

#1

IMPACTS OF LEVELLING UP (DCMS) + PRIORITY PLACES (ACE)

• What does it mean to take away and/or transform a place, important to capture all voices.

• The prevalence of coastal towns with this work - shared characteristics of artists; precarious, seasonal, underfunded, *drinking, underpaid*

• Artists are interested in how central government / ACE shape the future of creative industries - but often left out of conversation.

Lived reality
and experience
of central
government
policy

• Artists are always framed in terms of economic value in central government policies

• Policy has put artists and creative practitioners in a homogenous lump, this is unhelpful - the nuance of artists' work is not recognised.

• Policies have "rebranded" what artists do, all creative practitioners now.

• Artists are being instrumentalised in social work, regeneration, gentrification through policy and need for survival (getting paid).

• Artists are often commissioned for a one off project with fixed financial terms which already demands an evidence of economic output.

• These policies invite a 'rethinking' via creative projects to engage a community that has felt disenfranchised - yet despite artists being central to their success, and activities, they do not feel listened to, understood or part of the conversation

• Art is usually seen as a spectacle without failure - especially in these contexts.

• How can we future map and consider potential gentrification effects of these activities?

• The levelling up / transformation of space may not be what everyone wants (Simon Billmeyer) this must be acknowledged, embraced, discussed.

#2

PRIORITIES OF ARTISTS

What is needed for survival

- Artists want to hear other voices, curious about shared experiences
- Artists want to support other artists - a lot attending today through love for original projects
- Artists cherish the artist-led project and organisation-kindred, flatline, shared values
- Embracing failure as a space to learn, being allowed to fail in a risk averse funding landscape.
- Artists are often quite isolated, meeting new people, other artists important to understand our different spheres/landscapes in relation to artist space, different disciplines, acknowledging unique perspectives.
- Artists hold strong beliefs which are central to formation of artwork and their well being, superseding economic return.
- Artists take all the economic risks (funding precarity, freelance, speculative proposals)
- Artists deserve to flourish emotionally, socially, economically.
- Artists want to be involved in strategic decision making, to they can bring a creative approach (ref. Artists Placement Group - John Latham + Barbara Steveni)
- Artists need to be supported - to take risks, take space, to take breath.
- Artists want their work to be valued, we want our work to be better understood in society.
- Artists advocating for artists being artists.
(and arts orgs)

#3

ACTIONS

Now, then and when?

- Artists need cultures of "belonging" moving away from transactional arrangements.
- Ways to counter capitalist excesses with the degrowth model.
- Create a pilot for a non precarious/freelance commission - what might this look like?
- Don't work short term - work where we live and embed that effort and work there to understand the impact longer term as artists.
- Trust in the artists and have confidence in them, being able to start making strategic decisions.
- 100 year plan for a place, a neighbourhood, an artist studio to enable us to better deal with external forces that impact.
- LET'S SLOOOOW EVERYTHING DOWN.
- The value of Simon Bill's murals being destroyed - how to capture how somebody might be feeling when they vandalise public art - move difficult conversations with those we disagree with. Unpack and consider why this is happening, has this been done before? An important case study.
- A town, city, village run by artists - what does that framework and policies look like?

**DEMONSTRATE WHAT THE ABSENCE
OF ARTISTS LOOKS LIKE!**

(evidence their importance through dramatic action)

#4

What might this look like if the waged role only stops when project is complete?

What might a waged / PAYE artist commission look like?

QUESTIONS

PROVOCATIONS

What is the slowest pace we can get everything done in?

How do we explain the multi-faceted value of artists to non artists who fund, have space?

NOT just economic

How do we translate the value of what artists do to council, government stakeholders?

How do artists advocate for the value of work that aims to bring change (well-being, systemic) when might be seen as desires and down-time from others?

Where does the energy go when the project ends?

How helpful are meanwhile spaces - when does it become extractive and a gentrifying agent?

How to actively work with those who desroy art?

Are artists not part of the 'community' they work with?

Artists are very good at filling the gaps, what happens if we don't fill them?

(WHAT DOES AN ART STRIKE LOOK LIKE?)

How can we get ACE and DCSMS to re-nuance the diversity of "creative practitioners" in their policies?

How can the nuance of different creative disciplines be demographically captured?

"How can thinking and planning long term support us to be able to better deal with the external forces that impact our work and lives?" - Anna, Portland Inn Project

Other

NEW THOUGHTS

How to capture / document how people express themselves in relation to art.

A science lab has hundreds of failed experiments, how can we emulate this in funded, supported art projects?

Deliberate and thoughtful pace

Collaboration before / over competition

Destruction of public art as a metaphor for how our intentions and activities are received.

"Rambling is a good thing" - Sam Moon

WELCOME SILENCE

Leave our job titles behind

Stream of thought talking for 3 minutes, no interruptions, time to mulch through monologue brings depth of consideration

STAY PRESENT

NEW WAYS

"Relationships build at the speed of trust" - Sam Moon

No rushing through an agenda, time to be and do

Instead of levelling up what does levelling across look like - taken from the notion of flat line hierarchy space proposed in Zoom room.

WELCOME FAILURE IN FUNDING

NEW VOCAB

"REWILDING"

"ANTIPATHY AROUND ART"

"DEEP HANGING OUT"

"UNLEARNING"

"ARTIST AS SOCIAL WORKER"

* Does everything always need to be "new" ?

other, my thoughts

new ways to evaluate,
not only financially

more difficult
conversations

a tool to translate
the language,
the intent,
the failure,
the outcome(s)

THE TENSION(S) BETWEEN
COMMUNITY
ARTIST(S)
FUNDER(S)
NON ARTIST RUN ORGS
LOCAL GOVERNMENT
CENTRAL GOVERNMENT

partnerships across
all sectors

embrace the
tension,
explore it,
wring it out and
drink the dirty
water

ways for
artists to map
and track impact
of work

how to's, tools,
guides

artists be equipped with
the evidence of the work we do.

degrowth

TIME, SPACE, SLOWNESS
(TIME TO PAUSE)

Universal basic
income (France model
ref for artists)

frameworks that
allow for nuance
and experimentation

to build strong
foundations locally
for people to feel
secure, and flourish

THE CULTURE INDUSTRY WOULD
NOT SURVIVE WITHOUT
ARTISTS

measuring
everything
economically
on job creation
therefore does
not work.

how to demonstrate
what a culture industry without
artists looks like?

* Galleries, organisations, institutions, arts administrators etc would not exist
without artists producing work