to commission artist Helen Sear to work as artist-in-residence at Dalby Forest, while testing a range of visual arts activities there, feeds into a new arts strategy for Dalby Forest and Ryedale. This pilot project received strong support and substantial funding from ACE, Grants for the Arts, and will see the presentation of new work and promotion of the arts strategy in 2018. The broad aim is to develop arts infrastructure across this rural district, which is home to a significant number of artists, and to improve provision for artists and audiences alike.

## 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, cyanotype, printmaking) and we sought to promote greater use of ceramics facilities, especially kiln-firing services, enabled by ceramicist Charlotte Salt. 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 fulfil our artistic and business goals for the period and to complement ACE NPO funding requirements.

We decided to review our Audience Development strategy and plans for 2016 onwards and engaged Leeds-based consultants &Co to review Audience Development for Crescent Arts. They conducted a through-going review incorporating database management, communications and audience research and profiling. Within this review, we initiated a new survey to identify current audience profile and establish new targets for 2017 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, completed in July 2016, is incorporated into our Audience Development Strategy and Action Plan for 2017 onwards.

Crescent Arts e-newsletter continued to be our most effective marketing tool with distribution rising from 1,500 to over 1,750 during 2016/17. 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 almost 70 in 2016/17. We extended key partnerships with the HE sector to encourage student involvement in our programme.

We continued to monitor exhibition and workshop attendances through audience survey, visitors' book, questionnaires, feedback, social media and daily attendance records. Exhibition attendances in

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2016/17 increased by about 12% to 4,950 with a similar number of 'exhibition days' (15/16: 102) (16/17: 104). Initiatives by the Director and our artists with national reach reinforced our profile and audiences far beyond local engagement. Serena Partridge was particularly successful in this respect, attracting over 70,000 visitors to her exhibitions over the year.

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 2017/18. In the interim Webb-Ellis are maintaining Crescent Arts digital activities, supported by Whitby-based Media Vision, and guided by Crescent Arts Director.

### Premises

Our Lease with Scarborough Borough Council (SBC) for the basement of Scarborough Art Gallery was renewed and extends until 31.03.20. 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 has 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, participants, audiences, funders and sponsors. Moreover, the issue of access has impact on our ability to meet funding agreements with Arts Council England for 2015-2018 and 2018-2022 and to deliver the proposed programme with related audience development to match our aspirations.

Discussions with SBC about our current premises and possible alternatives within the borough are continuing. Following a wide-ranging scoping exercise we are in the process of conducting a feasibility study of the disused sunbathing building on South Bay, in partnership with SBC, which we hope will offer a long-term solution. We have conducted extensive research, including provisional design options, working with the support of Leeds Beckett University's Project Office and School of Architecture. Initial structural survey of the building and site by SBC provides positive assessment overall, enabling us to take this forwards. Having consulted with The Architectural Heritage Fund in early 2017, we are pleased to announce their offer of a Project Viability Grant to support this initial feasibility phase, and we are currently working towards applications for further funding to develop this capital project over the next 4-5 years.

### Recruitment

Our part-time Communications post became vacant as Katherine Caddy was appointed to a full time post at Ceramic Review in 2016. 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 recommendations reinforce our intention to contract for specific elements within our Audience Development Plan, specifically audience research, data management and sharing. Meanwhile, two of our artists Andrew and Caitlin Webb-Ellis are able to assist in the delivery of 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 are remunerated appropriately for services to Crescent Arts.

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## 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.

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. We are also delighted to report that ACE has made provisional offer of NPO funding to Crescent Arts for 2018-2022. Competition for this funding is intense and we can be justifiably proud to have succeeded with our application to continue to be part of the National Portfolio, allowing for longer-term planning than was previously possible. SBC 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 2017/18.

### **We revised our Business Plan for 2016-18, 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 2017-2018 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 2016/17 fundraising focused on specific projects and programme. Partnership working with The Forestry Commission at Dalby Forest attracted funding support from Ryedale District Council and ACE Grants for the Arts. Crescent Arts was instrumental in securing this funding to FCE at Dalby Forest and we are closely involved in developing and delivering the pilot project with artist Helen Sear at Dalby Forest. The longer-term goal to devise a new arts strategy for Dalby Forest, will extend partnership working between FCE and Crescent Arts over the next 3-5 years.

We currently place 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 this 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 2016/17 and undesignated reserves stood at £17.5K as of March 31<sup>st</sup> 2017. For detailed information please see the accompanying Financial Statements for 2016/17.

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## Priorities for 2017-2018

### Key issues for 2017/18 are:

1. Premises: pursue key options through 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 2017/18 and working towards targets for 2018 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

## Outline plans and objectives for 2017-2018:

Crescent Arts proposed programme of work for 2017-2018 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 practitioners

### 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 eg The Forestry Commission, STEC, Leeds Beckett University, Leeds Arts University
- 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

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

- maintain sound governance with an appropriate diversity to represent perspectives, skills, experience and expertise to ensure delivery of 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
- 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.

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 2017-2018 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 especially building upon partnerships eg The Forestry Commission at Dalby Forest

#### **Professional Development:**

- continue support through mentoring, R&D, travel and skills-sharing in project management, production and promotion
- facilitate professional development 'offer' to a wider pool of artists and members, extending our reach to practitioners based in Ryedale through activities at Dalby Forest
- sustain Artist Writes as a programme of critical activity, with digital/print publications
- extend national/regional professional/HE partnership working with eg Universities of Hull, Coventry, York, STEC, Leeds Arts University, Newcastle University to promote further activities and exchange

#### **Public Programme:**

- present 4- 6 exhibitions and/or visual arts projects in 17/18 with collaborative activities and providing a strong platform for artists
- deliver regular activities eg workshops, 'in conversation', screenings to encourage engagement and participation by members and a wider public.
- support resident artists to generate programme in 17/18 with invited artists providing wider perspectives eg Helen Sear at Dalby Forest

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- participate in regional/national initiatives (Forest Art Works, Museums at Night, YVAN, North Yorkshire Open Studios) attracting new audiences, professional development, extending diversity and 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 2017 onwards
- sustain communications role(s) 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
- comply with all legal requirements regarding data collection, use, sharing and storage
- embed audience development in all fundraising initiatives eg membership and donations
- maintain budget to marketing (£4K+)

### **Digital Resources:**

- promote awareness of and access to Crescent Arts' work and resources, maintaining digital communications eg increasing e-newsletter circulation by at least 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

### **Diversity and Equal Opportunities:**

- increase the diversity of management committee membership for 2017/18
- redouble efforts to attract greater diversity of artists and audiences through recruitment and programme eg studio artists, invited artists
- focus partnership working on eg. student population to reflect diversity of emergent practitioners, participants, audiences eg. STEC, Coventry University
- 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 continues to prioritise:
  - (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

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### **Funding Partnerships:**

- sustain productive dialogue within current funding partnerships and agreements (ACE / SBC)
- meet funding agreement requirements of ACE to sustain NPO funding for 2018-2022 within guidelines and timescale as determined by ACE in 2017/18
- maintain relationship with SBC for funding for 2018/19 within guidelines and timescale as determined by SBC in 2017/18
- 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, reinforcing collaborative work with The Forestry Commission of 2016/17 to secure funding to deliver a 3 year arts strategy for 2018-2021
- sustain relationship with SBC and to promote related partnership working to develop and deliver capital project for new premises
- produce feasibility study, supported by Project Viability Grant from AHF 2017, to enable applications for further funding for capital development in 2018

### **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
- maintain 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, diversity and levels of expertise within Management Committee and staffing, to guide the organisation's development through to 2018 and beyond.
- recruit 1-2 further members to Management Committee in 17/18 with expertise to support fundraising, capital development and 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. We are thrilled to be part of ACE National Portfolio for 2015-18 and 2018-2022. I would like to thank members of the Management Committee for their hard work during 2016-2017. On behalf of the Management Committee I would also like to congratulate resident artists on their impressive achievements during 2016/17 and convey our thanks for their creativity and commitment. We are delighted to be working with The Forestry Commission in 2017/18 and especially with artist Helen Sear, and look forward to developing a productive partnership over the next 3 years. We are particularly grateful to Ryedale District Council, and Yvette Turnbull, for their commitment and support of this initiative. Stuart Cameron has provided strong leadership and vision throughout the year as Director of Crescent Arts and our thanks go to him for his hard work and considerable achievements. As always, we are immensely grateful for the continuing support of all our members, and hope you will enjoy our programme in 2017-2018. We look forward to seeing you at exhibitions, workshops and events throughout the year.

**Kathryn Standing, Acting Chair of Crescent Arts**  
**October 2017**