

An evaluation of Factory Nights 2011-12

Client: rednile Ltd

Final Report

October 2012

Culture Partners

Contents

Executive Summary

1. Introduction	5
2. Aims of brief and context	5
3. Scope of the project	5
4. Methodology	6
5. Context	6
6. Analysis	7
Artists survey	8
Interviews and narrative responses	21
Partners	26
7. Management- Structure and delivery	28
8. Resourcing	30
9. Relationship to other rednile work	33
10. Conclusions and Recommendations	33

Appendices:

1. Acknowledgements	36
2. Logic model	37
3. Interim comment	39
4. Additional funding information	41

sara.trentham@culturepartners.co.uk 07981 424803

ann.wallis@culturepartners.co.uk 07767 457433

Executive Summary

Introduction and aims

Culture Partners was commissioned by rednile Ltd to carry out an independent evaluation of the third series of Factory Nights, during 2011-12. The aim of the research was to assess the success of the programme, and to analyse its sustainability and business model.

Methodology

We used a range of evaluative methodologies (questionnaires, qualitative responses via email, telephone interviews, live and digital observation), to understand and analyse the experiences and responses of participants and partners, and to consider how Factory Nights might develop to remain relevant and viable.

Findings

The Factory Nights series we considered has been positively received by participants and appreciated by wider partners, and is well managed, in terms of both administration and finance. Our recommendations are therefore not about how to make Factory Nights 'better', but how to strengthen its strategic offer at a time when the context for all cultural activity is becoming harder, when funders are increasing their demands on applicants, and how to develop the Factory Nights model for participants who would potentially gain and develop more, from nuanced and different forms of intervention- such as those at earlier stages in their careers.

These findings are closely linked to the sustainability of Factory Nights: by developing iterations of the event which respond to specific needs and which are developed in conjunction with partners with links either geographically or sectorally, Factory Nights is in a position to deliver clearly and cogently against stated priorities, such as those driven by place, such as Stoke and its successful bid to 'Creative people and places', or by (sub)sector, such as supporting the needs of emerging creative practitioners, referencing workforce development. By focussing on outcomes (for example a reinvigorated public realm strategy, graduate retention or mid career learning and upskilling), Factory Nights offers the possibility to directly meet funders' needs.

Our recommendations therefore include the following 'clusters' for rednile to consider:

- A range of models which provide differing levels of support for participants based on factors such as career stage, experience of collaboration and experience of working in the public realm.
- The potential to offer an alternative route for public realm commissioning, for structured professional development for individuals and for organisational development, which could be explored through bespoke Factory Nights sessions.
- Legacy activity including follow up support, online networking and other events which capitalise on the early stage relationship formed through the events

- Clear criteria for assessing which opportunities (such as additional Factory Nights activity during the series and international events) should be developed further, examining such opportunities against criteria including cost, reach and strategic impact.
- Reflecting a diversity of expectations (through communication and marketing activity) where the strength of Factory Nights in its relative intimacy of the events is sometimes counter to partners' desires to extend the impact more widely.
- Working in partnership to enable rednile to utilise their skills in networking, partnership building and identifying and developing opportunities, while minimising the administrative impact on what is a small organisation.
- Clearly identifying funders' and partners' priorities to develop iterations which clearly meet those needs, seeking larger individual sources of funding rather than multiple small pots.

1. Introduction

This report has been produced by Culture Partners in response to the brief from rednile for an independent evaluation of the Factory Nights 2011-12 programme.

This report contextualises the work we have carried out by restating the requirements of the research, explaining our methodology, and presenting key issues raised, analysis of ways forward, conclusions and recommendations. The report incorporates and develops key points from our interim report and is intended to be a companion report to rednile's own report of the series.

2. Aims of brief and context

The aim of the research was to assess the success of the programme, and also to analyse its sustainability and business model. The context of the research was a programme of Factory Nights in its 3rd series, working over several local authority areas in two regions (the North East and West Midlands) within a wider context of economic challenge. The previous evaluation of the 2nd series of Factory Nights events pointed to a programme of events which was well received and valued by artists and host organisations. This evaluation sought to also examine the relationship between Factory Nights and rednile and the wider, long term impact of the work.

3. Scope of the project

The scope of the project was to:

- Collate press (assistance from rednile) and summarise the value of this press coverage
- Gain partners, participants, audience and artists feedback during programme (through interviews, questionnaires, observing comments/hits on rednile's facebook, youtube and twitter, mailchimp data)
- Liaise with partners to ask what they need out of the evaluation (for eg, specific questions to add to the questionnaires)
- Attend Factory Nights events when possible in order to collate anecdotal evidence.
- Collate audience / participant figures (assistance from rednile)
- Contribute any other ideas on how to collate useful qualitative and quantitative data, outputs and outcomes.
- Assist rednile by producing figures/findings for an interim ACE report due in October 2011
- Identify income streams - such as: patcha kutcha style franchise, charging to attend, membership scheme, selling of works, sponsorship, international opportunities etc.
- Produce a clear, easy to read final report that covers the success of the programme with regards to reach, audience figures, achieving aims set out, quality of work, management, collaborative working, including recommendations for how the programme can be a more sustainable business

model and any notable findings that are specific to the regions of North East and West Midlands. This report is to be provided as a PDF document.

The international events taking place in India and Peru during the course of the Factory Nights series were outside the scope of our research, though inevitably the principle of international working has been touched on in our evaluation.

4. Methodology

- Inception meeting; discussion of aims and objectives
- Establish allocation of tasks/ responsibilities between rednile and Culture Partners, particularly concerning data collection
- Liaison via email, skype and phone
- Desk reading of material supplied by rednile
- Develop logic model- agreeing aims and objectives for Factory Nights
- Devise audience/participant evaluation framework. Collation by rednile, overview analysis by Culture Partners
- Qualitative contact with partners and participants
- Attend at least one event
- Collate and analyse audience data
- Analysis of existing income streams
- Exploration and analysis of alternative income streams
- Exploration and analysis of alternative business models against existing model

Outputs

- Interim report (due to ACE Oct)- supply evaluation framework, any early findings
- Final report

5. Context

Our initial reading of the brief prompted some key questions:

- Does Factory Nights adhere to a 'full cost recovery' model?
- Does the current model work effectively across multiple bases?
- How does the current model interact with, and impacts on other areas of rednile's work?

Factory Nights was not presented to us as a project in crisis, or a project that was failing in its ambition. More, it was about taking a timely and measured response to the success of the project. As the following analysis makes clear, artist experiences have been overwhelmingly positive and strategic and

delivery partners have been positive about the experience and potential impacts. The international trips to India and Peru have enabled rednile to explore different contexts and cultures for Factory Nights.

At the same time however, the economic context has changed considerably since the first iteration of Factory Nights. There is little doubt that continued development does not necessarily equal growth in terms of size. Factory Nights is primarily funded by local authorities and Arts Council England: both of these are already implementing significant cuts and will be continuing to do so over the coming period. There is a strong sense that what funding is available needs to be used wisely and strategically. In our report we consider what 'strategic' means in relation to Factory Nights.

For rednile, Factory Nights is undeniably both rewarding and hard work. It requires a degree of management that perhaps does not square with rednile's ethos and self perception as an artist led, creatively focussed organisation. Our report sets out to consider what Factory Nights adds to rednile's offer and what it contributes to the Directors' sense of achievement and development.

Factory Nights' stated aims and objectives

In evaluating Factory Nights, we have considered its success against the original aims and objectives as stated in the Arts Council application:

- Promote Excellence in the Arts
- Nurture Talent
- Work Collaboratively
- Develop Meaningful Participation
- Support continued development of rednile artist/founders
- Raise aspirations and quality of art in Stoke-on-Trent and Tees Valley
- To explore and open-up interesting businesses and spaces through art interventions and activities, promoting these businesses and spaces as attractive to outsiders and for investment in the arts aiming to act as a catalyst to develop future opportunities.
- Encourage partners from the two regions to work with rednile across national projects.
- Ensure Rednile is growing and sustainable

6. Analysis

In order to undertake a multi-faceted analysis, we have considered Factory Nights through the following areas of focus:

- Artists/participants
- Partners
- Organisational impact

We have approached this through quantitative and qualitative analysis using questionnaires, interviews, targeted email surveying and anecdotal surveying of social media.

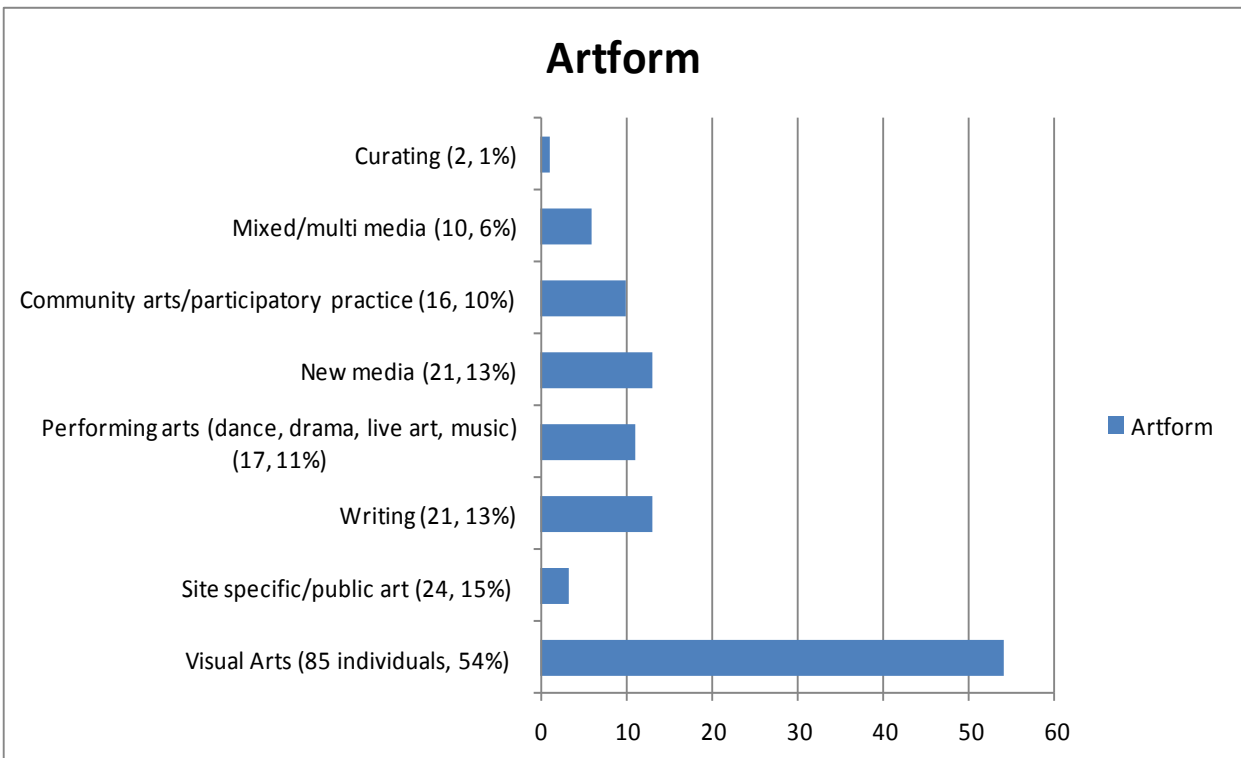
Artists' survey

Evaluative questionnaires were distributed to all participants attending Factory Night events, with participants encouraged to complete questionnaires at the end of the events before leaving, to give an immediate response and sense of individual experiences. In addition, a group of participating individuals were targeted for follow up questions about the longer term impact of taking part in Factory Nights. The findings from this analysis are discussed later in this report.

This analysis is based on the responses to the questionnaire which was originally developed by rednile for previous Factory Night series, and revised by Culture Partners for the 3rd series.

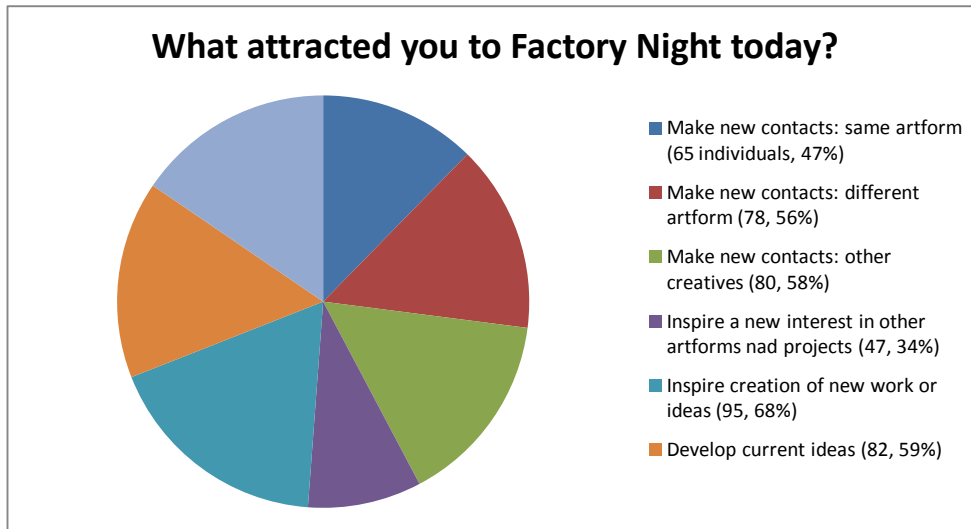
1. Of the 16 Factory Nights events at the time of writing, survey data has been collated for the first **11 events**. The outstanding events include the 2 events in India and Peru which are outside the scope of this evaluation and Rednile has subsequently collected data from further events.
2. **483 artists and creatives** have taken part in Factory Nights events in the 3rd series.
3. This analysis is based on the responses of a representative sample of **158 individuals** who completed surveys across the 11 collated events, representing just under 33% of total event participation. Some responses are based on a response of 139 individuals as the first event predated the revised questionnaire and those questions were not asked of that first group. Percentages have been adapted to account for a baseline of 139 respondents where relevant.

4.



Artform or practice was self defined by respondents and clustered by evaluator. Some respondents defined themselves as working across more than one artform or way of working- all responses have been included (total is therefore greater than 100%).As per anecdotal understanding, the majority of artists work with the visual arts, which includes painting, sculpture, print, craft, where identified. It could also be reasonably expected that those artists who identified themselves as working with site specific and public art also worked with visual arts.

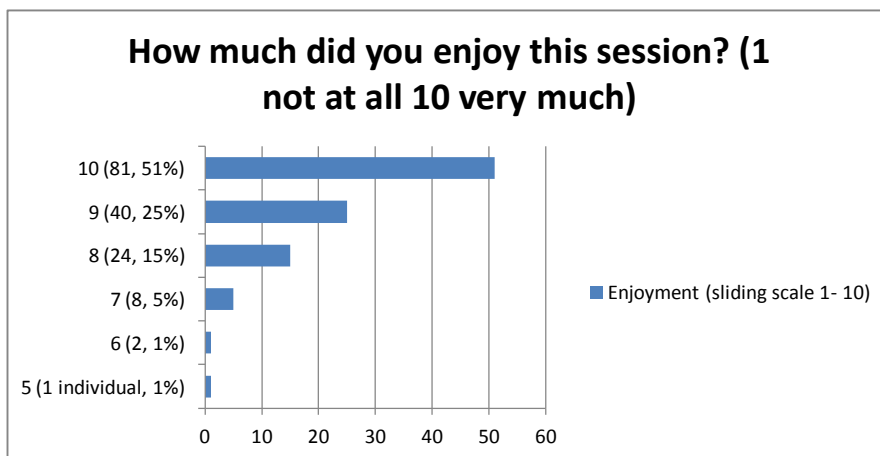
5. Motivation



Respondents were able to mark more than one option. The spread of responses and number of multiple responses (529 positives from 139 respondents) to this question indicates that participants approach Factory Nights with an open mind in terms of outcomes.

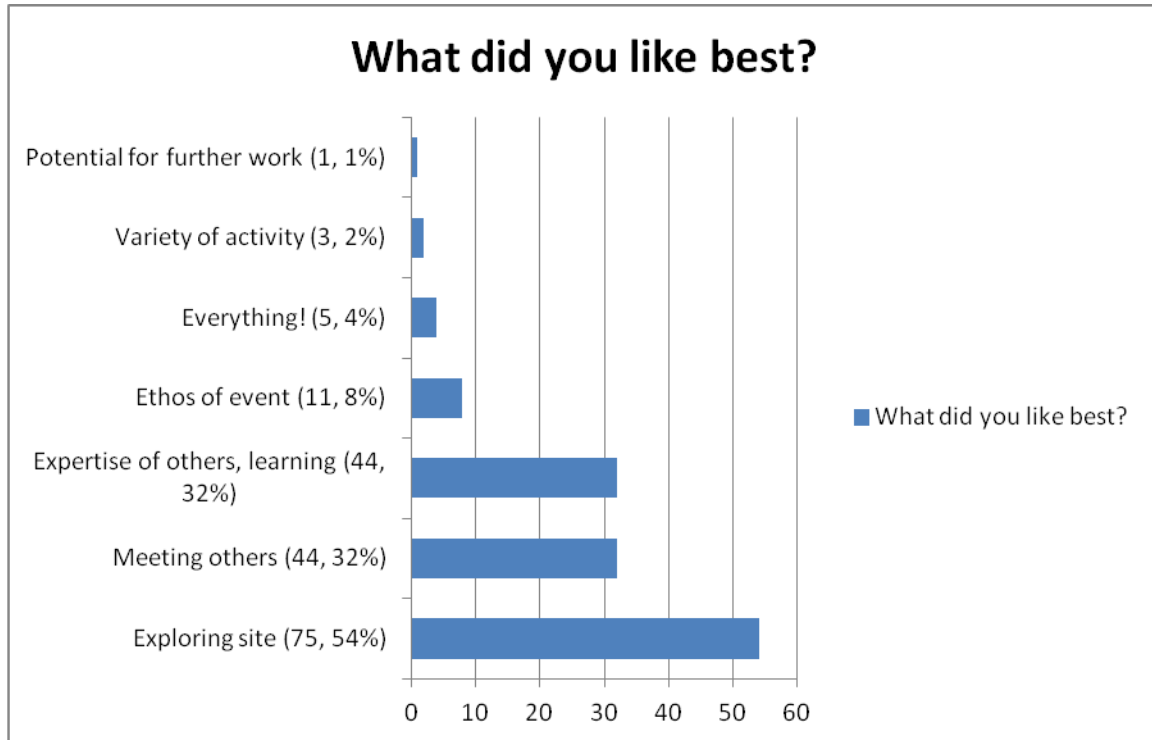
Participants were also asked an open question about whether they attended for any other reasons. The majority of these responses (67%) stated an interest in the specific site / location.

6. Experience



The response to Factory Nights is overwhelmingly positive with **91%** of respondents scoring their experience very highly (8 to 10 out of 10). No respondents scored below 5.

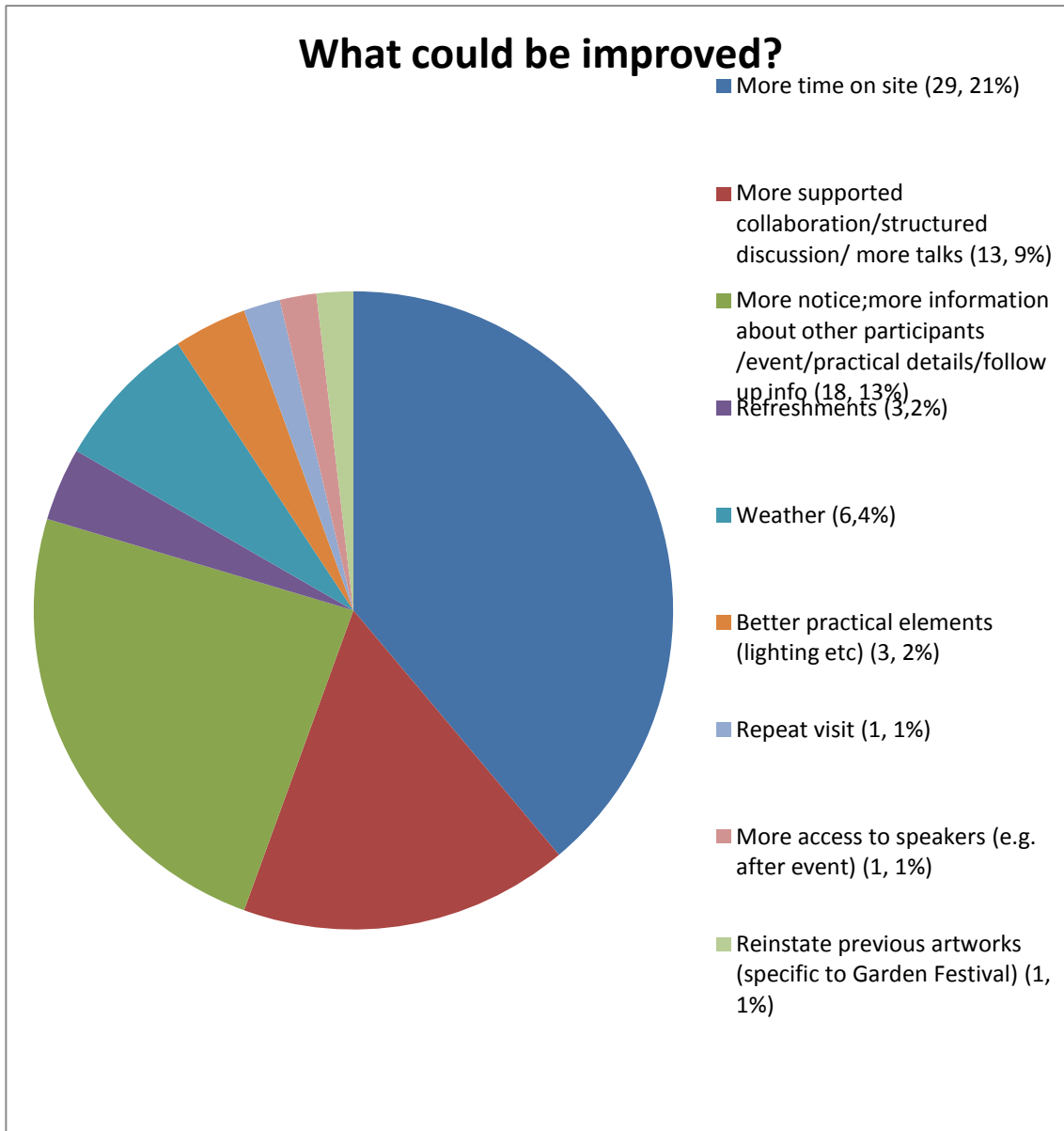
7.



This response was an open question, , clustered by evaluator.

The responses point towards a participant base of individuals who are curious, open minded and keen to learn more about their practice, others and other sectors, such as archaeology, social and industrial history. This can partly be ascribed to the fact that participants are selected by rednile, and have already self selected themselves to a degree through applying for the opportunity at the outset.

8.

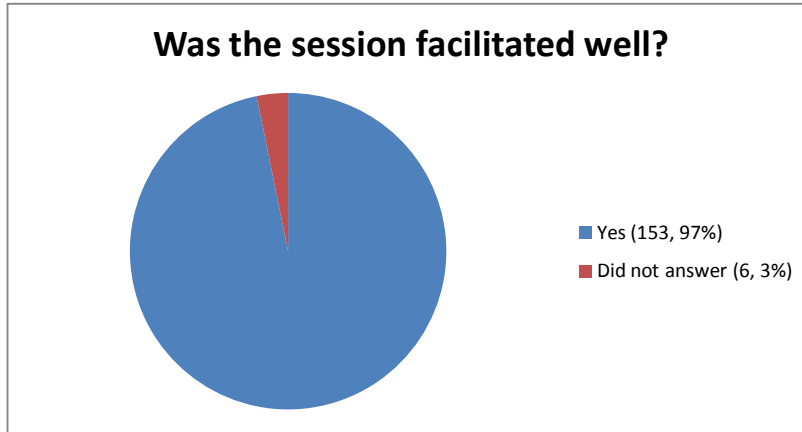


This response was self defined by respondents, clustered by evaluator.

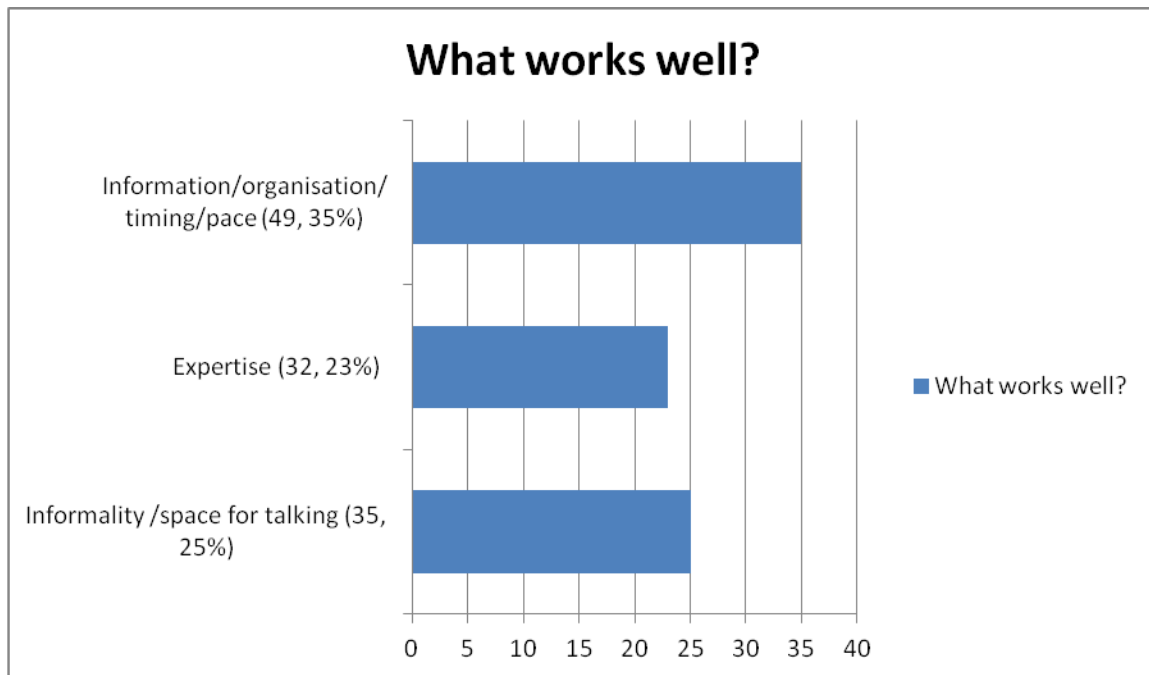
The response again points to a positive experience where the key suggestion for improvement was increased time on the specific site which implies a desire by the participants to engage with or explore the opportunity to a greater extent. A significant percentage would have liked some form of more structured experience and/or more information before and after the event. This points to a desire to contextualise the experience in some way, and potentially to be more prepared for who and/or what the participants would encounter: the immersive experience of Factory Nights could be too much to take in on one day or session.

(Rednile state that they have responded to this concern during the programme, providing information on participants before the event, including introductions at the beginning of some sessions and also artists slideshows so participants could see each others' work.)

9.



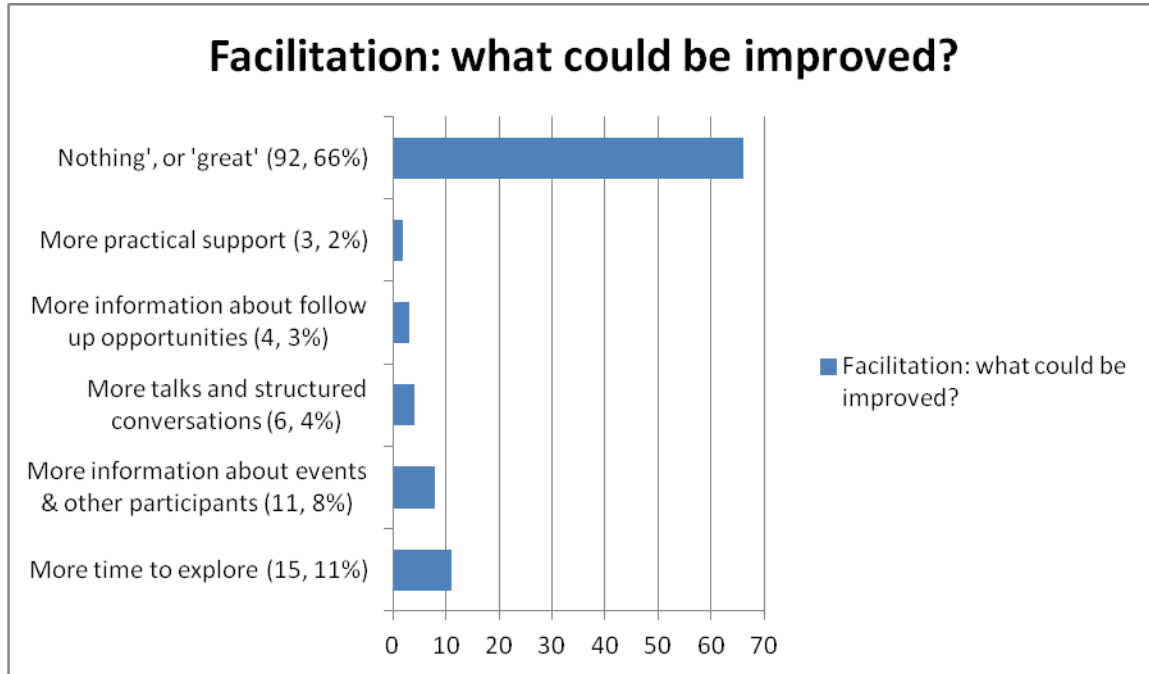
10.



Self defined by respondents, clustered by evaluator. (Not all respondents completed the question)

The most positive aspects of Factory Nights are linked very closely to the leadership of rednile, with their understanding of artists' concerns combined with their personal attributes establishing an ethos of openness and confidence in encouraging engagement and allowing time for people to talk in an unstructured setting. High quality expertise, from specialist speakers and guides, and good event management point to an event methodology which has been tested and has found an effective delivery model in terms of the experience of participants.

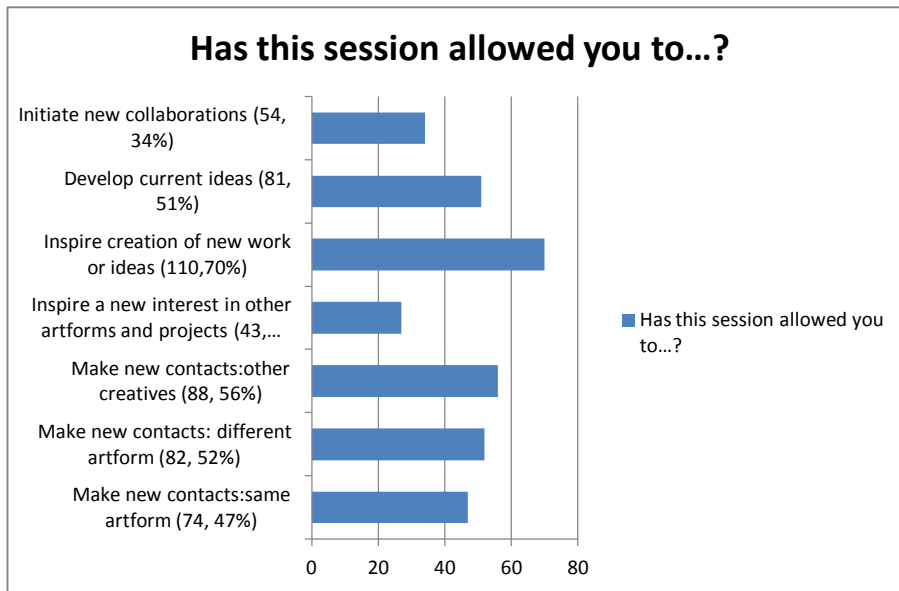
11.



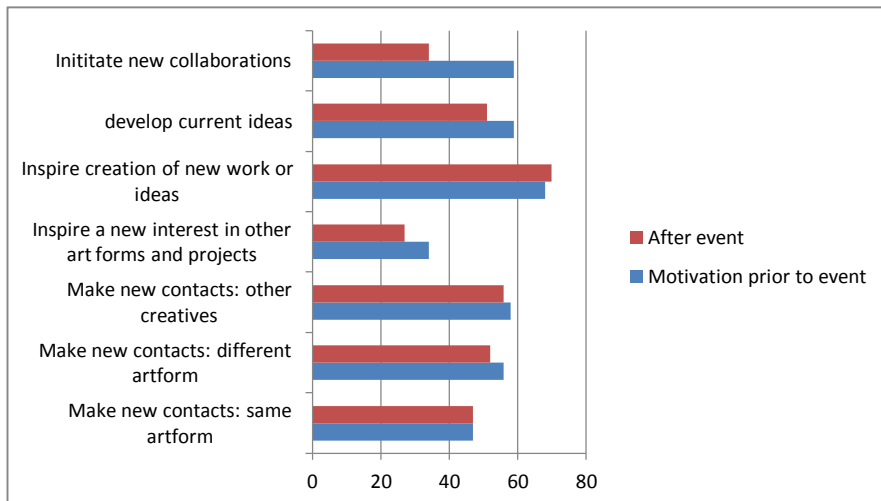
Self defined by respondents, clustered by evaluator.

Responses clearly indicate that the overwhelming majority of participants feel that the experience fulfilled its intentions, indicating that the events are marketed appropriately to the target audience, who are most likely to gain something from the experience and have a good understanding of what the event offers.

12.



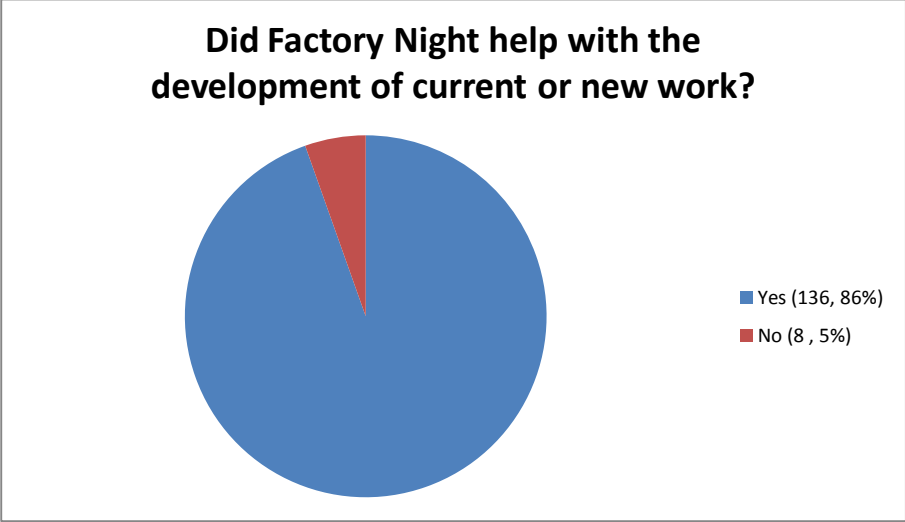
13. Comparison of the motivations for participants attending and the immediate outcomes of the event:



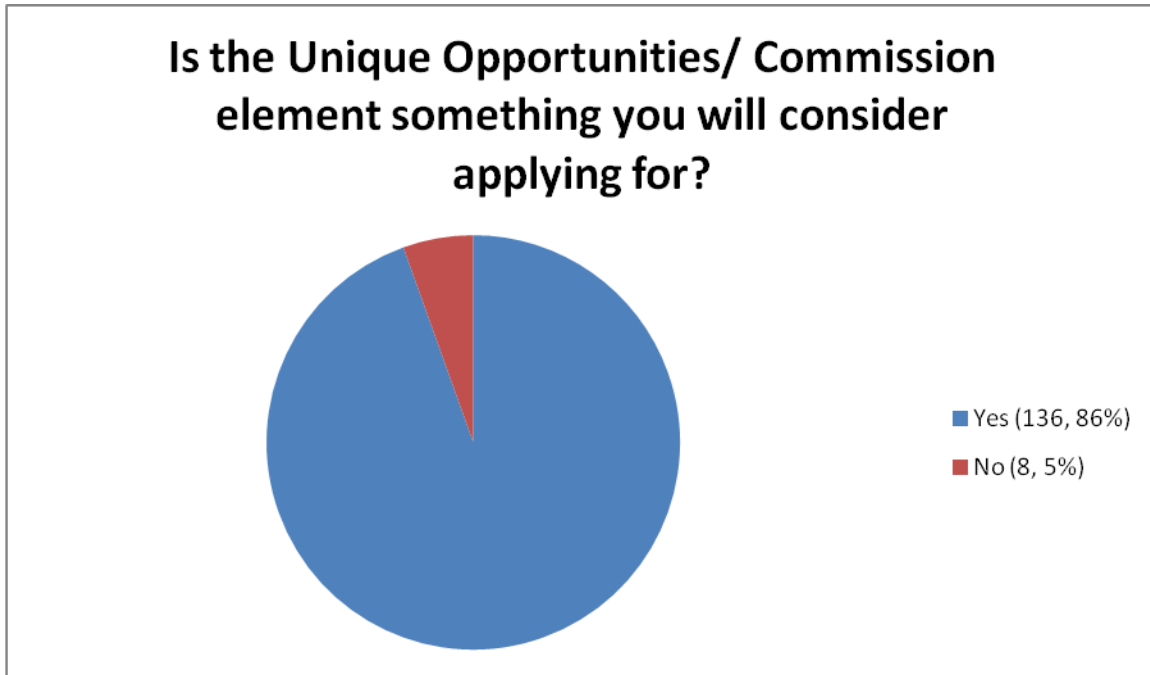
There is generally a high level of correlation between what people hoped for and what happened. The only discrepancy over 10 percentage points is the extent to which new collaborations have been developed over the course of each event. Of course it is perhaps too much to expect that collaborations will be initiated over short period of time, but this was clearly something that participants were open to and actively interested in. This could be connected with the desire expressed by some for slightly more structured conversations or facilitated discussion: although rednile have undoubted skills in leading and setting the context for sessions, and in sensing and capitalising on opportunities, some of their participants are perhaps less able and require a greater degree of support to realise their ambitions.

(Anecdotally, rednile have also reported on a number of successful collaborations taking place some time later which can trace their origins back to participation in Factory Nights.)

14.

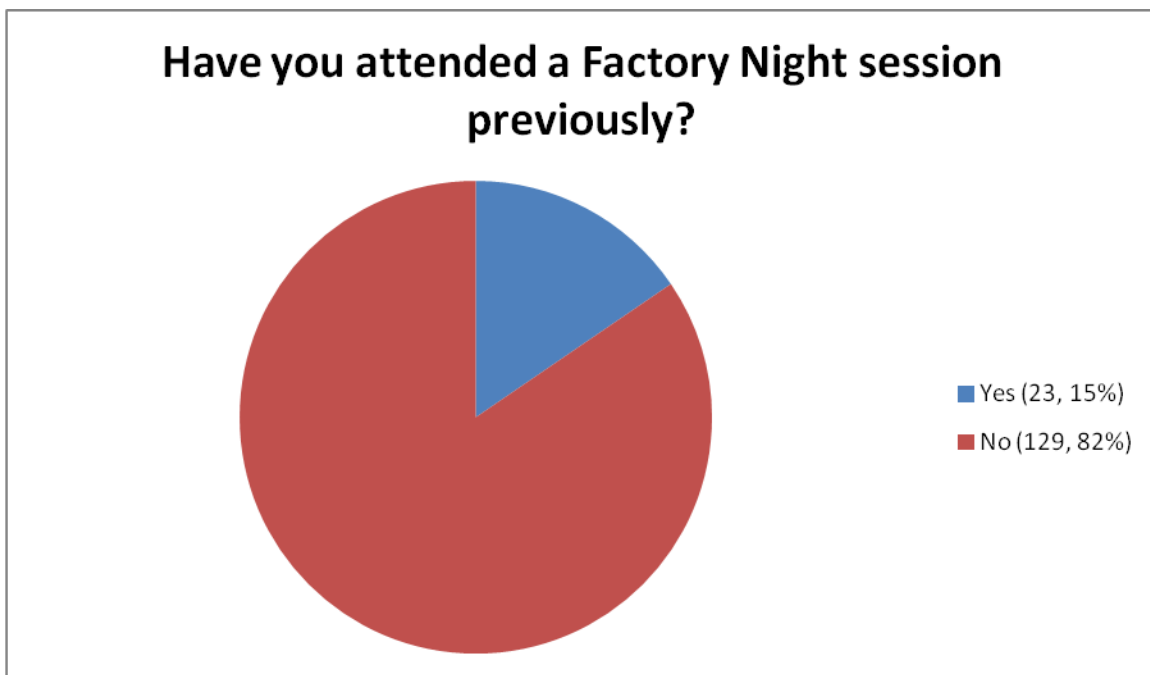


15.

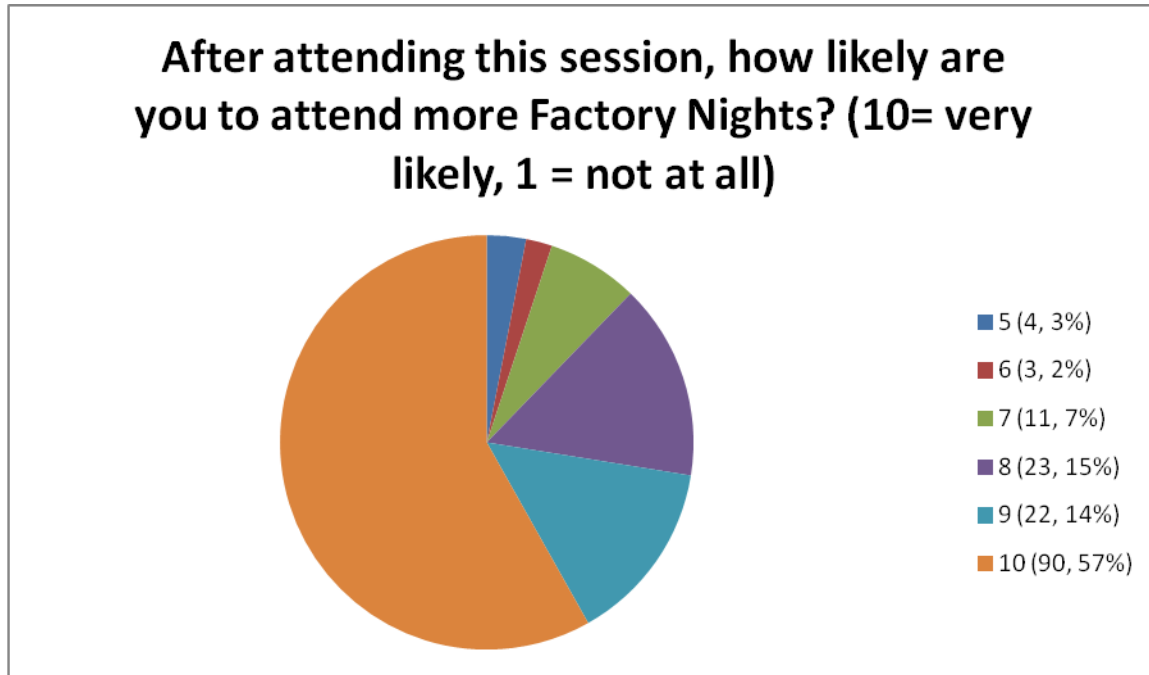


Both of the above responses are in line with the expectations and understanding of the participant base as motivated and actively seeking opportunities for development.

16. Extent to which participants have or would like to experience Factory Night more than once:

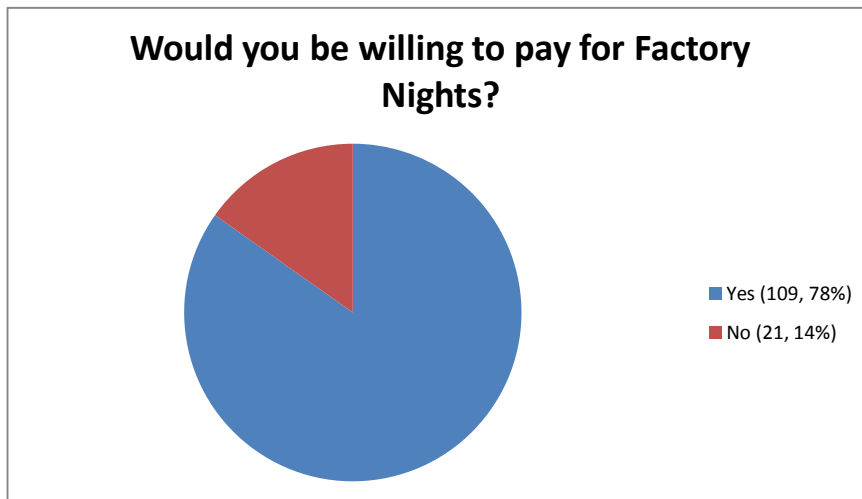


17.

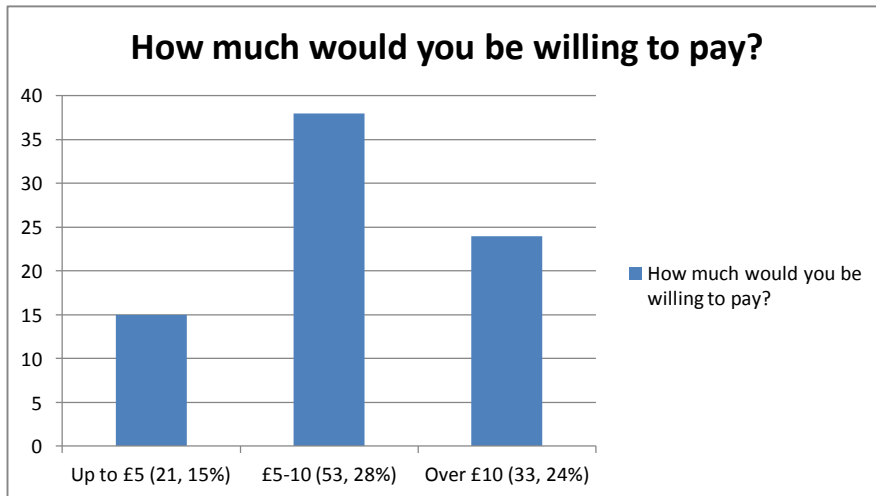


The high level of likelihood to attend further Factory Nights is not matched by the actual percentage of 'returners'. Possible reasons are: further Factory Nights are not on a suitable date/time for individuals who have attended previously; the specific opportunity does not match previous attenders' skills/ area of specialism; the location is not suitable or of interest; rednile prioritise opportunities for new participants which impacts on the number of spaces for return participants. .

18. Fees

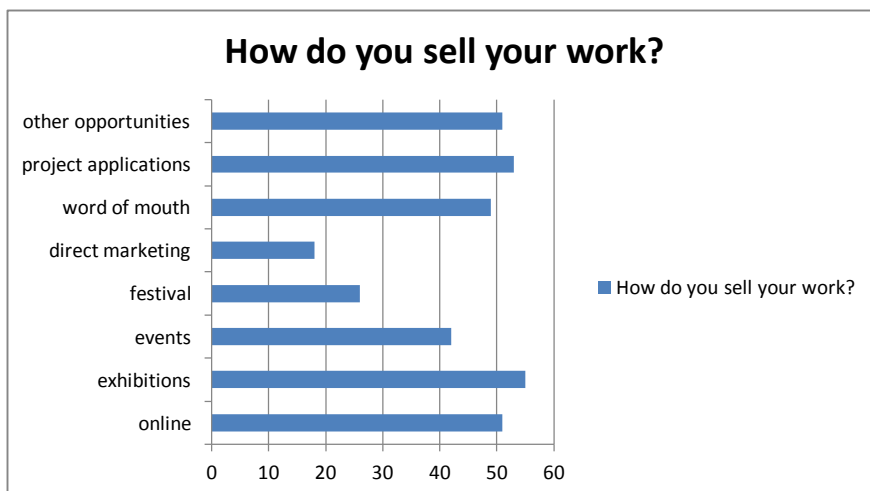


19.

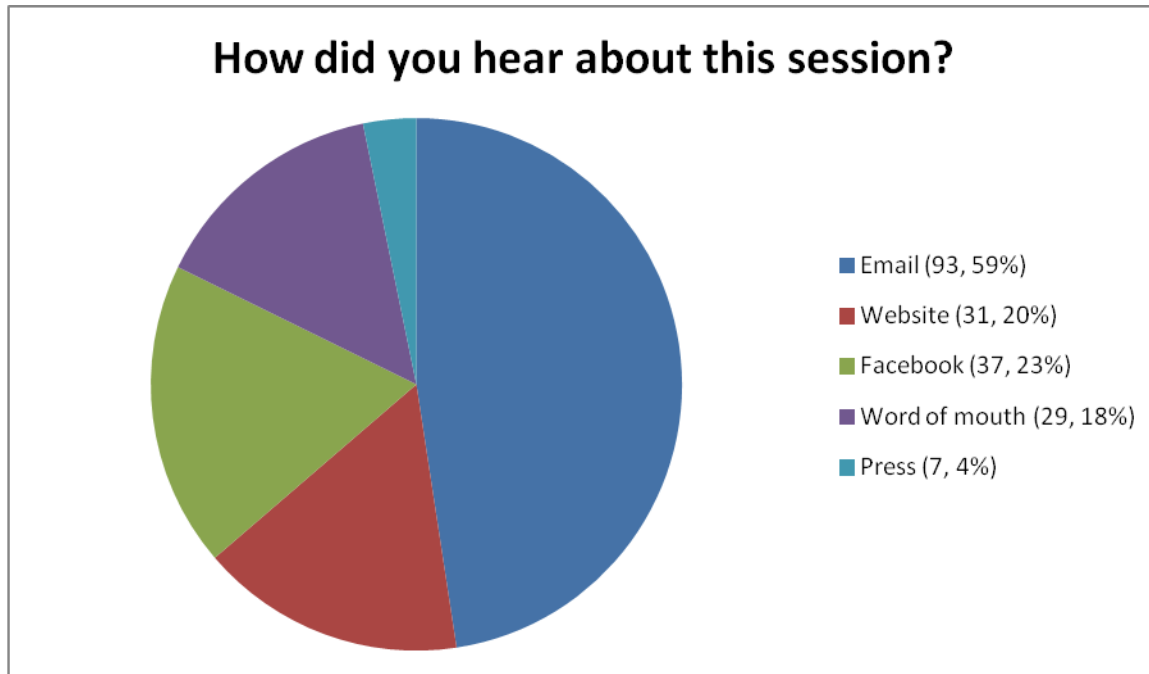


Rednile have not charged a fee for attendance at any Factory Nights and to do so would inevitably change the ethos to some extent. We asked whether participants would be willing to pay and how much, as an indication of the attitudes towards this. Responses were accepting of, perhaps, the need to pay- artists are as aware as anyone else of the economic climate in which rednile operates. The level of fee participants would be willing to pay was in a modest bracket and allied with greater expectations in terms of refreshments for example, and represents at best only a small potential source of income.

20.

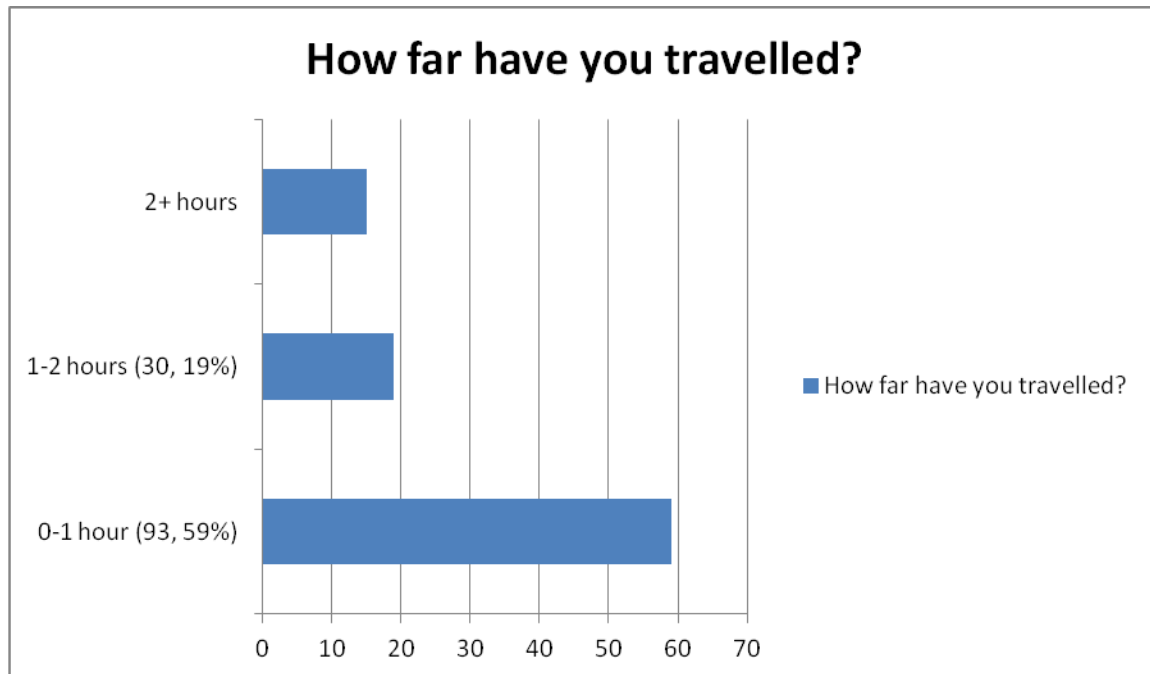


21.



The number of participants finding out about the opportunities that Factory Nights presents through email suggests a familiarity with the organisation or with host organisations, with broadly comparable rates for website, Facebook and word of mouth- suggesting that networks play a significant role in identifying and securing opportunities for artists. Press coverage does not deliver new participants and is unlikely to do so, so should be utilised for other purposes such as developing a local profile (through local press) which may benefit local business and strategic partnerships, or a critical profile (through arts press) which may benefit its profile with funders and other strategic bodies. Such coverage requires time and effort and rednile need to consider how much time is invested in securing this type of coverage.

22.



While it is not surprising that the majority of participants are local to the relevant event, it is perhaps surprising how far people are willing to travel to take part in a Factory Night (even with the contribution to travel costs). This attests to the events' interest for artists and the unique model that Factory Nights offers. It could make collaborations and development of subsequent network activity slightly more difficult (notwithstanding virtual networks), however this does not appear to put off applicants and at least three commissions have been awarded to artists from outside the area- and rednile have also cited the positive impact of involving artists from outside the locality.

Rednile should continue to consider what impact the location of participants has on the delivery and subsequent impact of events, in terms of opportunities for collaboration, through the balance of artists based locally, regionally and nationally.

Interviews and narrative responses

In addition to questionnaires, we also contacted a number of participants by email. We were interested in their expectations of Factory Nights and the impact, if any, the event has had on their practice subsequently. Eight participants, spanning the North East and West Midlands events, gave narrative replies, via email, to the following questions:

- *What did you hope to gain from the event before participating?*
- *Have you maintained contact with peer contacts you met at the event you attended?*

- *Has participation in Factory Nights led to links with other creative networks, or new collaborations with other artists? If so, please outline briefly how.*
- *How has participation in Factory Nights changed your practice?*
- *Has participation in Factory Nights led to new opportunities or work? If so, please outline briefly how*

Respondents cited a number of **reasons for attending** - most were interested in making new contacts. The sample included writers and they particularly pointed to the solitary nature of their work much of the time. Factory Nights offered the opportunity to *“improve my confidence and understanding of working with visual artists as well as other writers”* while another cited *“the opportunity to make conversations with artists from a diverse range of working practices”*.

Reflecting the survey findings, respondents were curious about the experience: one respondent said they had hoped for *“an artistic adventure”*.

Although Factory Nights can be described as a CPD opportunity for many, the nature of this is about intellectual developmental activity rather than offering a ‘*how to*’ experience. Our findings indicate that participants had a good understanding of what Factory Nights was prior to the event and very few respondents to either the survey or qualitative approach were expecting concrete advice or solutions to the challenges of being a creative practitioner, hence one of the reasons the satisfaction levels are high.

Factory Nights aims to support the development of **new collaborations and networks**: the event seeks to provide a fertile context for collaborations to develop. Among the respondents, their experience of this varied according to whether they had been successful in securing a commission following the event. For those who later went on to work further with the site and rednile through a commission, the event has largely supported longer term relationships with those initial conversations at the event being sustained beyond the day. For those not delivering the commissions the subsequent contact with other artists has been much more ad hoc and primarily through the Factory Nights Facebook page. While this outcome does not detract from the overall value to participants, it does perhaps indicate that it is focussed opportunity which generates genuine collaborations, rather than the brief shared experience of an event.

Reflecting the survey findings that some participants would prefer a more structured approach, this could indicate that Factory Nights has the scope to operate at two tiers: a more structured approach before, during and after for less confident participants (possibly those at an early stage in their careers) and the existing model which works well for those who are well established and confident in their ability to develop new connections.

The **impact on practice** is a notable feature of the responses received through the indicative sample. Almost all this sample group felt that the Factory Nights experience had influenced how they work. Some responses were relatively subtle: *“it broadened my horizons but hasn’t radically changed my approach, although it has developed my understanding of how a site can and does influence works”*.

However for some respondents, the influence of Factory Nights was more pronounced with major shifts in practice taking place:

"I cannot emphasise enough how much this opportunity has affected my practice. It's true that [a] writer's career can be solitary so the Factory Night and resulting residencies have allowed me to work in partnership, as well as with something specific and physical..."

"The Factory Nights has made me realise there is [sic] potential ways to work as an artist in the participatory field."

"The visit has changed my course of direction completely. I feel like I am venturing into the unknown now in a challenging but energising way."

"It is inspirational and the commission has taught me new 'working with artists' skills."

"Usually I work alone...but the collaboration...has opened up a new way of looking at site..."

Factory Nights offers the opportunity to offer a different route for commissioning, particularly for artists who do not normally work with site or location directly.

It is important to note that the impact for those taking part has extended beyond the immediate opportunity of the commissions for some, with the experience feeding into the development of new work and opportunities elsewhere. Respondents felt that Factory Nights had supported them- either through the confidence to approach work in a different way, or through its inclusion on their CV, as well as through connections made through the event itself.

Dundas House (a studios / workspace for artists and other creative professionals run by Navigator North in central Middlesborough) is worth a specific mention. Unusually for Factory Nights, the event took place over two days, giving both a different flavour to the event and slightly different outputs. The project enabled those taking part to start making work which was then displayed- still a short and intense period of time but one which potentially allowed participants to move onto a further stage of development. One participant has described the experience of making and sharing work as *"very meaningful and satisfying"*.

The event grew out of an invitation from Navigator North (Vicky Holbrough and James Lowther) who were interested in bringing artists working in Dundas House together and bringing others into the building. Outcomes from Factory Night at Dundas House included the ways the event had shown the potential uses of space and had contributed to their thinking about how that space could be used more effectively. Navigator North were invited to be on the selection panel of the commission and had maintained contact with artists at the event, partly through their being based at Dundas House. There remained a strong driver to continue working collaboratively to develop thinking around the use of the building: Navigator North had also offered space to rednile to work in the space on a longer term basis. MIMA have also subsequently become involved, supporting further local networking.

While this is just one example, it points to a clear potential for longer term, more sustained relationships with both venues and participants.

Factory Nights should explore the potential for a more nuanced programme. While all the available evidence points to a popular, well established model of operation, we believe that there is scope for variations such as longer timeframes. These could range from 2 days events, possibly with a residential element, to regular contact over a period of weeks (such as 1 day/evening a week).

While those taking part in commissions have benefitted from contact and the development of productive working relationships, others have not always continued to develop collaborations beyond those on Facebook. The questionnaire evaluations point to a lack of confidence from some participants, perhaps those not as well established in their careers- those who potentially benefit most from increased networks and collaboration skills.

Rednile do give support during the commission element, “we ask for regular updates, visit studios and ensure the quality is heading in the direction we are happy with and encourage them to do an engagement session as part of this. This is not something we did to begin with but realised it was necessary during the process of the FN’s as they developed.”

Rednile may need to advertise the support offered during the commission to encourage less well established or experienced artists.

Factory Nights should explore the development of a strand of programme which directly addresses the needs of early career artists: more structured elements within the event; more structured follow up activity; activity taking place over a longer time frame and/or follow up sessions. This would need to be budgeted appropriately.

This could be framed as workforce development, addressing needs identified in the Creative and Cultural Skills blueprint. (<http://ccskills.org.uk/creative-blueprint>)

Profile

The profile of Factory Nights has a number of facets: among artists, strategic partners (organisations and funders) and its wider public profile.

In considering this profile we have identified a dichotomy. The event’s modus operandi is of a fleeting contact between and among site and participants, and a deliberate decision to keep events small and maintain the sense of intimacy generated by Factory Nights. This does not therefore always lend itself to a sense of wider public engagement despite the desire by those taking part to reach more people. Interviews, with strategic and delivery partners pointed to an enthusiasm for the project which individuals wanted to share more widely- they felt that it was a limiting, and potential negative, factor that more people were not able to be a part, or a witness to the experience. However, there is a risk that if Factory Nights is opened out too widely, it loses its defining characteristics. The associated commissions programme do, however, allow a wider range of public interactions and offer more options to profile Factory Nights and rednile, and it is these elements which rednile could seek to capitalise on.

Press coverage of Factory Nights can be divided into coverage aimed at a wider audience (such as local/regional press) and that aimed at a professional, critical audience. Factory Nights has been successful in gaining a limited amount of coverage of both. Rednile have themselves identified that the narrative 'story' needs to be communicated more effectively. Clearly there is an interesting story to tell, however the distinct messages for different audiences need to be drawn out more specifically. Rednile have identified a potential place for a marketing professional to support their communication strategy- the challenge therefore is how to retain the intimacy of the shared experience with the real and perceived need to be more public in what they do.

It is likely that rednile need to communicate the range of activities they deliver through a combination of different strategies. Part of this might be accepting- and communicating to funders especially- that the 'return on investment' in terms of profile and public engagement for the Factory Night events is of necessity a limited one, but that wider, long term impacts and more public facing events can be communicated more widely.

Additional programme

During the course of this Factory Nights programme, four additional events took place, alongside an international strand. The two international events in Peru and India are not part of this evaluation, however we have considered them as part of the context for rednile's work.

While one of the strengths and characteristics of rednile is their ability to be open and receptive to opportunity, and to be resourceful in developing those opportunities, the number of additional events could easily become unmanageable. Based on the work undertaken through this evaluative study there is a sense that this could be perceived by funders as making opportunistic, rather than strategic choices about where and how Factory Nights is focussed. As funding sources become more limited, and increasingly competitive,, this could be a factor in funders perceptions of the programme: that rednile is overly responsive on occasion, and it's desire to maximise opportunities adds pressures to a limited infrastructure.. Part of saying 'no' to opportunities can be connected with the maturing of the organisation and programme: understanding that relationships can be built with others without an immediate return. This is allied to the recommendation to consider longer duration or slightly differently formatted events, which would be more onerous to deliver quickly. This is not to say that some opportunities should not be taken up, but the development of Factory nights may include a more layered approach to events (*Factory Nights 'light'* for example).

Taking a strategic approach to which event to focus on, rednile should consider carefully whether international events, where the chances of sustained contact are relatively limited, are a viable part of the Factory Nights programme. Do such events deliver enough to rednile's long term development, or the development of the Factory Nights programme overall? How does the opportunity for individuals to develop their practice and international connectivity factor in the mix for rednile?

Rednile should be more rigorous in assessing whether opportunities should be developed further, examining such opportunities against criteria including cost, reach and strategic impact.

Rednile should consider the strategic impact of international events, and be clear about what such events add to rednile's overall programme of activity, their reach, their reputation and their relationship with partners.

Partners

As a part of this study, we contacted a number of strategic and delivery partners: funders and host organisations, and undertook five telephone interviews. In these conversations we focussed on partners' understanding and expectations of the project, its (sub) regional impact and significance in relation to partners' priorities, its long term sustainability and potential for development.

Delivery partners have taken a range of forms across the Factory Nights programme- some have been arts/cultural organisations, such as Navigator North, seeking to extend their offer and develop new creative collaborations. Others have been approached by rednile as representatives of interesting locations. As mentioned above, the Dundas House/Navigator North collaboration offers much scope for more sustained activity: there is a strong sense of partnership between the two organisations focussed on shared outcomes.

Case Study

Burslem Port Trust provides a good example of the relationship between rednile and the host organisation where the host is not an arts or cultural organisation.

Burslem Port Trust is a voluntary organisation which is seeking to regenerate the collapsed section of canal in Burslem. The volunteers are committed and include a number of highly skilled professionals. There are links to the wider regeneration plans for the area but with limited capacity, the danger exists that the Burslem Port restoration will be overlooked as regeneration plans develop and become formalised.

BPT had been approached by rednile, having not previously considered culture as a part of their experience or strategy. Steve Wood, volunteer, has said that they started out with an open mind- the initial draw was that Factory Nights potentially offered publicity and a public face for what they were doing. While not completely sure what would happen, they approached it positively with a "what have we got to lose?" frame of mind.

BPT felt that the event had been very well organised. Prior to the event, rednile managed all the access permissions required and the boat trip, and achieved a good balance of keeping in touch and requesting information/ action which BPT needed to be involved in. BPT described the process as "incredibly painless".

BPT approached the Factory Nights event with an open mind, and perhaps expected it to be an enjoyable experience, though outside their normal sphere of work. Their experience of the day was that it “gave a different angle” to what they were doing, enabling them to look at the regeneration plans for both the canal and wider area with a different perspective. As a voluntary organisation, BPT had few opportunities to stand back and look at the project objectively; talking to participants who didn’t know Stoke gave a different perspective to BPT’s own message. Subsequently, BPT has recommended rednile for another project. BPT felt that the commissions were an added benefit, continuing the relationship beyond the Factory Nights event and they felt that there was scope to work further with rednile in articulating what they wanted for the project and advocating for it. The only quibble was that they would have liked more opportunities for others to share in the conversation: in having conversations after and outside the event, BPT members had enthused others who would like to have been involved.

Strategic Partners

Factory Nights has received a good degree of support from local authorities and from the Arts Council. In thinking about these relationships we considered what Factory Nights offered to these bodies: how does it meet their aims and what needs does it meet?

Although our interviews are not completely representative, they do, however, give a flavour and indication of the key elements which these strategic partners consider to be significant. These elements should form part of rednile’s thinking and be taken into consideration as they make decisions about the future development of Factory Nights.

The perception of Factory Nights is very positive:

- They are perceived as well organised
- Rednile are very good at developing relationships with a wide range of individuals and organisations
- Strategic bodies understand the participant experience as a positive one; the benefit to artists is strong and not underestimated; the format of Factory Nights plays to artists’ strengths
- Rednile has been able to generate activity in areas of low arts activity (e.g. North Tyneside), therefore contributing to local government and Arts Council England’s priorities
- Partnering with other organisations is seen as a positive development
- Factory Nights programme has supported the creative sector, and is valued as having artistic integrity with a high level of engagement
- Perceived as especially valuable in complementing localised programmes through more informal interventions
- The commissions offer a longer term benefit to local areas
- The events can generate interest in other plans outside the immediate sphere of Factory Nights

The questions raised by Strategic Partners regarding Factory Nights include:

- What are rednile's strategic and longer term ambitions, and how does Factory Nights support these?
- How can the effort that goes into developing multiple relationships be maximised to benefit all parties involved?
- How does rednile prioritise which relationships to develop?
- The international elements do not have an obvious strategic benefit: what do rednile get out of this strand?
- The match funding for ACE support is key to further development; what other sources of funding could non-arts partners tap into?

There remain considerable opportunities at a strategic level for Factory Nights to engage with. Not least are the regional Contemporary Visual Art Network groups (formerly Turning Point) which are interested in professional development and networking as a driver to support the sector.

This study has found that specifically in Stoke, there is potential for rednile to support a process of creative communication with developers, changing mindsets and expectations about arts interventions in regeneration, an initiative which the local authority is interested in taking further. The continued development of the creative sector and public art remain priorities in Stoke- this is now substantiated by Stoke's success in being awarded funding from the Creative People and Places fund (see below).

Strategically, rednile are well thought of and occupy a positive place in local and regional thinking. Moving forward, now is the right time to capitalise on those relationships and display maturity in how the programme is shaped in the future. Linking with strategic organisations and opportunities (such as CVAN and Creative People and Places) should be prioritised, with rednile deciding which opportunities have greatest potential to develop further (and by implication, which opportunities not to pursue).

7. Management: structure and delivery

The feedback from participants and partners has been overwhelmingly positive, citing effective and efficient organisation and events which meet expectations in terms of their delivery. However our perception is this comes at some cost: that the demands of delivering Factory Nights place rednile in the position of project managers rather than artists. Indeed, in rednile's own internal discussions they have concluded that:

We have also decided that we are now going to refer to rednile as our collaborative practice rather than us a company that commission things and that future Factory Nights and other projects that we initiate will have us as lead artists and will be areas of research that we are interested in so that we do not get stuck in the situation where we are just managing projects. (which is what we have always tried to do but keep getting side tracked!)

The issue therefore is not how Factory Nights can be delivered better (the consensus is that it works), but how it can be delivered as effectively in a way that makes the best of rednile's talents but doesn't drain them.

Our anecdotal perception, albeit difficult to prove, is that rednile's dedication and commitment to Factory Nights leads them to contribute more time than is budgeted for. While participants and partners reap the rewards of this, and rednile have done so to date, this leaves a question of future sustainability, both in terms of resource and the energy required to maintain this level of activity.

Rednile have themselves considered a franchising option:

That Factory Nights is adopted as a way of working for commissioning art from local authorities and businesses but can also be flexible enough that artist led organisations would like to run it to activate spaces and for artists development - could this bring in a revenue for us?

This element also links closely to ideas around working more closely with partners and with more sustained relationships. Rednile's strength in providing leadership should drive the programme, however they should then be able to take a step back from delivery as partners undertake this aspect..

Rednile should think of themselves as instigators and catalysts, rather than deliverers, working with partners to deliver Factory Nights. Rednile and partner would devise and plan the Factory Night, and jointly promote the opportunity; the partner organisation would take responsibility for securing the appropriate permissions, accesses, speakers and other specialists, and managing the participant application process and practical details for the day. Rednile gain from the promotion and engagement with their brand, and partner organisations gain through being part of a well-respected and successful brand.

It is also important to note that as a significant proportion of Factory Night participants are prepared to travel to events, (19% travelling 1-2 hours and 15% travelling more than 2 hours) indicates a demand for the Factory nights model, which is currently not more widely available.

Rednile should explore a further iteration of Factory Nights as an arm's length model where rednile work with partners in other geographical areas to deliver events, with rednile clearly taking more of an artistic role.

A recurring theme in our interviews and through other methodology has been the sheer number of contacts that Factory Nights has facilitated, which has prompted key questions:

- *What happens to all those contacts after the Factory Nights event?*
- *How can those relationships, between rednile and organisations, be exploited further?*

There is a potential here for a continuing network of creative managers: those who have been involved at a more developed level than that as participants and who are interested in continuing a collaborative discussion. Like most networks, this would function best with clear goals to be delivered, whether that is further events, symposia or information sharing. A continuing network would bring together partners from both regions but also has the potential to extend thinking about Factory Night's central themes of

place and collaboration with a wider constituency of creative practitioners. This has the potential to incorporate rednile's learning from its international experience, and the demand as mentioned above, for activity from those working outside the core Stoke and North East areas. There is scope to bring this regional, and potentially national and international network together for a Factory Night/symposium focussed on collaboration and place.

Rednile should explore the feasibility of forming a Factory Nights network and associated activity, which could include face to face and online networking activity.

8. Resourcing

The key areas we have considered in this study are:

- use of resources,
- sources of funding.

Comparing the initial application and recent management accounts, rednile manages its resources well. Expenditure is largely as planned, evidencing rednile's ability to plan effectively based on previous events. Expenditure is appropriate to the project, although giving away sketchbooks at events may be over generous. Providing travel costs for artists coming from outside the region may also be an area which is difficult to continue in future programmes considering a challenging funding context. However, given the impact of artists travelling from further afield to the programme, this may prove to be a continued priority.

During the programme, rednile has succeeded in raising further funds for additional events and while this raises questions about whether the programme should be extended in this way, their ability and continuing commitment to fundraise for this is recognised.

Funding predictions were largely met, with the exception of the Factory Night shop which has not been as successful as hoped or anticipated. Rednile has already identified a desire to work with a marketing specialist, potentially with an online focus (E.g. Facebook, twitter, etsy), in order to better promote this activity. However, there should be a degree of caution about this: although just over 50% of participants state that they have sold work online, it is difficult to know how large the potential market for this is and whether the investment in marketing this more effectively will be justified by the expenditure incurred. This is not to say it shouldn't go forward, but that some clear parameters should be set around how much investment goes into developing this further, and establishing review points to measure effectiveness.

While rednile's funding applications to a number of funders have been successful, our interviews with strategic partners have highlighted the increasing competition for funds. The current Arts Council grant application includes partnership funding of c19% with a further c8% own income and c1% sales income (not yet achieved). While nearly 28% partnership funding is a good proportion, the increasing pressure on funding means that the requirements for partnership finding are increasing. Additionally, a proportion of Factory Night's match funding is currently sourced from local authorities: this funding is

only likely to become more pressured as public funding cuts continue to bite. While the temptation is often to seek multiple pots of small amounts of funding from a range of funders, this can lead to a fractured funding picture with multiple criteria and reporting requirements.

Seeking fewer, but larger scale, funders allies with recommendation to develop the programme more strategically. For example, developing a more supported and longer term strand with emerging artists has a clear link to workforce development, which could link to Paul Hamlyn Foundation criteria. This approach does not mean that Rednile make fewer applications- it may well still be necessary to make multiple applications but with the ambition of success with a smaller number of funders, ultimately resulting in a less complex funding mix. Examples of potential funding sources can be found at Appendix 4.

Rednile should seek larger individual sources of funding rather than multiple small pots. The principle should be of seeking other major funders for whom Factory Nights delivers against their strategic objectives.

There are other opportunities which have arisen during the course of this evaluation. Stoke has been successful in being awarded £3m funding from the Arts Council's Creative People and Places fund. The Creative People and Places programme exists to:

"focus our [Arts Council's] investment in parts of the country where people's involvement in the arts is significantly below the national average, with the aim of increasing the likelihood of participation.

We will invest in a small number of locations of greatest need to establish action research partnerships called Creative people and places. This investment will encourage long-term collaborations between local communities and arts organisations, museums, libraries and other partners such as local authorities and the private sector. It aims to empower them to experiment with new and radically different approaches and to develop inspiring, sustainable arts programmes that will engage audiences in those communities."

Stoke's successful proposal entitled *APPETITE* is:

"a 10-year vision to whet Stoke-on-Trent's appetite for the arts. Using a food metaphor the consortium including arts and community organisations and Staffordshire University will aim to deliver 'an expanding menu of cultural sustenance to people in Stoke-on-Trent'. It will include a travelling tea room with a programme of participatory action research that will run alongside an initial taster menu of arts opportunities. This will enable local people to identify where their tastes lie. It will be a journey to engage communities across Stoke-on-Trent to be empowered to take an active role in commissioning artistic activity for the city."

This ambition chimes well with Factory Night's aims and ethos and there is potential for Factory Night to become a contributor to the project- a perspective shared by the local authority and regional Arts Council.

Rednile should explore opportunities to become involved with Stoke's Creative people and places project through contact with the successful consortium (led by the North Staffordshire Theatre Trust Ltd).

Earned income has been considered through two routes: artists paying to attend, and franchising Factory Nights.

The survey established that 38% of respondents would be willing to pay £5-10 per event. With the existing model, 20 artists paying £10 would provide £200 income per event. Some of this would be offset by a higher expectation of services such as refreshments, leaving a small surplus. Charging therefore will not provide a major income stream, but a net income of, for example, £1500 for 10 events, is still useful. Should rednile develop other formats for delivering Factory Nights, there are options to charge increased amounts for, for example, a series of events over a period of weeks.

Additionally, there may be other reasons for charging participants:

- it can strengthen commitment to the event (though there is no evidence that this is a concern for Factory Nights)
- it can be seen positively by funders who want direct evidence of participants' commitment

Franchising, or a version of, may also deliver some income generation options, either directly or indirectly. For example, working with partner organisations could mean transferring responsibility for fundraising to that organisation, where rednile's intervention is provided by its own fundraising but delivery is supported by the partner's fundraising. Alternatively, partners may pay for rednile's contribution to developing a Factory Night. However, we do have doubts about the viability of a franchise model for a number of reasons:

- the success of Factory Nights rests to a large extent on the leadership and direct involvement of rednile. The 'brand' may diminish in value if rednile are not directly involved.
- Full franchising would involve relinquishing control, to a large extent, which rednile may not wish to do
- Franchising risks losing the strategic direction for rednile which we have advocated elsewhere in this report

9. Relationship to other rednile work

Over the course of this evaluation, rednile and its Board of Directors have concurrently discussed the direction of travel for Factory Nights and future priorities. Key elements to their discussion, not covered elsewhere in this evaluation, are:

- Using the Factory nights as a starting point for new ways of commissioning challenging work for the public realm and new ways of initiating projects and exploring spaces, undertake a series of projects that also aid the development of rednile as a company.
- Develop a permanent design portfolio but using new innovative materials and working with manufacturers particularly in concrete and ceramics to try out new ways of working in public realm that is more integrated into a scheme and this would be a research project with actual made outcomes. [This will underpin rednile's ambition to be more successful in getting large scale commissions in the public realm]
- Projects that bring more challenging temporary public art into town centres, to challenge what is desired by the communities and councils and what is now the norm.
- Try and change the idea of oversimplification of cities and places, for example that *"Stoke is just about the potteries so all commissions have to link to this and try and create new works that show places in flux and how complex they are"*
- Potential to develop guides (online or print) which demonstrate to developers and councils what public art can be like and the processes needed to deliver it successfully

These desires support our recommendations to develop Factory Nights in a more controlled way, which examines each opportunity in terms of what it can deliver for artists, other organisations and for rednile. Factory Nights can and should continue to develop, but in a way that does not dominate and become all that rednile offers. By being more strategic about which routes it pursues, developing models of delivery which enable others to take responsibility, rednile should be able to create space in which to pursue these other opportunities.

10. Conclusions and recommendations

This study clearly demonstrates that Factory Nights is a successful project. It is positively received by participants and appreciated by wider partners. Our recommendations therefore are not about how to make Factory Nights 'better', but how to strengthen its strategic offer at a time when the context for all cultural activity is becoming harder, when funders are increasing their demands on applicants. However, the study indicates that there is a portion of the Factory Nights participant group, and potential market segment, who would gain and develop more from nuanced and different forms of intervention-particularly those at earlier stages in their careers, and we consider that rednile will benefit from a 'less is more' approach to some aspects of the programme.

The following recommendations are pulled from the relevant parts of the text:

- Rednile should continue to consider what impact the location of participants has on the delivery and subsequent impact of events, in terms of opportunities for collaboration, through the balance of artists based locally, regionally and nationally.
- Reflecting the survey findings that some participants would prefer a more structured approach, this could indicate that Factory Nights has the scope to operate at two tiers: a more structured approach before, during and after for less confident participants (possibly those at an early stage in their careers) and the existing model which works well for those who are well established and confident in their ability to develop new connections.
- Factory Nights offers the opportunity to offer a different route for commissioning, particularly for artists who do not normally work with site or location directly
- Factory Nights should explore the potential for a more nuanced programme. While all the available evidence points to a popular, well established model of operation, we believe that there is scope for variations such as longer timeframes. These could range from 2 days events, possibly with a residential element, to regular contact over a period of weeks (such as 1 day/evening a week).
- Rednile may need to advertise the support offered during the commission to encourage less well established or experienced artists. Factory Nights should explore the development of a strand of programme which directly addresses the needs of early career artists: more structured elements within the event; more structured follow up activity; activity taking place over a longer time frame and/or follow up sessions. This would need to be budgeted appropriately.
- This could be framed as workforce development, addressing the needs identified in the Creative and Cultural Skills blueprint. (<http://ccskills.org.uk/creative-blueprint>)
- It is likely that rednile need to communicate the range of activities they deliver through a combination of different strategies. Part of this might be accepting- and communicating to funders especially- that the 'return on investment' in terms of profile and public engagement for the Factory Night events is of necessity a limited one, but that wider, long term impacts and more public facing events can be communicated more widely.
- Rednile should be more rigorous in assessing whether opportunities should be developed further, examining such opportunities against criteria including cost, reach and strategic impact.
- Rednile should consider the strategic impact of international events, and be clear about what such events add to rednile's overall programme of activity, their reach, their reputation and their relationship with partners.

- Strategically, rednile are well thought of and occupy a positive place in local and regional thinking. Moving forward, now is the right time to capitalise on those relationships and display maturity in how the programme is shaped in the future. Linking with strategic organisations and opportunities (such as CVAN and Creative People and Places) should be prioritised. with rednile deciding which opportunities have greatest potential to develop further (and by implication, which opportunities not to pursue).
- Rednile should think of themselves as instigators and catalysts, rather than deliverers, working with partners to deliver Factory Nights. Rednile and partner would devise and plan the Factory Night, and jointly promote the opportunity; the partner organisation would take responsibility for securing the appropriate permissions, accesses, speakers and other specialists, and managing the participant application process and practical details for the day. Rednile gain from the promotion and engagement with their brand, and partner organisations gain through being part of a well-respected and successful brand.
- Rednile should explore a further iteration of Factory Nights as an arm's length model where rednile work with partners in other geographical areas to deliver events, with rednile clearly taking more of an artistic role.
- Rednile should explore the feasibility of forming a Factory Nights network and associated activity, which could include face to face and online networking activity.
- Rednile should seek larger individual sources of funding rather than multiple small pots. The principle should be of seeking other major funders for whom Factory Nights delivers against their strategic objectives.
- Rednile should explore opportunities to become involved with Stoke's 'Creative people and places' project through contact with the successful consortium (led by the North Staffordshire Theatre Trust Ltd).

Sustainability

These findings are closely linked to the sustainability of Factory Nights: by developing iterations of the event which respond to specific needs and which are developed in conjunction with partners with links either geographically or sectorally, Factory Nights is in a position to deliver clearly and cogently against stated priorities, such as those driven by place, such as Stoke and its successful bid to 'Creative people and places', or by (sub)sector, such as supporting the needs of emerging creative practitioners, referencing workforce development. By focussing on outcomes (for example a reinvigorated public realm strategy, graduate retention or mid career learning and upskilling), Factory Nights offers the possibility to directly meet funders' needs, an approach which does not contradict the essence of Factory Nights but which offers opportunities to develop its impact into the long-term.

Appendix 1

Acknowledgments

Culture Partners would like to acknowledge and thank everyone who has generously given their time, comments and views during the research process, with thanks to the following individuals, all the respondents to Factory Nights questionnaires and the participants at Factory Nights events attended by Culture Partners, and not least to Janine and Suzanne for entering (copious) questionnaire data and supplying other relevant and timely information which has supported this evaluation.

Dawn Ashman

Paul Bailey

Joanna Brown

Luce Choules

Holly Corfield-Carr

Jennifer Douglas

Dora Frankel

Vicky Holbrough

Joyce Iwaszko

Elaine Lim-Newton

Sam Peace

Jenny Peever

Brenda Watson

Steve Wood

Pauline Woolley

Appendix 2

Logic Model

ACTIVITIES	OUTPUTS	SHORT TERM OUTCOMES	LONGER TERM OUTCOMES	IMPACT	
<p>Success/effectiveness of FN programme Collate press coverage, segmented into local, regional, national and by sector- arts, regeneration</p> <p>Collect partners, participants, audience and artist feedback on event operations and on reach</p> <p>Liaise with partners: what are their perceptions of the event to date, what are their longer term expectations, how does FN fit with their strategic/commercial needs</p>	<p>Segmented press file</p> <p>Collated report on management effectiveness, geographical reach, artform spread; supports interim and final ACE reports</p> <p>Baseline overview</p>	<p>Understand wider perceptions of programme; strategic approach to press focusing on priority areas/sectors</p> <p>Understand audience experience of programme</p> <p>Understand reach of programme</p> <p>Establish SWOT of partner relationships; understand partner priorities and target new relationships appropriately</p>	<p>Positive local responses to events</p> <p>Increased critical engagement with sector specific press</p> <p>Maintained/improved operational management of programme</p> <p>Targeted audience/participant development plan</p> <p>Long term effective relationships leading to concrete opportunities to work together</p>	<p>Higher profile for FN among audiences outside immediate participants</p> <p>Positive participant experience; FN engages participants who gain and contribute most to the programme</p> <p>Partners recognise the value of FN and its approach, leading to greater opportunities for commissioning art and supporting more arts activity.</p>	<p><i>RN to collate and segment, CP provide strategic overview</i></p> <p><i>CP to advise on questionnaire formulation; RN to distribute and collate. CP to provide strategic overview of findings</i></p> <p><i>CP to devise interview focus in agreement with RN; CP to carry out interviews and provide strategic summary, recommendations for immediate and longer term</i></p>
Assumptions/ External Factors	That FN events are on the whole positively received and well run				

<p>Factory Nights business model Full cost recovery analysis</p> <p>Identification of potential income streams for future FN</p> <p>Analysis of structure of FN : does it enable artistic development and strategic fit, and development of alternative income streams</p>	<p>Solid baseline budget for FN</p> <p>SWOT analysis of alternative income streams, taking into account internal and external factors and trends</p> <p>Analysis of needs against existing and alternative models</p>	<p>Realistic understanding of budget</p> <p>Understand potential for diversification and/or growth develop a realistic funding strategy</p> <p>Understanding of strengths and weaknesses of existing model and potential change</p>	<p>Effective future planning</p> <p>FN diversifies its income streams, lessening reliance on ACE and LA sources FN demonstrates financial sustainability to ACE (ref NPO assessment scoring) and is better placed to reapply to NPO programme. An appropriate model for delivery of FN</p>	<p>FN events are planned and delivered to realistic and deliverable budget FN achieves wider funding base which sustains activity.</p> <p>FN flourishes artistically within a sustainable framework.</p>	<p><i>CP initially, informing RN approach</i></p> <p><i>CP initially, informing RN approach</i></p>
<p>Assumptions That FN events are currently delivered within budget to a great extent Based on the NPO assessment, ACE are broadly supportive of the principle of FN.</p>					

Appendix 3

Interim Comment

The following section was produced to accompany the interim report to the Arts Council in November 2011.

Early comments on Factory Nights to date

22 November 2011

We believe that it is too early in the Factory Nights schedule to analyse data such as scoring of experience or a detailed breakdown of participants such as in terms of artform or experience. However there are some strands which seem consistent throughout the early stage feedback, collected through questionnaire evaluation, Facebook, Twitter and directly to rednile.

The demand to attend events is consistently higher than places available and enables rednile to exercise judgement in allocating places, based on a connection or resonance with the theme or venue of the particular event. Artists working with visual art forms predominate but writers and performing artists are further contributors.

Feedback (including Facebook and Twitter) comments are very positive- as expected where comments are unsolicited rather than through the more formal questionnaires. What does come through is the participants' relish in the opportunity to talk and meet with others.

The questionnaires give an opportunity for wider ranging feedback and as with the unsolicited comments, the opportunity to meet other artists (across artforms) is a major driver in attracting applicants to Factory Nights events. In keeping with earlier evaluations the direction and methodology of Factory Nights is warmly received. From these early questionnaire returns, the experiences participants value most are the access to interesting locations and the expertise of others in revealing the history of the venues, and meeting and talking with other artists.

Cautiously, bearing in mind the early stage of the current Factory Nights programme, and the limited sample of responses so far, there is a recurring theme in the comments which may require further investigation: several comments refer to wanting more time in the venue, and to wanting more information about other participants beforehand in order to make best use of the opportunities Factory Nights presents. There is a sense that some participants feel overloaded by the experience. There was a request for access to resources after the event and perhaps a more structured approach to some aspects of the event. Conversely several respondents cited the open and unstructured elements as a successful approach to the event. The challenge therefore for rednile in taking Factory Nights forward may be concerned with balancing a range of needs within the overarching ethos of Factory Nights.

The development of long term relationships between artists, venues and businesses is a key aim of Factory Nights. Included in the unsolicited comments are references to the outcomes of previous Factory Nights. Within the current evaluation programme the opportunities for longitudinal evaluation is limited and so we suggest that a limited number of participants in previous Factory

Night events (such as the respondents mentioned here) are contacted by the evaluators, Culture Partners, to gain a sense of longer term impact beyond the event itself.

Appendix 4

Other examples of potential funding sources

Increasingly non-profit distributing organisations and associated projects and initiatives, by economic necessity, have been developing ways to diversify their funding bases and attract a higher percentage of resources by offering a more market-based approach. For example, income generation is gained by offering some form of service or product such as knowledge exchange events, training, member services or agent fees, all of which can attract purchasers, consumers and subscribers. In addition, there is subsidy available through charitable trusts and public sector grants, although the availability and competitive aspects regarding these funding sources are seriously limiting factors in the current economic climate.

This section outlines potential areas of funding sources.

Charitable Trusts and Foundations

A sample of 32 relevant Trusts and Foundations have been investigated in order to identify any relevant trends, or current specific or general funding opportunities. Approximately 20% of these T&Fs potentially offered general opportunities for grants, mainly under £15k, with other schemes being re-assessed and awaiting new priorities and guidelines.

Even in relatively 'good times' T&Fs are oversubscribed and the current success rate generally appears to be a ratio of 1:10. Other risk factors identified are that T&Fs often have specific target groups they wish to support, which may offer opportunities for project-specific activity, for example ones focused on young people.

Specific funding organisations or opportunities to consider include the following:

The **Paul Hamlyn Foundation** is interested in achieving innovation and change through the projects they grant aid through their *Open Programme* funding stream. PHF is interested in putting into practice new ideas that will achieve better outcomes, and which are likely to lead to significant and long-term impact. The *Arts Open Grants Scheme* supports work that increases people's enjoyment, involvement and experience of the arts, and particularly aims to enable organisations to experiment with and enable new ways of engaging with audiences and participants.

Esmée Fairbairn Foundation's funding priorities for the arts, identifies two areas potentially relevant to rednile's areas of interest; i) supporting organisations or projects who are testing out new ways of working, ii) supporting the development of emerging artists, emerging practice, and new and more sustainable business models.

Ideas Tap is an arts charity which supports young people early on in their creative careers. The Ideas Fund Innovators awards focus on innovation and support original creative ideas with £1,000 awards.

[source: individual T & F websites, j4bcommunity, Funding Central]

Partnerships and public sector

Arts Council England – *The Artists International Development Fund* will award grants to individual artists to develop international collaboration among artists between the UK and other countries

across the arts and creative industries. This funding programme is open until February 2015 and could offer opportunities for Factory Nights, if appropriate to rednile's forward planning

Philanthropy

Philanthropic giving to arts and cultural activity has recently been receiving press and media coverage as a potential way for organisations to increase their income. The scheme led by the DCMS still needs time to demonstrate the viability and longer term prospects for the majority of arts organisations and ventures. It is worth noting, meanwhile, that there are three main motivating factors found for 'giving' to the arts:

- Artistic/cultural – factors such as preservation, quality and development of the art-form
- Institutional – a special connection with the organisation and a desire for its sustainability
- Philanthropic – a feeling of social and civic responsibility

However, some caution has been expressed in journals and articles, and the following commentary from Arts and Business is relevant for organisations seeking to pursue potential private investment in the arts.

'There is evidently huge potential for growth in individual giving in the arts and cultural sector, and a better understanding and insight into current trends are necessary for tapping into this and maximising the potential of audiences. But we must also consider future behavioural trends and demands from across the charity sector. Although arts and culture form a distinct sub-sector with the nature and motivations of giving different to other charities, further work is needed to see how these emerging trends are or will affect arts and cultural donors.'

Other trends, outlined by agency *Arts Quarter*, indicate that corporate giving to the arts is perceived as being of greater importance than individual giving in light of the emerging incentives. Other indications show that only the Opera and Music sub-sector favour seeking support through 'High Net-Worth Individual Giving', over general individual donations. However there remains a general reticence across the business community with regard to supporting arts and cultural initiatives through sponsorship or associated support, as noted in the *Charity Times*:

'Business in the Community (BITC).....found considerable nervousness among businesses about the burden spending cuts might put upon them, [commenting], "there is serious concern in businesses of being asked to fill a financial vacuum". However, at the same time, BITC figures show 78% of its members want to scale up their support in terms of local community engagement, and a similar proportion say they want to help encourage other businesses to do more as well.'