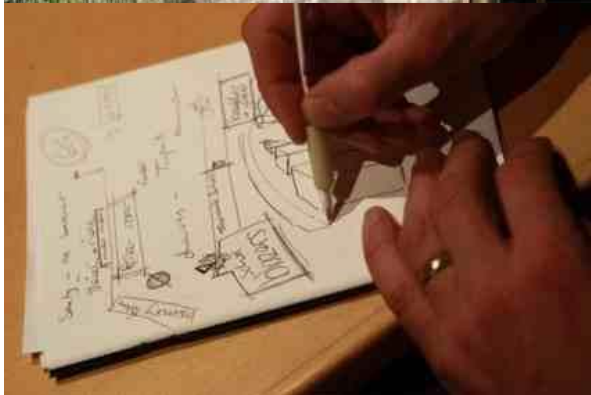


Factory Nights 2009-2010 Evaluation Report



September 2010

Executive Summary

rednile Projects Ltd have delivered against all aims and outcomes outlined in their original development plan, as well as introducing further positive aspects to the project. In total, rednile have managed to commission over 33 artists and engaged with a further 251 artists, 6 local authorities, 13 local businesses/arts organisations, across 8 local communities and 7 boroughs within the region. They have expanded their programme both nationally and internationally and generated future projects to develop new ideas.

Factory Nights has grown and developed considerably since the pilot in 2008 and has become a much needed resource in the current arts climate of funding cuts. Projects that have participation and collaboration at its core are extremely important for the continued development of the arts sector, allowing for a supportive environment for artists to develop new ideas and provide networking and professional development opportunities. Factory Nights has become a template on which all other projects should build if the North East is to continue to support its artists and the regions creativity.

Factory Nights has allowed rednile to further develop their profile as a unique and grassroots organisation. Developing their networks has allowed them to work with various local businesses and local authorities to expand their remit and branch out into new ways of engaging with artists. It has allowed them to gain an insight into the needs of local artists and how they can best assist them through their own work. By working with such a variety of organisations and businesses and engaging with a diverse range of people, the programme has introduced a stronger regional structure allowing for new ways of working and promoting to be considered, bridging the gap between sectors.

Rednile's inclusive approach and strapline, 'Factory Nights invites any creative to get involved,' has meant a variety of creative people from all backgrounds, have been given the opportunity to develop and showcase their work to a wider audience. Factory Nights has also been embraced by graduates and established artists, providing a platform to show their work and gain critical feedback on their ideas.

Through their wide network of Press contacts rednile have been able to gain a large amount of coverage and promoted Factory Nights through a diverse range of means. They have utilised social networking sites, with three films of the Factory Nights currently available on You Tube (and already has over 200 hits), placed adverts in local papers, national art publications such as Arts Review and A-N and have disseminated information through their mailing list, local networks and organisations. This strategy sees Factory Nights promoted to a wide audience in rednile having an open and unintimidating presence within communities and the arts world.

Rednile have worked on variety of levels to deliver this Factory Nights programme. They are very much a grassroots organisation and are dedicated to meeting the needs of all artists. They also however have a strong grasp on the arts as a whole across sectors and understand the strategic needs of local authorities, through their strategic arts plans and Arts Council England's aim of 'Great Art for Everyone' and how they can assist in these agenda.

Introduction

Factory Nights were developed in 2008 by rednile artist/founders.

'Factory Nights is a series of inspiring working sessions for ANY visual artists, photographers, writers, poets, musicians, filmmakers and any other creative's!

Factory Nights is not a discussion event, seminar or workshop.

Factory Nights are free sessions that simply provide an opportunity for creative people to come together in an interesting venue and supportive environment to make work or initiate ideas. Artists can come to the sessions with something they have been working on or could start something brand new, inspired by the space.'

Building on from the success of the pilot Factory Nights programme in 2008, rednile Projects Ltd succeeded in gaining further funding from Arts Council England and Northern Rock Foundation to deliver a more focussed and thoughtful eight month programme of events for 2009 - 2010.

The programme consists of seven Factory Nights events across the North East similar to the 2008 project with the addition of a celebratory Factory Folk exhibition and publication and introduction of a new commissioning opportunity for all participants. Due to the popularity of the programme and interest from local businesses and local authorities further Factory Nights were added to the programme, allowing the project to have further reach in terms of geography, funding, support in-kind and artistic engagement.

Rednile have broadened the scope of Factory Nights by introducing new ways of documenting the event, exploring and researching this new concept of developing site considered commissions and collaborations through commissioning writers, film makers and artists to respond to each event allowing for more creative outputs and more personalised artistic developments.

A research element was added to look at ways of further expanding Factory Nights nationally and internationally as well as allowing rednile to promote across new networks and countries for future collaborations, residencies and networking opportunities.

The programme builds upon rednile's relationships with businesses that have developed over the last 6 years and aim to increase the opportunity for more cultural projects and arts commissions by raising awareness of local talent.

One of the main reasons that Factory Nights and indeed rednile are successful is due to their determination to improve on their previous projects. Looking back at the evaluation for the 2008 programme, rednile have successfully achieved and developed each aspect that they felt

needed to be improved so that more creative success could be achieved. Evidence of these developments is as follows –

Participation has increased from 119 attendees in 2008 to 251 attendees in 2010; this is without adding in the extra development of the new commissions and the Factory Folk exhibition.

Rednile indicated a number of artist and organisations that they wished to work with and followed up on requests from organisations and businesses who registered their interest in working with them in the next programme. Pete McAdam, New Writing North, Inspire Northumberland, Joplings department store are just a few examples.

From the 2008 programme, rednile gained further large scale project work through *Final Frontier*, and *Pioneering Species*. Rednile have continued this success by gaining further factory nights sessions, possible future commissions in Redcar and a curatorial project with Jenny Hall Associates with further projects under development in Stoke and Sheffield.

After addressing the need to work further afield rednile have introduced a research based element to their project, allowing them to initiate contacts with national and international contacts for future Factory Nights, some of which are currently being developed.



Aims of Factory Nights

These unique and experimental events have developed nationally and more recently, internationally. Factory Nights bring together an interesting mix of people that would not normally meet, and allows them to explore an inspiring environment or 'hidden gem.' Through this programme rednile aim to:

Open up art to new audiences and partners

Challenge the creative process

Find and nurture new creative talent

Encourage creative collaboration and enterprise

Forge relationships with businesses, local authorities, communities and those outside of the arts

Utilise interesting and often overlooked venues and buildings.

This in turn will allow rednile to meet their overall objectives to:

Establish stronger regional links

Develop Rednile's profile

Increase creative opportunities and collaborations in contemporary art

Create a legacy



Factory Nights programme

The first Factory Night at the Apollo Pavilion gave a good indication of how popular the new programme would be due to the wide variety of art forms that were present. The idea of creating a supportive and relaxed meeting place for artists and people to network and develop new work in unusual and interesting places certainly seems to be bridging a gap in the arts market.

Writers, painters, sculptors, film makers, performers, choreographers and photographers attended allowing a base from which new ideas and collaboration could grow. This event allowed rednile to gain an insight into how popular their new commission/collaborations element was likely to be with the first round seeing seven applications, three of which were new collaborations formed on the night. From the feedback forms 80% said they were likely to consider applying for the new commissions/collaborations. For each of the new

commissions/collaborations proposals were chosen through a selection panel of rednile artists and partners, allowing for a diverse range of artists, art forms and collaboration to be chosen.

Rednile are committed to increasing creative opportunities and collaborations in contemporary art. They therefore provided various opportunities for artists to be involved outside of the new commissions/collaborations. Apart from the 10 new commissions coming out of Factory Nights (6 new commissions/collaborations and 6 commissioned writers), rednile guided and supported a further 19 artists with their ideas, signposting them to various organisations or businesses and/or directly involving them in a Factory night event by showcasing their work. An example of this being Tony Redman's, 'Apollo Pavilion' series being used as part of the information given out to all attendees at the event, as well as exhibiting as part of the Factory Folk exhibition.

Integrating artists into all areas of Factory Nights has allowed artists a more positive experience, providing a sense of ownership to the project and continuity, especially for those artists who do not have a studio space or largely work alone. By commissioning local writers, it not only allowed rednile to see the impact of the events from a different perspective but also allowed the writers to develop new work and showcase to a larger audience.

The feedback from artists and participants has been extremely positive with most people requesting further sessions in various new places and emphasising that longer sessions were needed. Many thought that the sessions were too short and that half or full days would allow more time to fully explore the buildings/sites/places allowing for more artistic inspiration. While this seems like a sensible approach Factory Nights would be in danger of becoming just another networking event, something that they are very conscious of avoiding. The challenge for participants is to respond to the sites in a short space of time and the ownership is on them to follow up any contacts they have made during the sessions. Facilitating longer sessions would not be sustainable as it would require further expense, time and resources to manage. A solution could be to change the structure of the sessions and make the tour element shorter, as this has tended to overrun at some sessions, and allow more time for people to explore the site themselves. Looking at the potential of 'one off' revisits to the most popular Factory Nights could be a way of further exploratory time and a way of providing additional support to artists.

'maybe some longer sessions on a weekend so work can be created whilst on site'

'if possible four hours to a full day would be better'

'more time in the spaces would be useful – feel a little bit rushed'

Feedback from participants

One weakness of the project that rednile have felt needs to be addressed is the amount of good proposals and ideas that they were unable to commission or assist due to lack of funding and the capacity to provide enough time to assist in their development. Although rednile worked well in commissioning and assisting a good number of artists work, the amount of proposals received not only indicates the success of Factory Nights but that there is clear demand for a further programme. In total 37 proposals were received and 17 were commissioned. As arts funding is currently at a low rednile could look to other funders and future project partners to provide funding and time to allow more commissions to be realised. This is a real possibility as they have already found from the support received from Durham County Council, Redcar and Cleveland Borough Council, Inspire Northumberland and Blyth Valley Arts & Leisure to name a few.

Another area that they felt needs to be addressed is the allocation of places on to the Factory Nights. Most sessions, due to the nature of the building, site or area have only allowed limited places of a maximum of 25 people but each session has had an average waiting list of 10 people, the most being 25 people. The issue arises from people dropping out at last minute and rednile not having the ability to fill those spaces as it is too short notice. Extending the capacity of each session should not be made an option, as this would jeopardise the intimate feel of the events and valuable networking and development of new ideas and work that generally only takes place in smaller groups. More emphasis needs to be placed on the participants who sign up that at least two days notice needs to be given for cancellation. This would put more ownership on the participants to only sign u they are sure they can make it and in turn will promote Factory Nights as a more valuable project to be a part of.



LOCATION: Victor Pasmore's Apollo Pavilion, Peterlee

DATE/TIME: Sunday 22nd November 2009

ATTENDEES: 30

In collaboration with EDAN (East Durham Artist Network) and supported by Apollo Pavilion Community Association and Durham County Council. After a talk by Apollo Pavilion project coordinator Alison Lister, participants were given the opportunity to explore the structure and network.

The event was held on a rather chilly and blustery November afternoon so the amount of artists that attended and how far they travelled is a testament to the interest people have in this project. Alison Lister commented that *'the event brought artists to the area which is great and allowed people's perception [of Saltburn] to change for the better'*. Although Alison felt that the community were not directly aware of Factory Nights, the Apollo Pavilion Community Association had noticed that *'the more activities that occur at Apollo the less graffiti there is and locals have a more positive response and pride in their area'*.

Rednile are extremely aware of the benefits of introducing artists within communities for sustained amounts of time through previous projects such as 'Final Frontier' and 'Steeling Skies', both of which bring art within communities and engage people in creative ways. This project is no exception and after receiving seven applications, rednile commissioned choreographer Dora Frankel and artist Sam Goodlet.

One Small Step (originally *Bridging the Gap*), is a performance based project around the Apollo Pavilion which will involve the community for a whole year in dance, visual art and

music experiences. It will culminate in a performance using movement, dance, sound, ropes and abseils celebrating the Apollo Pavilion. The artists originally applied to the Grants for the Arts funding programme, using rednile commission as match to support the development and realisation of this year long programme. Although they were unsuccessful in their bid, Durham County Council saw the potential for engagement, artistic development and promotion of a well known architectural gem and offered funding to support the whole project.

'The idea to link artists through meetings in interesting and unusual spaces is great so even if Rednile hadn't supported Sam Goodlet and I, it would have still been a fruitful get together at Apollo Pavilion in September 2009.'

'The support has allowed me to explore a space new to me.....Rednile has shown confidence in the possibilities of my collaboration with Sam and this in turn has lead to a new collaboration with composer Peter Coyte, who will create the soundscape for the performance. Rednile's contribution is like the grain of sand out of which a major pearl will grow!'

'Rednile has always been positive and lovely in all my dealings with them. They are also increasingly efficient as they learn what they want, how to achieve it and how to facilitate their artists.'

Dora Frankel, commissioned artist – choreographer/performer

Tony Redman, an artist from EDAN was given the opportunity to showcase his artists' impression of Apollo through the handout information for the event and later exhibited a series of works for Factory Folk exhibition. Rednile gave a presentation to EDAN at one of their regular meetings which resulted in some of their members attending the Factory Night. Artist/Writer Steve Wright was commissioned in November to reflect on his experiences of the first Factory Nights of the new season by producing 'Factory Nights Introduction' which will become part of the publication at the end of the project.

Artists Paul Richardson and Derek Charlton are also currently developing a visual project based on rubbings from the Apollo Pavilion. Although not chosen for the new commissions/collaborations, they have both continued to develop their idea with advice and support from Durham County Council and rednile. Rednile actively encourage the development of new projects, artists are not just forgotten once the event is over as so often can happen and this is one of the reasons why rednile have been so successful.

The Apollo Pavilion Community Association were made aware of Factory Nights and were impressed by the night – this has a knock on effect as they are from the surrounding community and pass on information about the project and the positive thoughts they have towards it. The staff now holds a list of artists that they can utilise and invite to future projects.

'A lot of ideas came out of night that could be developed in to well rounded projects, certainly more than could be funded. They have given me new ideas for possibilities and helped me to look at different ways of working with artists. Factory Nights has allowed me to see what can be achieved and what type of artists we could work with that I had not anticipated before.'

Alison Lister, Apollo Pavilion project co-coordinator



LOCATION: Joplings Department Store, Sunderland

DATE: Tuesday 8th December 2010

ATTENDEES: 38

The second Factory Night saw collaboration with Joplings department store in Sunderland and New Writing North, who commissioned two local writers, Sarah Shaw and Claire Lewis to bring stories inspired by themes of shops and visual arts to perform during the evening.

'Being involved with Factory Nights was a wonder experience for NWN we were delighted to be working with a young and fresh organisation that was both open and innovative in its approach to event development. We had great fun and enjoyed the event itself tremendously. It seems to me that the Factory Nights idea is simple, yet effective. Involving writers felt like a natural and seamless addition to the good work that was already being undertaken. We'd be happy to collaborate again which I think says it all..... It also made NWN more aware of opportunities to collaborate with visual artists and has woken us up to this in a new and exciting way.'

Claire Malcolm, New Writing North

The night involved a full tour after hours by the Store Manager including store rooms, original 1950's features and its rooftop view of Sunderland.

The Factory Nights came at an important time for Joplings as it was due to be closed down on Saturday 19th June 2010 after over 200 years of trading. This gave the Factory Night a different context due to the impact it would have on the local community and staff and so the event became more of a celebration. Rednile and the artists that were involved in this event took this on board and created a sense of occasion to what could have been a sad closing of the store.

The commission was awarded to Louise Bell in collaboration with rednile artists who created and produced ***The Old Man Bag for life***, which acted as a legacy for the store.

Louise Bell is a writer and singer from South Shields and her collaboration with rednile artists involved creating a bag for life. 200 limited edition bags were created and given out to staff and customers to celebrate the much loved store. Her poem "The Old Man of Joplings" was inspired by personal stories and the rich and turbulent history of Joplings.

'The Factory Nights events were very useful in giving me inspiration for my writing and bringing me in contact with interesting people at fantastic venues.... I worked with rednile on the Joplings Bag for Life and found this an extremely enjoyable and interesting project.'

Louise Bell – artists/writer

This commission is a perfect example, of the unique way in which rednile have engaged with the community by taking art to the people of Sunderland in a very approachable and empathetic way. The Joplings store was a much loved and treasured building within Sunderland that spanned generation of families and so by creating these bags the community was allowed to take a part of Joplings away with them, as a token of its past and their memories. Due to the closure, rednile received significant press coverage and local interest which was notably evidence through the queues of people waiting in line to receive one of the limited edition bags.

'I really enjoyed the Joplings evening last night. Being from Sunderland originally and knowing Joplings from childhood made it doubly fascinating. I definitely have enough material for one or two short stories after last night but increasingly I feel very drawn to writing a piece of psycho-geography triggered by what I saw and the urban mythology of the locale in the manner of Iain Sinclair or Will Self. Well done and thanks'

Carol McGuigan, artist

Again, further artistic ideas sprung from this Factory Nights which were showcased as part of the Factory Folk exhibition. Sarah Shaw gave a performance at the Lit and Phil as a continuation on from her commission at Joplings.

Two artists also went on to curate an exhibition within Joplings cafe inspired by the Factory Night. This came through the artist's direct contact with the host and unfortunately did not go through rednile – this is something that rednile felt they needed to address in future as it did not allow for the continuity that they had been working to build. Part of the reason why Factory Nights is successful is that rednile act as the central point in all activity and so are able to keep artistic quality and artistic development as their priority.



LOCATION: Berwick Old Town Hall, Berwick Upon Tweed

DATE: Friday 23rd April 2010

ATTENDEES: 25

This Factory Nights was held in collaboration with Berwick Old Town and Hall, with links to Berwick Gymnasium, The Maltings and the Berwick Film Festival.

The Berwick-upon-Tweed Old Town Hall Factory Night included a guided tour of the prison cells showing original graffiti, for the first time access to the Council Chambers (that are still in use) and exclusive one off access up to the bell tower to enjoy views over Berwick.

Rednile linked up with Berwick Gymnasium to take advantage of cross promotion by inviting Factory Nights attendees to the preview of Andro Semeiko prior to the event and Berwick Gymnasium promoting rednile's Factory Nights through their mailing list and networks. Rednile also teamed up with The Maltings by organising post-event networking at their venue and being offered 10% off refreshments in return. These are both examples of how rednile actively seek out what is happening in each area and use this to their advantage. It is also an added bonus to the participants as they become aware of venues that they may not have visited before. Due to this positive working ethic rednile were later asked to shortlist and sit on the panel to select the curator for Berwick film festival, which in itself is a sign of great respect gained from the organisations they work with.

Working in this way also allows openness to new ideas, as mentioned earlier, as rednile were able to secure a further Factory Nights event at Martins the Printers in Berwick due to contacts made through Berwick Film Festival.

Through working with a continued sense of collaboration and 'anyone can be involved' attitude, rednile were able to create a real sense of occasion through this Factory Night, not only by the contacts they made but by following through ideas past to them and by passing on opportunities to artists, such as the commissioned artists becoming part of the Berwick Film Festival. The Factory Nights was featured on the film festival website and brochure as an added legacy to the project.

'Participating in the Berwick Town Hall Factory Night was a very stimulating way of connecting with the varied artistic life of the local area. The location was richly evocative and climbing the spire of the hall and drinking in the view from the balcony helped me crystallise ideas which became my poem 'One Man's Land'. Being commissioned for the Factory Folk exhibition has been a crucial milestone in my emerging career as a writer and is one of my proudest achievements to date. I felt that my poem had been printed to a high quality and was very sensitively installed by the curators. I have definitely become more interested in creating cross-form collaborative work, particularly with visual artists, as a result of participating in rednile's Factory Night.'

Stewart Melton, participant and writer

The commission for Berwick was granted to artists Helen Edling and Sarah Tulloch, an animation entitled ***Berwick Old Town Hall and Prison Cells***.

Swedish Artist Helen Edling and Newcastle University Graduate Sarah Tulloch's new collaborative project centers on the Berwick Old Town Hall and Prison Cells and was showcased as part of the Berwick Film and Media Arts Festival in September 2010. They are using the 16th century wall drawings made by previous inmates as a starting point for their own intervention in one of the cells. The artists created animations using a combination of drawing, collage and objects associated with the gaol and its' ex-inhabitants. The animations show the space 'performing', creating a constant push and pull between the real and the imaginary, presence and absence.

'I have from the beginning felt very supported and cared for by rednile and have had great communication On a personal level it has been a very good experience to meet these engaged and positive people that has strengthened my belief in art and an artworld that can evolve and function without the prevailing neoliberal stance of art as a commodity. This commission has meant that I have been able to take the time to make a totally new kind of work in a very different setting, something that I wouldn't have been able to do otherwise.....a totally new line of work has been enabled for my future practice.'

Helen Edling – commissioned artist

Samantha Cary was commissioned by rednile to write a piece for the Berwick Factory Night entitled 'Dark Heart of Berwick' in which she draws on the history of the prison cells and the happenings of the Factory Night and all that it revealed.



LOCATION: Oceana Business Park, Wallsend

DATE: Wednesday 12th May 2010

ATTENDEES: 26

The Factory Night at Oceana follows on from the successful partnerships that Oceana has built with a number of arts projects within the region. Oceana is now in the early stages of opening an art studio space in the Pametrada Building to continue offering affordable art studio space to local and national artists. The night included a tour of the businesses around the Oceana Park and access to the docks.

This Factory Nights has allowed Oceana to gain an insight into what artists want from a studio space and has built on their relationships with arts organisations created through, for example, staging 'The beautiful Journey' performance by Wildworks.

Unfortunately no commission/collaboration was funded for this event although proposals were received. Mike Campbell, Arts Development Manager, North Tyneside Council was very supportive of a commission and a proposal had been received from artist Lauren Healy but due to communication issues with Oceana the commission was unable to go ahead. Rednile would agree that this was the 'least successful night' but 'lots of people still enjoyed it'. It seemed a one ended relationship with Ocean already having a predetermined reason to host the event, mainly to receive feedback from artists and were not as interested in commissioning an artist. This is a difficulty that rednile and indeed many artists will find, due to Oceana being first and foremost a business they may not see the benefits of engaging with artists in the same way as they do.

From the wider perspective of [North Tyneside Council's] arts strategy, the event supported/fulfilled two areas - (1) locating arts events in different - non-arts - locations, especially away from the coast; and (2) supporting the dialogue with, and potential development of, the Pametrada arts resource.....it's a good aspect of Factory Nights that substantive projects can follow on from the individual events. (I've agreed to support a follow-on commission for the Dove Marine event as well.)

Mike Campbell, Arts Development Manager, North Tyneside Council

A positive of this session is that Mike Campbell has agreed to provide funding towards a further Factory Night within North Tyneside at the Dove Marine Laboratory, an interesting concept that will allow artists and scientists to collaborate.

Although no commission was funded for this session, artist Helen Hudson did exhibit her images from the Factory Night session at the Factory Folk exhibition that provided rednile with positive feedback on their help and advice.

'I have met a lot of very interesting people (not least Janine and Suzanne) and have started to gain a wider knowledge of my subject.'

Helen Hudson, artist



LOCATION: Saltburn by the Sea

DATE: Sunday 27th May 2010

ATTENDEES: 21

In collaboration with Redcar and Cleveland Council's Arts Development Team and local historian Tony Lynn, artists were able to explore Old Saltburn Sea Front, learn about Saltburn's Smugglers history and have rare access to the Old Mortuary, taking in views during a free ride on the UK's only water balanced cliff lift. Redcar and Cleveland Council Arts Development Team provided rednile with £500 funding towards this session, adding to the overall additional investment that rednile have been able to bring in.

The event was extremely successful with a waiting list of 17 people, evidence of the growing popularity of the programme. There was good feedback from everyone who attended, signifying that there is a definite demand for more factory nights in the area. Through the success of this Factory Nights rednile have been asked by Redcar Council to submit a proposal to deliver more factory nights in the area from March 2011. There have also been discussions around the possibility of hosting residencies and temporary public artwork within Redcar town centre in the future, allowing rednile to directly input into Redcar and Cleveland Council's arts strategies and assist them in achieving their aims for 2010-11.

Similarly to the Berwick event, rednile have again sought out local arts activity and linked with Saltburn Artists, signposting people to their exhibition in return for cross promotion of the Factory Night event.

The commission was awarded to graduate artist Kate Stobbart in collaboration with Toby Lloyd whose film 'Marble Dropper' is set in Saltburn Old Mortuary, the film was showcased at the Factory Folk event.

'Being involved has been extremely helpful because it enabled me to translate ideas into practice.....i.e. actually work in an unusual venue (both the mortuary and the Lit and Phil) and come up with some work (a film and a performance) in those settings. It was very good to be able to collaborate with Toby as I gained a lot from his expertise in setting up the film at the mortuary and in the whole editing process.'

'I think the different locations that rednile identifies for events are a great stimulus/catalyst for artwork..... Having the backing of rednile is extremely valuable.'

Kate Stobbart, commissioned artist

Mark Robinson, THINKING PRACTICE, was commissioned as the Factory Night writer for this session and created and produced a piece of writing 'Carefully Encouraged Accidents' and a poem as a result. Mark has been extremely positive in his feedback of rednile and how they work and has indicated that he would be happy to work with the group again.

'Firstly, being commissioned has been a spur to me to get back to some creative writing, as well as critical writing. I wanted to do this from the off and the FN approach was very open to this. The good thing was it got my creative juices flowing again..... Overall I've been very impressed with rednile. One thing I appreciated was that they were prepared to pay, and pay properly for my involvement - this professionalism is something I've written about and think is really significant.'

Mark Robinson, THINKING PRACTICE

Due to the successful relationships built up between rednile and the local network of artists within Redcar and Cleveland, such as Saltburn Artists network, rednile have been approached by Jenny Hall Associates and Middlesbrough Council with a future project proposal. Jenny Hall Associates have asked rednile to work as artists in residence at WE ARE OPEN gallery alongside Teesside artists from 9th November – 3rd December, bringing in an additional investment amount of £1,200, plus £500 from Redcar and Cleveland Arts Development Team for the WE ARE OPEN project.



LOCATION: Wallaw Cinema, Blyth

DATE: Friday 25th June

ATTENDEES: 18

The Factory Night at Wallaw Cinema in Blyth was delivered in partnership with Blyth Valley Arts and Leisure and Inspire Northumberland who provided additional funding to this event. Rednile also received support from Fergusons Motors and Cycles, who currently own the building and Peter Douglas, ex-cinema projection room employee. The event included a tour

of the building, an opportunity to view the first film shown at the Wallaw and an exclusive look at slides of the building from the 1980's courtesy of Peter Douglas.

The event was very well received by all that attended as many were not aware that the building existed. This event was a prime example of more good proposals being received than were able to be funded, although rednile did try to seek extra funding to support further commissions.

Artist Matt Fleming was chosen for the commission and is currently developing a film inspired by the Wallaw and its history. Matt applied to Portland Green Cultural Project for additional funding as his ideas grew to a more ambitious project and further resources were needed. Portland Green are a cultural production company which commissions, produces, exhibits and distributes ambitious, distinctive art works across art forms that break boundaries and extend the media for which they are created. Rednile have supported Matt in his application and having been shortlisted is due to attend an interview in London later in the year.

'One of our roles as artists is to interpret the world in new ways, in this respect mutual education and direct access to interesting bits of history are really crucial fuel to our imaginations and working processes..... being able to try something out quite experimentally - not feeling the pressure of something that is up for an extended period. I also think it was useful that artists saw one another's work together, in an informal, site specific context. It's a useful opportunity to place ones work within a 'real' context. i.e. not a white, neutral, space but one loaded with culture already to challenge, contextualise and inform our own stuff.'

Matt Fleming, commissioned artist

Fergusons are currently in negotiations to sell the property which comes at a bad time for Matt Fleming and rednile. An event was due to be held in October 2010 in collaboration with Culture Shock (which would also have brought in additional funding) but due to the impending sale, it is unable to go ahead. Fergusons have allowed access to the artist but is unfortunately unwilling to allow the event to take place in case it jeopardises the sale. Rednile are understanding towards this and are currently looking for new venues and opportunities to realise the project whilst Matt continues to develop his commission.

The fact that rednile have been able to gain access to the Wallaw is an achievement in itself as many people have tried and failed in the past to gain entry for various reasons. This is a tribute to the professionalism of rednile and their ability to develop relationships with local businesses and the local authority, which in turn has allowed the event to have a more exclusive feel to it.

The Wallaw cinema is the last remaining Walter Lawson Cinema in Northumberland and is now in a bad state of repair. The original features remain largely untouched, designated as a Grade II Listed building by English Heritage it closed its doors in 2004. Fergusons have since explored a number of business options with Northumberland County Council including opening the building as an arts venue; however none have proved viable. At the time of organising the Factory Night at the Wallaw Cinema, Ferguson's stated that they were 'open to any creative ideas from attendees' on the use of the building and welcomed the promotion of the night as a marketing tool for the sale of the property.

'Factory Nights is a refreshing project to see happening within South East Northumberland and allows the cultural heritage of Blyth to be put on the map. Although the Wallaw will now lose its original purpose, rednile have been able to use artistic intervention to record the history of the thriving community cinema that it once was and to record the memories of ex-employees that would otherwise be lost. It is a pleasure to work with rednile and we look forward to working with them in the future.'

Inspire Northumberland



LOCATION: Dunston Staithes, Gateshead

DATE: Friday 2nd July

ATTENDEES: 15

In partnership with Gateshead Council, rednile continue their long running relationship with the local authority by holding the last Factory Night of the programme at Dunston Staithes. The event featured a short tour by Clare Lacy, Senior Conservation Officer and Peter Bell, Senior Countryside Officer provided insight into its unique history and the wildlife that it is home to. This event brought in in-kind support in the form of a free mini bus from Gateshead Centre to the Staithes, three members of staff to assist on the day and leading up to the event and free refreshments and use of a room from TaylorWimpey Homes.

Dave Goard was commissioned to write a piece entitled 'E.Optional' for the session at the Staithes which continues a long standing relationship between rednile and the Lead Artist from Gateshead Council.

'Thank YOU. I really enjoyed the whole thing. I liked the diversity and the 'spirit' of it all. I also really appreciated the opportunity to do a bit of...er...'creative' writing so thanks for that also.'

Dave Goard, Lead Artist, Gateshead Council

Similarly to the Wallaw Cinema it was a major achievement for rednile to be able to gain access to the Staithes. Built by the North East Railway in 1890, the Staithes were used to load coal arriving via train from the North Durham coalfields onto ships. As a result, access onto the Staithes themselves is usually not possible, but Gateshead Council agreed to give special access for the last Factory Night of the programme. Stringent Health and Safety procedures needed to be complied with as they worked in partnership with TaylorWimpey Homes as to access the structure participants needed to take a route through their building site.

Unfortunately soon after the Factory Night, the Staithes was subject to an arson attack which meant that any possible commissions were unable to be funded. Artist Ben Lawson however has begun working on a collaboration that was 'a direct result of the Factory Night' therefore despite the incident positive developments are being realised. The event also strengthened rednile's relationship significantly with Gateshead Council so much so that they have been asked to take part in a long term arts project working with Gateshead Arts Development Team and Gateshead Housing Company.

'Just wanted to say that it was an absolute gift to be able to go to the FN visit to Dunston Staithes. Thank you. And very much unlike my usual arts producer self, I'm working on a creative idea too because of it'

Marion Downes, participant, Arts Producer

FEEDBACK

From the 104 feedback forms received from participants at the Factory Night sessions, the following results were revealed:

95% of participants enjoyed the Factory Night session that they attended, 66% of participants had not attended a Factory Night previously and 81% of participants said they were very likely to attend another session in the future.

38% of participants said the Factory Night had allowed them to develop new or existing work from attending the session with a further 14% feeling there was potential for them to develop work.

Comments received from participants who had developed new or existing work:

'new experiences are always inspiring'

'Yes, exploring the different spaces, public and private, civic and personal, has set my mind going'

'Yes, some very useful conversations with key people running arts venues in Berwick'

'Yes, the spaces would be excellent for the types of performances I do'

'yes, the spatial location threw up fresher ideas'

96% of participants felt that the session had been facilitated well by rednile and 63% indicated that they were highly likely to consider applying for the new commission /collaboration opportunity.

The following art forms were practised by the participants:

Photography/ writing / illustration / printmaking / video / painting / graphic design / installation / sculpture / film-making / drawing / music / performance / textiles / multi-media / composing / public realm / collage / film production / animation / theatre / storytelling / scriptwriting / sound / poetry / digital art / dance / choreography / lighting and interactive installations

The following benefits were highlighted by participants:

'good networking opportunity', 'learnt about the Apollo pavilion',

'stimulated ideas for the structure', 'gave ideas for future collaborations',

'interesting context', 'meeting new artists',

'new space to explore and meet new people', 'sharing ideas'

When asked 'What was good about the session?' participants agreed the following:

88% thought the session was in an **interesting environment**

18% thought the session was **challenging**

59% thought the session was a **good networking opportunity**

65% thought the session was **inspiring**

53% thought the session had a **good atmosphere**

Feedback from participants when asked, 'Has this Factory Night allowed you to...?'

Make new contacts with other artists - **31% agreed**

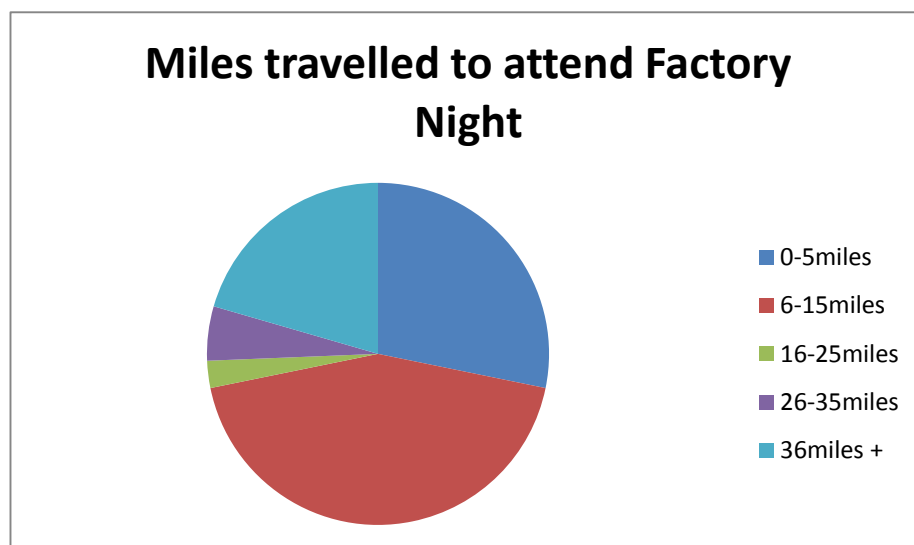
Inspired you to create new work or ideas - **50% agreed**

Develop current ideas further - **44% agreed**

Other thoughts were.....

'participate in a helpful environment,' 'look at a potential studio space,'

'learn the history of a building'



Distances beyond 36 miles link to destinations that have central transport links such as Berwick Upon Tweed which has a direct train route and easy access via roads. The most miles travelled by any participant was 345 miles to attend a Factory Night event with most people being happy and able to travel between 6 and 15 miles. As you would expect, a large amount of people travelled up to 15 miles to attend a Factory Nights session but fewer attended sessions that needed travel of between 16-35 miles. This was due to the accessibility of locations via public transport and/or people's knowledge of the area such as Saltburn by the Sea or the Apollo Pavilion.





Factory Folk Celebration Event; New Collaborations/New Commissions

Friday 9th and Saturday 10th July 2010

28 artists

The Factory Folk exhibition, in collaboration with The Literary and Philosophical Society, Newcastle was introduced as a way of celebrating the achievements and successes that had developed from the Factory Night events. It was also a way of addressing the feedback from the previous programme in 2008 where artists felt they needed a further platform to highlight what they had developed after the events they attended. This also allowed rednile to see the benefit the programme had on artists and the reach across the North East.

The exhibition allowed anyone to showcase work that had been inspired by a Factory Night and open to any specialism. Each exhibitor was offered an artist fee and contribution towards costs, which in today's climate is vital and shows the professionalism of rednile that they do not take artists time and ideas for granted.

The event showcased an impressive 28 artists new work, inspired by Factory Nights and allowed for another networking opportunity, not only for the artists involved but the further 200 people who attended the exhibition as viewers. Basing the exhibition at a central location allowed a wider audience to attend and appreciate the work that had been developed; it was also rednile's first project to be based within Newcastle. Kay Essen from the Lit and Phil gave her time during the curation of the exhibition

Factory Folk was facilitated in the same format as the Factory Night events firstly by holding the exhibition within an inspiring setting and non gallery space but also by encouraging people to create work whilst they were there, providing sketchbooks to explore the space. The exhibition showcased a great range of work from performances to video, sound art to drawing and painting which highlighted the diversity of artists that Factory Nights attracted and the myriad of artforms that were present throughout the programme.

The exhibition was held over two days which for some felt too short in order to gain exposure and invite their own networks to the exhibition. This is an area that rednile can look at in the

future but they also need to be careful not to lose the intimate feel they give to their exhibitions and events. The fact that they choose non gallery spaces and expose the artworks for short periods of time, allow them to present short sharp bursts of creative output, maintaining a refreshing concept and approaches to exhibiting.

'The venue... was powerfully evocative, the cast iron and plasterwork Victoriana of the Lit and Phil subtly drawing all the different works into a web of relationships with each other, the books, the building and the audience.'

Stewart Melton, artist

Rednile once again strived to provide more opportunities to artists by hiring recent graduates, who had attended previous Factory Nights, to assist with the invigilation of the exhibition. This not only provides graduates with relevant experience but promotes their work to the artists of the future, opening lines of communication for future projects.

Through the partnership with the Lit and Phil, rednile were able to bring in further in kind support through the time provided by Kay Essen, Secretary during the organisation and management but also the curation of the exhibition, they also gained free use of the Lit and Phil Society as a venue.

The feedback received from artists and viewers at the exhibition were extremely positive and constructive. The preview event created a buzz amongst the artists who attended with comments like, 'its a terrific project and a great platform to try new ideas,' 'an extraordinary experience' and 'unusual and worthwhile'. People really seem to be behind rednile, supporting them in their effort to provide opportunities wherever possible. This attitude is certainly appreciated by their audience as the following feedback indicates – (69 feedback forms received)

94% of participants indicated that they enjoyed the exhibition and preview event very much and 93% felt that it had been curated well.

Only 32% had previously attended a Factory Night session meaning that 68% were new participants. Of this 68%, 91% indicated that they were very likely to attend any future Factory Nights proving that rednile's promotional work had been a positive element to the project.

Comments from attendees and participants at the Factory Folk exhibition were as follows:

'Thanks for a very enjoyable evening. It turned into quite a party and really buzzed with idea'

'I would love to come to more and see more work'

'Unique events which are all really enjoyable'

'Im really grateful to be given the support....I think the idea of rednile and its Factory Nights is great and I hope it continues to support artists and bring them together'

'It's a terrific project and a great platform to try ideas out. Keep the fluidity'



The Factory Folk Showcase Celebration included:

Performances by Dora Frankel Dance and Sam Goodlet inspired by Viktor Pasmore's Apollo Pavilion sculpture/architectural piece.

Animations under development from Helen Edling and Sarah Tulloch that are being commissioned as part of Berwick Film and Media Arts Festival and are inspired by Berwick Old Town Hall

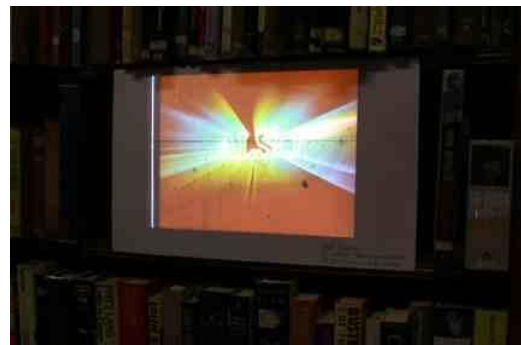
Performances and showcase of 'The Old Man' Bag for Life for Joplings - by writer Louise Bell and rednile artists

Wallaw Cinema commission under development by Film Maker Mat Fleming with Film Bee

Performances inspired by the Lit and Phil include new work by sound artist James Wyness, a new collaboration 'Marble Dropper' by artists Kate Stobbart and Toby Lloyd and a site specific intervention, 'The Lost Gods of England' by Orly Orbach

Exhibition showcase: Simone Hodgson, Benjamin Lawson, Michael Branthwaite, Helen Hudson, Sharon McGonigal, Steve Wright, Jason Thompson, Helen Schell, Peter McAdam and Tony Redman

Poetry and Writing: A reading by Sarah Shaw, 'Apollo Pavilion' by Steve Wright, 'The Dark Heart of Berwick' by Samantha Cary, 'Shop' for Joplings Departments Store by Paul Summers, 'E. Optional' inspired by Staithes Gateshead by David Goard and 'One Man's Land' inspired by Berwick Old Town Hall by Stewart Melton.



Extra Factory Nights Sessions

Throughout the development of the Factory Nights programme it has always been evident of the abundant possibilities of 'where to go next' and 'whats happening now' through rednile's open and approachable way of working. Whether they realise it or not this is quite a refreshing approach to working and due to this they have been able to develop their programme across the whole of the North East working with a diverse range of Local Authorities, businesses, community groups and artists.

People feel at ease working with rednile and the very fact that they do not pre-determine what should happen within a Factory Night event is the exact reason why they are so popular; people are free to explore how and when they chose.

Through this unique way of working, rednile have been able to research and develop a further programme both locally, nationally and internationally, allowing further opportunities to artists.

Local

LOCATION: Dove Marine Laboratory

DATE: 16th September 2010

ATTENDEES:

Through additional funding provided by North Tyneside Council, rednile were able to secure an exciting and innovative Factory Night at the Dove Marine Laboratory, Wallsend.

12 artists from a variety of disciplines with a specialism or interest in science will be invited through rednile. 12 scientists with an interest in expanding their research or collaborating with an artist will be invited through Dove Marine Laboratory.

The group will spend only one night together in the Marine lab for approximately 2-3 hours in a relaxed and informal setting. All attendees will bring along a project or piece of research they have been working on. This is not to do a presentation but rather to use as a starting point when meeting other guests and to use as inspiration for possible collaborations. The event is about the participant and what they want to gain from attending.

The Factory Night will include a brief introduction on Factory Nights by rednile and Dove Marine Laboratory, a tour of the Marine Lab by Dove and artist in residence Kath Kay, refreshments and time to explore talk and see what other attendees have been working on.

The artists and scientists that attend the Dove Marine Lab Factory Night will have the opportunity to submit a brief proposal to rednile for help with the development of a new idea or initiation of a new collaboration which has been inspired by the session or with another guest of the night.

LOCATION: Martins the Printers - Berwick

DATE: Friday 17th September 2010

ATTENDEES: 37

rednile have teamed up with Berwick Film & Media Arts Festival to present this unique opportunity as part of the Festival Programme. It is a one off tour of **Martins the Printers**, an independent family owned book printers with a history dating back to 1892.

The event came as a direct result of the Berwick Old Town Hall Factory Night and the success of engaging with the Berwick Film Festival at that event.

The evening comprised of a tour behind the scenes at the working printing factory by Managing Director, Chris Hardie, with time to explore the history of the business and the old building that was originally an ironworks. Again as with the previous Factory Night in Berwick, rednile will be teaming up with The Stage Door at the The Maltings for refreshments. Martins Printers provided two directors of the company for the tour, a demonstration on book binding, staff time to show the machines working and free refreshments.

The event was featured in the Berwick Film and Media Arts Festival programme and website and there was also a Berwick Film and Media Arts Festival film maker there documenting it.

This event was extremely successful as can be evidenced by the attendance, which was due to the cross promotions by the festival, Martins the Printers and rednile Projects Ltd.

National

Rednile expanded their practice to cover the area of Stoke and Sheffield in 2009 and have undertaken research in that time to look for opportunities to expand the Factory Nights programme more nationally.

As a result of this research and development, rednile have secured a Factory Night on Saturday 6th November 2-4pm at the Old Telephone Exchange building in Hanley, Stoke on Trent. The Factory Night will be part of Conjunction, a high profile event curated by Air Space gallery, and a small commission will be developed from this and showcased within the venue as part of the last week of Conjunction.

Working with a more national remit will allow rednile to promote their work to a wider and more diverse audience, extend their practice and allow them to bring in more artistic opportunities. It will also allow them to give an understanding of the arts on a more nationally basis and the work of local authorities, businesses and organisations in different areas. Being able to gain national recognition will enable them to secure further funding and provide more opportunities to artists.

International

LOCATION: The Old Government Savings Bank , Doi Saket and Compeung

DATE: Saturday 13 March 2010

ATTENDEES:

This Factory Night event grew from an artists residency that Janine Goldsworthy, artist/founder of rednile, embarked on early in 2010. It was always rednile's intention to seek opportunities for extending the programme abroad and so this residency was the ideal opportunity.

It was not Janine's intention to develop a Factory Night within Thailand but after providing an artist talk of her own work and that of rednile, she was approached by many artists to deliver one during her stay

As a colleague and collaborator Janine Goldsworthy has been an inspiration. Open and supportive, she enriched my residency at ComPeung by sharing her skills as a curator, with professional knowledge of the aesthetic relationships of art and the environment in which it is shown, as well as her impressive skills of communication, networking and connecting with people in a natural and genuine way, no matter of cultural differences. It was a pleasure for me to be a part of Factory Nights during which I met many interesting creative people, and I was inspired to try to attend the Factory Nights series as I return to England.

Ania Witwitzaka, artist in resident

Janine gained a residency with ComPeung, the first non-governmental artist-in-residence program in Thailand. Founded in 2005 by art professionals who strongly believe places that defy the mainstream art's obsession with commerce rather than content are needed.

Through this partnership Janine was able to develop, organise and deliver the first international Factory Night in Thailand, situated at The Old Government Savings Bank (GSB) which is one of the oldest wooden buildings in Doi Saket town. The event however expanded to include the old police station, a local ice factory and ended at ComPeung Village of Creativity for a number of special performances.

This Factory Night is yet another example of how rednile's openness to ideas and new ways of working has had such an impact on the arts scene, rednile not only work as a group but also seek out separate projects and opportunities as artists in their own right that they can then use to build into what they want to achieve.

Rednile are very aware of the importance of their research and development both nationally and internationally and will use this knowledge to develop the process further. Janine is still in contact with a number of the artists in residence from Israel, Sweden and Canada and is currently in discussions on developing an exchange programme for Factory Nights in Israel and Northumberland Market squares.

'Returning to Thailand has enabled me to reconnect with a number of artists and curators that I met initially in 2008 and being able to run a Factory Night in Thailand gave those people an understanding of the type of work that I undertake in the UK. This initial project has started a number

of conversations with international artists into ways we can develop these further in Thailand and in other countries.'

Feedback from participants in Factory Nights Thailand:

totyalego@yahoo.com.ar

Well, we found this group accidently and very happy we did. The idea is amazing and very inspirational, everyone seems very lovely & genuine.

Kellycrompton2003@yahoo.co.uk

Thanks for a such welcome. Its lovely meet people like you.

Toty from Argentina

totyalego@yahoo.com.ar

meet all of you amazing people. Cheers!

Christa

christaheilmar@gmail.com

What a wonderful evening! Thanks so much for having us and introducing us to your 'home' and ideas.

Kristy

KRISTY DUSTALET@yahoo.com

Khawp Koon Kha! I really enjoyed with factory nights, and the wonderful atmosphere out here! Zsanne

zanne-boetting@yahoo.de

Lucy - lmedwell@hotmail.com.
ben.edney.sky.com - All the best

Soula - soula-marie@hotmail.com

Thanks for a great day - wasn't sure what to expect, but it was really interesting & fun to be doing something different - the ideas were flowing! :)

Love

Natalie X.

ideal, we are commissioning a number of projects in the UK and you are invited to be part!

info@rednile.org / compeong@yahoo.com

NAME EMAIL / WEBSITE

Laila Hussain: Laila-hussain@hotmail.com

Thank you so much for this great night!

Maike Nastoll: maike-nastoll@yahoo.de

Lucy - lmedwell@hotmail.com.
ben.edney.sky.com - All the best

Soula - soula-marie@hotmail.com

Looking forward to good friendship.

Zoe XX

Zoe@artrelief.net

Thank you - Factory Nights - it was a pleasure to meet with all of you, and to be shown some interesting and inspiring spaces - and to end up in your beautiful Space-Chomfeng!

I hope to meet again and possibly collaborate in the future, and maybe see you in the UK for projects there.

Am Imagining an arts-drama collaboration!

Alice: field.alice@gmail.com



FACTORY NIGHT ครั้งแรก

ธนาคารออมสินเก่า ดอยสะเก็ด

Factory Nights คือกิจกรรมการทำงานที่สร้างแรงบันดาลใจสำหรับศิลปิน ช่างภาพ นักเขียน กวี นักดนตรี คนทำหนังสือ และนักสร้างสรรค์ทั้งหลาย

Factory Nights ไม่ใช่งานอภิปราย สัมมนา หรือเวิร์คชอป

Factory Nights เป็นกิจกรรมที่ไม่เสียค่าใช้จ่าย ที่เปิด

โอกาสให้นักสร้างสรรค์มาร่วมกันในสถานที่ที่น่าสนใจและ

สภาพแวดล้อมที่เอื้ออำนวย เพื่อสร้างสรรค์ผลงานหรือ

ความคิด ศิลปินสามารถร่วมกิจกรรมด้วยงานที่กำลังทำอยู่

หรือเริ่มบางสิ่งใหม่ ๆ ที่ได้แรงบันดาลใจจากสถานที่

Factory Nights ดำเนินต่อเนื่องในอังกฤษมาตั้งแต่ปี 2008

ความร่วมมือและทุนสนับสนุนใหม่ ๆ กำลังจะเกิดขึ้น

FIRST FACTORY NIGHT SESSION DOI SAKET OLD BANK

Factory Nights is a series of inspiring working sessions for ANY visual artists, photographers, writers, poets, musicians, filmmakers and any other creatives!

Factory Nights is not a discussion event, seminar or workshop.

Factory Nights are FREE sessions that simply provide an opportunity for creative people to come together in an interesting venue and supportive environment to make work or initiate ideas. Artists can come to the sessions with something they have been working on or could start something brand new, inspired by the space.

Factory Nights have been successfully running in the UK since 2008 and a number of New Commissions and New Collaborations are underway

SAT 13 MARCH / 5 - 6 PM / AFTER PARTY TILL LATE

@ Doi Saket Old Bank (near intersection) & ComPeung

E: info@rednile.org / compeung@yahoo.com / T: 0876948483 / 0843758070

FREE taxi from Chiang Mai + sketchbooks + food + drinks

Marketing and PR

For each Factory Night and Factory Folk exhibition, rednile have sent out Press releases through each local newspaper ad where possible to feature in regional newspapers. The advert for each Factory Night have been sent out through rednile 2500+ mailing list and passed on through partners extensive emailing lists and passed on to local community groups where necessary and possible.

Social networking sites have allowed rednile to expand their reach with a fan base of 372, all of which receive regular updates on rednile Projects and invites to all of their events.

You tube - <http://www.youtube.com/user/rednileprojects>

Blogs – related to artists <http://elizabethkane.wordpress.com/2010/04/14/rednile-factory-nights-at-berwick/>

Conclusion

When summing up this project it is hard to come to any other conclusion other than, it has been a huge success. Not only for rednile as an organisation but for the people and artists that have been involved and the positive impact it has made on businesses and the contribution it has made to Local Authority's cultural strategies.

This success has been due to the open way that rednile work and their inclusive approach to working with everyone. Factory Nights has always been advertised as widely as possible and targeted towards artists and local communities alike. Although mainly artists have chosen to attend the events, the local communities have always been kept involved as to why they are there and what they will be doing next through local press releases. As stated by Alison Lister, Apollo Pavilion Project Co-ordinator, even though Factory Nights as not directed at the local community, the very fact that positive and creative things are happening in their environment can make a community have a sense of pride in where they live. This approach to working has come from the experience rednile have gained from recent projects such as Final Frontier and Steeling Skies where local opinion has been paramount to the success of the project. Rednile have always strived to be non exclusive, not wanting to form a 'clique' so to speak and this is evident within Factory Nights.

It's worth repeating that this team – full of trust in each other, passing ideas, tasks and sentences around with ease - are also artists, and this is integral to what Factory Nights have achieved and what might happen in the future. Their interest is not in what this work can help them do in terms of their careers... Steeped in art and artist networks as they all are, the three artist-founders have no great desire to have a rednile gallery, preferring the textured scruffiness and scruffy tactility of art in other places, more open to a wider public.'

Mark Robinson, THINKING PRACTICE

Rednile have challenged the creative process by offering new opportunities and gaining access to intriguing and inspiring places. Add this to providing events that are non exclusive has allowed artists to meet other artists, arts organisation and businesses that they would not normally have had access to. It has also allowed artists to delve into new artforms within a supportive environment and acted as a catalyst for creative collaborations between artists. Factory Nights bridges a gap in the arts market and without programmes like this many potential projects would go undeveloped – something the arts sector needs to thrive in today economic climate.

'Certainly, Factory Nights are not the only dish on the menu - but they have a distinctive flavour that's proving palatable to a wide range of creative people, one that's hard to find anywhere else.'

Steve Wright, Artist/Writer

Through each Factory Night event and the Factory Folk exhibition rednile have consistently networked to make sure links have been made across the region, forging relationships that can be built upon in the future. This in turn establishes a stronger regional structure as links are made between artists and local authorities and businesses with the arts sector as a whole.

By working across such a wide ranging area and with such a diverse group of people rednile have been able to develop their profile as one of the region's leading arts organisations with a very grass roots approach to working.

Through creating a publication, they can leave a legacy behind, a hard copy of the creative outputs that have been achieved through the project and a template by which artists can look to develop upon. They can also use this as a portfolio of evidence of artistic output that has been achieved and use it to bid for future commissions and as a template to show businesses how they can work with artists; physical evidence being key to working with business people. Copies of the publication will also be distributed to all the commissioned artists so they too can use it as a lead into future projects.

In total, rednile have managed to commission over 33 artists and engaged with a further 251 artists, 6 local authorities, 13 local businesses/arts organisations, across 8 local communities and 7 boroughs within the region. They have expanded their programme both nationally and internationally and generated future projects to develop new ideas.

'These artists refuse to be unbusiness-like, to claim special dispensation from common-sense in their processes or approach because they are 'artists', and business people respond to them as they would any other business: with conversation, challenge and collaboration. Equally they refuse to compromise on the necessarily open processes of bringing artists together in specific sites and seeing what happens, without prescribing results. Although they talk about this in a manner of fact 'what-else-would-you-do?' manner, this combination is uncommon enough to be inspiring.'

Mark Robinson, THINKING PRACTICE

Rednile have worked hard in all areas of their work, be this, the development of Factory Nights or within their own artistic practice but it all feeds in to one another. Their ideas become rednile's ideas and so feed into projects that provide opportunities for artists.

This is evident in the artist residency undertaken by Janine in Thailand and the expanding network gained through working in Sheffield and Stoke. Through working in all of these places Rednile have been able to establish new contacts and networks of artists that they are now looking to create future project from. Rednile's future Factory Nights plan look to focus on working in sites/buildings and areas that hold histories or issues more related to the current climate i.e. a series of sessions in petrol stations or public houses that have recently closed or have been left derelict. How can they work with these spaces and local businesses to bring them to life?

Recommendations

Rednile have gained substantial local press through their professional attitude to promoting Factory Nights, utilising their own network of press contacts built up over the last six years. Rednile should look to gain national coverage as the programme develops particularly features and large scale spreads that provide the reader with the real essence of what Factory Nights is and does. This would need a larger budget for Press and PR than they currently provide and so should be considered at the initial stages of their next programme. They should also look to work with a dedicated Press and PR specialist as they admit that this area takes up a lot of their time and is not their specialism.

Rednile should continue to expand Factory Nights further with a third series across the North East and a wider remit both nationally and internationally. Rednile have a lot to offer in terms of reach and providing creative opportunities and commissions, a much needed resource within the North East.

With this in mind, longer sessions should be explored so that creative activity can develop further. Rednile are currently adapting their programme in terms of active 'making' session, twilights sessions and themed sessions, for example, a series of Factory Nights within disused petrol stations. This would allow people continued research into a space, more contact time and allow the structure to develop more organically and creative expression, networking and ideas would have more opportunity and potential to grow.

Comments

'I enjoyed the Apollo so much, and Joplings sounds fascinating!' **Isabella Streffen**

'a quick email to say thank you for a wonderful event last night. The writers (and we) had such a good time – all brilliantly organised!' **Claire Malcolm, New Writing North**

'I had a great time at the Joplings factory night. Can you forward me details of the store manager please, I would like to thank him personally. Keep it going' **James Oates, Esschem Europe Ltd**

'Thank-you for your kind comments and thanks for the opportunity, I really enjoyed the whole experience.' **Samantha Cary**

'Thank you for today, ladies, loved it.' **Helen Hudson**

'Just wanted to say that it was an absolute gift to be able to go to the FN visit to Dunston Staithes. Thank you. And very much unlike my usual arts producer self, I'm working on a creative idea too because of it :)' **Marian Downes**

'Thanks to you for organising such a great night, thoroughly enjoyed it!' **Tony Redman**

'It was a real pleasure helping out; I really enjoyed it and would love to be part of Rednile's future! Thank you so much again for the opportunity, it's really great that someone's looking out for the graduates!' **Esme Fletcher**

'I performed my poetry at Factory Folk and have attended quite a few of the factory night's events. I found the Factory folk event really enjoyable - there was so much going on and I think it appealed to a wide audience. The Factory night's events were very useful in giving me inspiration for my writing and bringing me in contact with interesting people at fantastic venues' **Louise Bell, artist**

'I have greatly enjoyed the factory nights and feel that they have opened my eyes to an urban, industrial landscape, instead of the type of holiday landscape I had been looking at before....One of the photos that I took at Oceana won me 2nd prize at Gateshead flower show (£4, but, hey!) after being described on your web pages as a Rednile artist, although tongue in cheek at first, I am beginning to consider that I am!' **Helen Hudson**

'Thanks for a really interesting session on Sunday and the excellent car sharing lifts! May I just add to my comments on the feedback form that it would be great if the sessions kept to the announced time and don't run over. Also with a 3 hr session some biscuits/sandwiches would really be appreciated. Many people already knew each other so some more direct facilitation in terms of getting people talking to every-one would also be welcome. I hope these comments are helpful. Thanks again for an intriguing Factory Night.' **Dora Frankel**

List of Press/Advertising

Press coverage -

Peterlee Mail – 10th November 2009 (Apollo)
Narc magazine – February 2010 (Apollo)
Sunderland Echo – 26th November 2009 (Joplings)
Sunderland Echo – 12th January 2010 (general)
Sunderland Echo – 15th June 2010 (Joplings)
Sunderland Echo – 16th June 2010 (Joplings)
Sunderland Echo – 17th June 2010 (Joplings)
Living North Magazine – March 2010 issue (general)
BBC Radio – 9th December 2009 (Joplings)
The Journal – 22nd April 2010 (Berwick)
The Journal Live – 16th June 2010 (Joplings)
The Journal – 21st June 2010 (Staithes)
The Journal – 11th May 2010 (Oceana)

General advertising of Factory Nights –

Art Monthly and Arts Review
Blogzine – 27th May 2010
The Bench Peg Newsletter - April 2010
StageJobsPro – 14th June 2010-08-24
Culture Works – 30th April 2010
The Hub – Gateshead's Creative News – 18th June 2010
Oceana group news – 29th April 2010
A-N – various dates
Intercultural Arts – date unknown
North Tyneside arts bulletin no. 4 – May 2010
New Writing North – 25th June 2010
Visit NewcastleGateshead – date unknown
Artsjobs

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