PROJECT ART WORKS

STRATEGIC DEVELOPMENT PLAN
2011 > 2015

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Project Art Works has been developing groundbreaking visual arts projects for individuals with profound neurological impairments since 1997. It is an artist-led charitable company, based in Hastings, East Sussex. The young people and adults we work with have multiple impairments and require support in all areas of their lives. They are typically excluded from participation in high quality arts activities and rarely involved in making decisions about their lives. We develop projects that support them in communicating and expressing their opinions and ideas through art, and that dismantle some of the main barriers to rights and equalities faced by people with complex needs. Our pioneering approach to art, to disability and to working in partnership with organisations and individuals involved in the lives of people with complex needs is unrivalled in the UK.

Our fundamental premise is that good art can, through its process and/or its final form, reflect and articulate ideas that transcend difference and reach people. The common, uniting thread that runs through all our projects is a commitment to achieving the highest artistic, conceptual and aesthetic standards in collaboration with individuals experiencing severe neurological and physical impairments.

The terms: ‘neurological impairment’, ‘complex needs’ and ‘high support needs’ all describe conditions and states of living that may include the following: support with personal care including eating, dressing, continence and many practicalities involved in daily living. Neurological impairment may include epilepsy; behaviour patterns that challenge, communication impairment, cognitive impairment, intellectual disability and other conditions such as autism.

The shape shifting of current political and social structures provides a dynamic environment in which to reiterate and enlarge upon the quality and relevance of Project Art Works and its practice. Aligned to this is a clear rationale for updating our Strategic Plan as the anticipated changes in public funding and social care impact upon the lives of people who have neurological impairments.

Central to the motivations that drive our work is the ecology of collaboration that can only be achieved through non-hierarchical, deep and open connection between people through art. A fine balance needs to be maintained between the realities of people’s lives and the conditions in which collaboration and art of exceptional aesthetic quality and conceptual rigor can be made and seen by others.

“From the fact that people are very different it follows that, if we treat them equally, the result must be inequality in their actual position, and that the only way to place them in an equal position would be to treat them differently.”1

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A significant lesson from the Turning Point South East (TPSE) networking and project work recently undertaken (see Chapter 3) has been the clear rationale for working in collaboration with the mainstream sector to open out the potential for real and lasting inclusive practices and inclusion for people who have neurological impairment. Their marginalisation is the result of many historical and sociological factors, but primarily it is a lack of knowledge, understanding and simple awareness of what people need to enable them to take part more fully in life – including cultural opportunities and events.

Through our collaborations with the mainstream visual art sector in the southeast region, the willingness of non-disability led organisations to begin the long process of learning about this area of social exclusion has been extremely positive and holds extraordinary potential for change.

Our intention is not to change direction but rather deepen and consolidate the innovative practice that has enabled us to achieve so much since publishing our plan in 2009. Just over two years since its launch, we can point to very substantial success in realising key objectives (see also cv – appendix i).

In Programming we:
- re-modelled our programme around 3 coherent, interconnected strands: Art & Social Policy; Art & Collaboration; Research & Dissemination
- delivered an uplift in core weekly studio projects with the establishment of the Mentoring Group and an uplift to twice weekly for our Studio Research Base
- strengthened our unique focus on adults at the highest end of the spectrum of needs and extended our demographic to include adults up to 75 years of age
- played a key role within TPSE - leading on ‘a programme of inclusive collaboration and partnership projects for research and development through to delivery’
- published a report for TPSE on research and development into inclusive programming
- set out three distinct but interconnected collaborative project proposals to TPSE including: a non-verbal seminar; region wide seminar and collaboration with Milton Keynes
- begun digitizing our rich archive of media, and secured an award to support further development of the archive from The Monument Trust
- realised our ambition to roll-out the Personal Profiles Project with 3-year funding from The Paul Hamlyn Foundation to make 36 film portraits in partnership with young people in transition
- continued to deliver annual summer workshops
- produced two high quality project publications

In Operations we:
- enhanced capacity - increasing core staff hours from 84 to 126
- enabled the Director to spend more time developing external networks, partnerships, collaborations and research
- enhanced the skills base of the core staff team
- continued to seek out and engage new freelance artists and artist film-makers
- put in place plans for an artist in residence for our Studio Research Base in autumn 2010
- developed and re-launched our website, including the creation of a new online gallery, profiling and selling participants work
- begun negotiations for a 15 year lease with ESCC

Our programme over the next 4 years to 2015 will develop and prioritise partnership working and art-based collaborations because we see these as central to the successful development of networks and innovative inclusion projects but also to the artistic, economic and strategic health of our organisation.
The key factors that informed the writing and direction of our Strategic Development Plan for 2009-2012 were predominantly internal. The death of our co-founder and lead artist in 2007 prompted a re-evaluation of priorities, and led us in particular to abandon pursuit of a capital project in favour of the development of our current premises and the design and testing of different kinds of temporary project spaces.

In contrast, this update to 2015 is almost wholly driven and necessitated by external factors. The reach, vision, ambition and articulation of our programme - holds true. Our ability to achieve our aims must, however be re-tested in the light of potentially profound changes to the external environment within which we operate. This plan re-determines where critical opportunities and threats to achieving our vision might lie. It concentrates on the areas of greatest influence to our operation as expressed in the graph below. Particular regard is given to the statutory sector and to trusts and foundations.

Context for Plan Update: The External Environment

The Big Society
In October 2010, the Prime Minister set out his vision for the ‘Big Society’ – a government led programme for structural change as he put it ‘from state power to people power’ and ‘from big government to the big society’. Two main emergent themes are:

- a greater role in public services for VCO’s and other civil society organisations
- greater support to the voluntary and community sector

It is possible opportunities may be conferred on third-sector, front-line organisations as a result of stated intentions to push forward such reforms as: re-routing funds earmarked for local government to voluntary and third sector bodies; giving charities a bigger role in running public services by modernising the commissioning process and setting targets for a share of public services to be outsourced to private and third sector bodies.

At the time of writing there is no blueprint for the ‘Big Society’ and therefore insufficient detail for us to plan how we might maximise opportunity from this new zeitgeist. We will keep abreast of mid to long term policy initiatives in order to be able to do this. In the immediate, we are preparing our first commissioning bid under the government’s new funding processes, and will look to take advantage of any opportunities conferred by the launch of the Big Bank in April 2011.

Public Sector Spending
Hand in hand with potential opportunities comes a threat from reduced and less secure funding and support for the third sector as a whole. Of particular relevance to us, local government faces around a 27% reduction to 2015, and the Arts Council of England (ACE) a cut of 29.6% to 2015.

The Chief Executive of the National Council for Voluntary Organisations recently stated that 40% of the charity sectors’ total income comes from public finance, with some charities being as much as 80-90% dependent on this source. Project Art Works’ is not in such a position of over-reliance on the public purse, having pursued a mixed income model since its inception. Nevertheless, between 2006-2010 an average of 53% of our global income came from statutory sources. It is therefore an undeniably important source that has provided both core income and strategic investment enabling us to take risks and drive forward seminal ideas and practices.

Social Capital
Project Art Works is recognised as unique in offering a beacon service that bridges the visual art and social care sectors. In both cases, the importance of our link with the statutory sector extends beyond monetary value. It has conferred invaluable opportunities for: networking, building partnerships and collaborations; targeting participants, families and carers; with opportunities to drive forward best practice, and to share resources. Such opportunities were particularly vital in our formative years. Our outline Programme for 2011-2015 (see Chapter 3) evidences how are able to take advantage of and drive forward some of these networks independently.
Achieving great art for everyone

Statutory • Visual Arts Sector

In 2008-2009, Project Art Works benefitted strategically from a transfer to the ‘visual art portfolio’ of ACE, South East. Our request to move from the ‘disability’ portfolio was based on our belief that the work we produce in collaboration with people who have complex needs, deserves a central place within the broader context of contemporary art practice. Subsequent to the transfer, our Director was invited to join TPSE, a regional steering group set up to implement national strategy for the contemporary visual arts. Since 2009, Project Art Works have led on the Inclusion Strand of TPSE. These developments forged a tipping point in our history. Placing us at the heart of the regions’ contemporary visual art sector, they opened invaluable opportunities to disseminate our practice to organisations who had not previously considered the possibilities of collaborating with individuals with profound impairments.

In October 2010, the Department for Culture, Media and Sport (DCMS) confirmed the Arts Council had been cut by 29.6% to 2015. The Chief Executive of ACE responded with what he called ‘the biggest transformation of arts funding for a generation’ – a new way of funding organisations - which from April 2012 would replace the previous Regularly Funded Organisation (RFO) system. Project Art Works has held RFO status since 2001. In January 2011, we will apply to become one of ACE’s new national portfolio organisations, with funds awarded for a fixed term of between 2-6 years. Central to the new funding system is the Arts Council’s 10-year strategic framework for the arts published in November 2010.

In the introduction to this framework, the Chair of ACE defined excellence as the ‘opposite of safe, routine and imitative’ and as the ‘bravest, most original, most innovative and most perfectly realised work’. Speaking of ‘a new arts landscape’, the framework champions amongst other things, an artistically-led diversity, owing to barriers in the arts world that mean the potential for great art to be produced and enjoyed remains unrealised.

These values have been at the heart of our vision from the beginning. The list of the individual projects undertaken by Project Art Works over the past decade or so (Appendix i) testify to an insistence on innovation, rigour and artistic excellence and to the accumulation of an unrivalled theoretical and practical knowledge of the use of visual art with individuals who experience profound marginalisation because of the complexity of their neurological and physical impairments.

Given this synergy, we feel optimistic that the new funding regime, and proposed new arts landscape could offer an opportunity for enhanced recognition of our artist-led work in diversity. ACE will announce their decisions in April 2011.

Statutory • Social Care Sector

The political, economic, social and technological contexts for those who have complex needs and their families and carers, have changed radically since the charity began in 1997. A key factor that continues to bear influence, was the publication in March 2001 of a white paper entitled Valuing People: A New Strategy for Learning Disability for the 21st Century. Other more recent policy documents have sought to drive forward its central tenants. These include: Our Health, Our Care, Our Say (2006); Putting People First (2007) and Valuing People Now (2009). Together, their shared aims and values have guided the transformation of adult social care through a radical reform of public services. Key messages have been repeated and strengthened since 2001, and these continue to chime with our vision and ethos.

‘Project Art Works, through their work and their involvement in the Partnership Board, have contributed in no small way to the progress made with local service development priorities in learning disabilities, such as person centred planning, communication and day opportunities.’ (Strategic Learning Disability Commissioner, East Sussex County Council • Adult Social Care).

Responsibility for implementing government policy was originally devolved to Local Strategic Partnership Boards. We have benefitted from a number of strategic ring-fenced grants enabling the development and delivery of flagship projects which offer radical approaches to key policies in: transition; high quality day provision and person-centred approaches. ESCC contributed on average £48,000 per year between 2008-2011 in the form of strategic grants.

In 2010, the government announced the end of ring-fenced strategic funding. As with the new arrangements being put in place by ACE, ESCC are also launching a new Commissioning Grants Prospectus in the light of modernisation of the commissioning process. They have announced draft objectives common across adult social care sectors: quality; social capital and cost, and a specific objective for Learning Disability around advocacy.

As with the visual arts agenda, we have evidence that we deliver a beacon service for the regional social care sector. We hope we will be able at least to maintain income from these statutory sources.

2011-2012 is set to be a significant and transitional year with regards to the public sector. There are no uncertainties at present, and we must therefore look to other current, and potential future areas of support to see where other gains from diversification can be made.

See Addendum – Appendix i
Trusts and Foundations
According to a paper published by the National Council for Voluntary Organisations (NCVO) in September 2010, the ‘importance of this income source to the charity sector, cannot be overstated’. It states in particular that it provides funding which is: independent; potentially long term; able to support innovative, less ‘popular’ work, and that it is particularly important as a source of support to those furthest from the mainstream. Trusts and Foundations contributed 4.8% of the charity sector’s income in 2007-2008. This proportion remains fairly constant.

In terms of our mixed income model, investment by Trusts and Foundations has been far more significant, averaging out at 35% of global income between 2006-2010. The contribution of this source towards enabling projects encouraging self-advocacy and practical improvements for the benefit of individuals with complex needs cannot be over-stated. Investment in both core and projects has been made possible through mid to long term partnerships with: The Paul Hamlyn Foundation; The Monument Trust; Henry Smith Charity; Rayne Foundation; Lloyds TSB Foundation and Esmee Fairbairn Foundation. Numerous one-off grant have also been awarded since our inception.

The current financial context presents challenges to trusts and foundations through a drop in returns on investment, combined with a steep increase in applications from charity’s seeking to replace lost public support. We experienced a dramatic fall in contribution to our global income from this source by 28%. Trusts & Foundations operate individually, making it harder to predict what the future opportunities and threats might be from a vital income source to 2015 and beyond. ‘Trusts react idiosyncratically to the economic climate. Some are choosing to give more awards owing to the gravity of the situation their beneficiaries face. Others are re-trenching in order to secure sufficient returns to maintain the value of their endowments. Many are re-defining what causes they wish to support.

Despite this uncertainty, we will aim to increase the share of income from Trusts and Foundations to its previous average level of 35%. There are some factors in our favour. We have a track-record in securing money and developing relationships within this ‘sector’. Another advantage is that offering a beacon front-line service across the arts and social care sector, enables us to ‘fit’ the criteria of a wider number of trusts. Research also suggests relatively few trusts and foundations (6%) are responsible for 40% of grant-making. It would therefore seem prudent to concentrate our time on securing sufficient returns to maintain the value of their endowments.

Corporate Giving
We want to continue with this mixed model of income for projects, but it could prove more difficult in future. In response to cuts, local authorities will reduce individual’s funding packages. We are already finding those who previously qualified, have been turned down in 2010-2011. We are re-assessing how we go forward in order to maintain income, whilst not jeopardising front-line services for individuals who have complex needs.

Another potential growth area is from the sale of works. A modest amount was made in 2009 as a result of sales following a Mentoring Studios exhibition. With more productions and exhibitions planned, we predict income from this source will rise. We are also planning to hold a high profile auction in order to secure an endowment.

Corporate Giving
As the graphs demonstrate, Project Art Works has no recent track record in raising income from the Corporate Sector. However an increasingly national profile from collaborating in the mainstream means we are in a much stronger position to pursue this. In October 2010, the Finance Director of Pret a Manger was appointed as Chair to the Board of directors of Project Art Works. Together with the executive team he is working on a plan for a strategic programme of engagement around one of several of the following proposals to Corporates:

- one-off exhibition in a central corporate space
- on-going art on loan programme for corporate offices
- direct sponsorship in support of the organisation and its activities through a grant to core
- scoping of longer term funding relationships linked to the rolling out of specific project/s like In Transit film collaborations between young people and artist filmmakers

As this is a new source of income, our projections as to what can be achieved will be prudent. In 2011-2012 we are projecting £10,000 (6%) towards core, with the contribution to increase thereafter through to 2015.

Earned Income & Individual Giving/Donations
Earned Income has become increasingly important since the publishing of our last plan. In 2009-2010, it contributed 11% towards global income. One reason for this growth was a strategic decision to fall in line with social care policy and practice, by changing participants attending in-house programmes. In the vast majority of cases, this charge is paid by ESSC. Projects are always heavily subsidised.
A list of key individual projects undertaken by Project Art Works over the past decade is attached (appendix i). Taken as a whole, the projects reflect the gradual accumulation of an unrivalled theoretical and practical knowledge of the use of visual art with children, young people and adults who experience neurological impairment. The projects testify to an insistence on innovation, rigour and artistic excellence, and to our growing expertise in collaborating at the most extreme end of the spectrum of needs. Our programme for 2011 – 2015 continues to build upon and deepen this legacy.

Since the launch of our last plan, the structure of distinct but interconnected programme strands has proved very successful. Going forward we will maintain this three-strand model and build upon the immensely rich range of projects they encompass:

**Art & Social Policy**

**Art & Collaboration**

**Research & Dissemination**

Each strand will cover a number of projects, examples of which are given in the pages that follow. Each project will have its own objectives and outputs but all will contribute to the fulfilment of our overall commitment to achieving the highest artistic, conceptual and aesthetic standards, working in collaboration with individuals experiencing severe neurological and physical impairments.

**Our programme focus from 2011 forward to 2015 will be:**

- **cross-sectoral partnerships:** closer collaboration with social care managers and senior strategists to secure commissions and explore integrated methodologies
- **to continue to develop our studio-practice as a permanent hub, or ‘engine room’** to explore different methodologies focusing particularly on high support needs
- **collaborative working & TPSE network development:** to intersect our studio-based, process-led approaches with other projects such as commissions and collaborations with regional and national visual arts venues
exhibitions: to widen opportunities for one-off exhibitions, collaborations and exposure of the work of our artists, including film festivals

profile: to continue to disseminate the work of the organisation through events that engage and challenge i.e. seminars – experiential, nonverbal and verbal discourses

to develop our on-line resources and networking potential through interactive technology and innovation in accessible information for disabled and non-disabled artists, participants and audiences

archive: to finish building our unique and extensive archive and develop it as a creative and learning resource for our own creative investigations, for individuals who have complex needs, other organizations, artists and researchers

Strand 2: Art & Social Policy
Projects in this strand are identifiable as influenced by our response to political, social and cultural shifts in attitudes towards inclusion and the personalisation of care services.

The validity of using art as a vehicle for self-advocacy, communication and expression could prove even more profoundly important during the current period of cuts, change and uncertainty. The ‘voice’ of people who have severe intellectual impairment is crucial within the uncertain and selective processes of securing support from statutory adult and children’s social care services.

A recent review of our work in the Art and Social Policy strand, demonstrated progress and success across all areas of our planned programme and the relevance of art as an effective and valid consultation tool within the statutory procedures that influence the lives and care of people with complex disabilities, their families and carers.

Through this strand we establish deep and sustainable partnerships between people who have severe disabilities and their families, carers and support services resulting in high quality, innovative arts practice. Project Art Works continues to play an increasingly significant role regionally and nationally as a model of excellence in cross-sectoral work between the cultural and social care sectors.

Summary of Art & Social Policy strand objectives

- to maintain provision of 36 week inclusive studio opportunities on one or two days a week, concentrating focus on young people/adults at the higher end of the spectrum of needs in partnership with families, agencies and support workers
- to continue to build upon the success of Mentoring Studios whilst enabling individuals who have become more independent in their practice to establish integrated studio practice
- to complete 36 ‘In Transit’ films in collaboration with artist filmmakers and young people in transition, and explore direct commissioning or corporate funding of films beyond the life of the current programme

Projects: 2011 – 2015

3.1.1 In Transit

‘Again and again this little film proves itself and allows people to revise their assumptions about hard to reach people’ (Angela Lane – parent 2008)

In May 2009 we were awarded £150k from the Paul Hamlyn Foundation to continue to develop our work with artist filmmakers and young people in transition.

In Transit represents a dynamic and innovative approach to enabling young people who are “non-verbal” to be seen and heard on their own terms and meaningfully included in defining the direction of their lives. 36 films will be produced by 2013, in collaboration with artist filmmakers and young people who have complex needs. The films are designed to be used as advocacy tools in statutory transition planning processes like: person centred reviews; planning meetings and the single assessment process facilitated by social services. They communicate a great deal that paper based assessments may not be able to encapsulate. The project will culminate in a major exhibition in 2013 and will involve annual, celebratory showcases of each block of 12 films.
The ideas behind In Transit were piloted between 2005-2007, culminating in 12 films and a comprehensive publication ‘Art in Transition’. The pilot provided evidence that the presence of art and a more intense observation and recording disrupts and exposes presumptions in the professionals involved in transition planning and social care about the potential of a young person and what they might be capable of doing. Collaboration engenders a ‘climate’ of possibilities around a young person and a greater investment in a young person by family, professionals and peers.

Beyond 2015, we intend to scope further opportunities for one to one collaborations between filmmakers and young people in recognition of the immense value of this project.

Beneficiaries: 36 young people with complex needs; their families; support workers; residential care agencies; social & transition workers; education settings; audiences

Project Cost: £191,211
Funding: Secured
Timeframe: 3 year project October 2009 – January 2013 Development of project 2013 onwards (tbc)

3.1.2 Tuesday Studios
A new 3 year programme of Tuesday Studios began in November 2010, with funding from the Big Lottery. This project is designed to alleviate isolation felt by adults with extremely complex needs and/or challenging behaviour within East Sussex. Tuesday Studios provides tailored, intensive and regular 1:1 interaction with specialist artists offering a broad and open platform for exploring different areas of a person’s ability and way of engaging with the world. Support workers take part in the programme and collaborate on evaluations and different approaches to supporting the people they work with. The project is fully inclusive and exploratory in its ethos and interactions with support networks and care agencies.

Offering regular, 36 week workshops for these adults is crucial. Longer-term and intensive involvement with individuals who have neurological impairment is vital for encouraging self-determination, confidence and self-expression. These individuals may have a slow processing time and therefore stand a greater chance of creative development when their experiences are consolidated over time.

Tuesday Studios has developed significantly, providing a deeply personalised creative provision for up to 20 adults (over 3 years) who have behaviours that challenge and who do not use language to communicate. The project has established a partnership with the Challenging Needs Service run through the Sussex Partnership NHS Foundation Trust to monitor and assess changes in participants in areas of communication, behaviour and social isolation through involvement in the project

Beneficiaries: 20 adults with complex needs/challenging needs; care agencies; support workers per adult; families; audiences; researchers

Project Cost: £127,199
Funding: Secured - £109,195
Balance - £4,504
Timeframe: November 2010 – November 2013 Development of project 2013 onwards (tbc)

3.1.3. Mentoring Studios

“It has taken over 70 years for Albert to be given a label that he is proud of. When people are asked to describe Albert, the first thing they say is “He is an Artist”. Taking part in mentoring studios has enabled Albert to have autonomy with his art that he has been unable to achieve in any other venue or area of his life. The resources, experiences and support that have been available to him through this scheme have meant that he is free and encouraged to express himself with the media of his choosing in the direction and pace that suits him”. (Sian Duly. Support Worker to Albert Geere)

Mentoring Studios enables learning disabled adults who have revealed a particular ability in painting and image making to progress further as independent artists. This project has been very successful with a recent exhibition in May 2010 that introduced their work to different audiences through artist presentations and events. The show was very popular and 13 paintings were sold.

The current programme provides:
- a consolidation of skills – with the continuation of an intensive, in-depth focus on participants enabled by a professional artist mentor
- on-going integration and ownership by participants in a working studio space with support from the artist technician
- a greater focus on the ‘professional development’ aspect of the programme - both skills based, personal and social – and concentrating on the whole journey of a practising artist, from the ‘process’ of making the work to ‘product’ (profiling, exhibiting and selling)
- a focus on sustainability, supporting six participants to re-secure their own funds to contribute to project costs by supporting families to identify funding streams
- an emphasis on getting the work ‘out there’ - increasing networks and public visibility of participants’ work and individual achievements including taking advantage of open submissions
- positioning work in mainstream contemporary art spaces and venues and engaging with new audiences

Albert working on Still-Life with Clock Albert Geere, Orange Wave, 2009
continued support and advocacy for participants through attendance at service reviews
maintaining and developing the positive relationships developed with families and supporters enabling a fully person-centred system of support where the needs, desires and ambitions of each individual can be identified and encouraged
providing opportunities for self-advocacy - both in the direction their work as artists takes, and in external activities (such as within the coaching offered through Sync South East)

Beneficiaries: 7 adults with complex needs; families/support workers; care agencies; mainstream arts organisations and audiences
Project Cost: £24,490 (Oct 2010-2011)
Funding: Secured
Timeframe: Current (Oct 2010-2011)
Development of project 2011 onwards

3.1.4 Inclusive Studios Development Project
Inclusive studios are an innovative area of development combining social care and contemporary art practice. We have 2 principal core projects that cover inclusive studio practice – Tuesday Studios and Mentoring Studios – and are recording what happens through these projects and exhibiting what is achieved to wider audiences. A strong ethos of partnership embraces them, both in their daily practice - working directly with individuals, support workers, carers and families - as well as through their strategic objectives that exemplify personalisation of social care provision through art.

During 2011, we will work closely with Hastings Borough Council on a period of research and development around the feasibility and delivery of an integrated studio complex with non-disabled artists from the town, working independently alongside learning disabled artists from 2012 onwards.

Project Art Works would provide on-going support for the learning disabled artists and continuing professional development and training for non-disabled artists to support the successful intersection of their practice, communication and skills. The artist studio group/s would promote their work through festival involvement, exhibitions and events.

Beneficiaries: Adults with complex needs; non-learning disabled artists; families/care agencies mainstream arts organisations and audiences
Project Cost: £56,936 (outline budget)
Funding: tbc
Timeframe: 2011 – 2015
3.1.5. Art Breaks – Summer Workshops for children and families

"Each session has been such a valuable experience for L... it is a fantastic outlet for his emotions. L has had so much freedom to create whatever he wants. He has had brilliant pictures to show for each session." (Parent 2010)

For children with complex needs/autism, their disadvantage is often compounded during school breaks, which can be extremely isolating and lonely. Evidence shows that families can find it very hard to access appropriate community activities, particularly if they have both disabled and non-disabled siblings. Subsequently, during school breaks, these children can present symptoms of a lack of stimulation and boredom that is beyond their ability to control/overcome.

This project delivers high quality creative workshops to benefit children aged 4-18 with complex needs/autism. We run 2 half day sessions 3 days a week from the end July to August -- working with 5 or 6 children per session alongside siblings, families/careers.

The children have a unique opportunity to work on a 1:1 basis with highly specialist practicing artists engaging with traditional media (painting, drawing) as well as digital media including film, photography and graphics, and bespoke projects such as construction.

The main outcomes of Art Breaks Summer Workshops are:
- a rare opportunity for the children to express themselves using a wide range of art and media techniques including film/video - collaborating 1:1 with highly specialist, practicing artists
- opportunities for the children to enhance their experience and learning of their environment e.g. sight and sound through the use of projectors and bespoke sensory spaces
- to reduce feelings of isolation, lack of stimulation and boredom felt during school breaks
- to enable families to take risks together and to explore the potential learning of their disabled child in a supportive environment which allows for networking and exchange of information with other families
- to increase positive perceptions between disabled and non-disabled siblings - to offer opportunities for volunteering for young non-disabled people

In 2011 we will investigate different spaces for running the workshop in order to plan for future outreach/partnership initiatives. In 2012, we plan to deliver workshops off-site, in a visible community setting/space leading to an exhibition in the autumn.

Beneficiaries: 80+ children with complex needs per year, whose needs and experiences are on the autistic spectrum; non-disabled siblings; extended families; young volunteers; severe learning disability schools; audiences

Project Cost: £12,000 per annum (outline budget)
Funding: ESCC
Timeframe: 2011 – 2015

3.1.6. Personalisation and Advocacy through Art

Personalization is a cross party ideology put in place to overhaul the culture of social care in the UK. It promotes an entirely different way of thinking about care and support services starting with the person as an individual with strengths, preferences and aspirations. It puts them at the centre of the process of identifying their needs and making choices. It requires a significant transformation of adult social care and jointly provided services, so that all systems, processes, staff and services are geared up to putting people first.

The traditional service-led approach has often meant people have not received the right help at the right time, and have been unable to shape the kind of support they need. Personalization is about giving people much more choice and control over their lives in all social care settings. It goes far wider than simply giving personal budgets to eligible individuals. Personalization means addressing the needs and aspirations of whole communities to ensure everyone has access to the right information, advice and advocacy so they can make good decisions about the support they need. It means ensuring that people have wider choice in how their needs are met, and that they are able to access universal services like transport, leisure and education, housing, health and opportunities for employment - regardless of age or disability.

Project Art Works has increasingly found itself providing in-depth consultation for individuals, advocates, parents and carers involved in all our projects. This additionally represents significant advocacy for individuals as well promoting further brokerage between individuals, care agencies and social care providers and funders. The work requires in-depth knowledge and key members of our staff have specialist skills and personal and professional experience of the complex systems of social care funding and support that operate regionally and nationally.

Staff currently attend service reviews with participants and provide 1:1 support through consultations and direct mediation with care managers (Social Services, Community Learning Disability Teams) and local authority commissioners. Our intention is to formalize this additonality into a new project entitled Personalisation and Advocacy through Art. The project will be detailed and structured during 2011. As part of our research and development, we will measure advocacy currently provided to participants across our programme strands. It is intended that the Personalisation and Advocacy through Art project will form the basis of future direct commissioning bids to ESCC.

Beneficiaries: The project has the potential to benefit up to 150 children, young people and adults with complex needs per year, as well as their families; support workers; the CLD teams and care agencies

Project Cost: £54,824 (outline budget)
Funding: ESCC
Timeframe: 2011 – 2015
3.1.7. Permeate and intern development programme

Permeate is an Arts Council, South East initiative to promote the diversity of people working in cultural organisations. A specific area of Grants for the Arts has been identified for organisations to develop this aspect of their workforce and employment practice.

Permeate @ Project Art Works is intended to address the specific abilities and needs of up to three individuals – defining their skills and abilities and connecting these to clearly defined roles within the organization. Our aim is to develop internships with three people with complex needs over a 9 month period (March 2011 - November 2011). We will involve them in practical and administrative tasks in our studio and office spaces. The structure and pace of the project will enable us to explore meaningful employment and how this can be facilitated for people who may not have a concept of work.

The roles will be embedded in the working practice of our organization so that they provide necessary and useful activity and are not tokenistic add-ons. We will commission a skilled support worker to work on a 1:1 basis with the interns to ensure each individual has consistent and structured goals throughout their placement. A series of short-term and long-term objectives will be identified, and we will use task analysis to construct clearly defined, goal-orientated workplans for each intern.

Beneficiaries: 3 adults with complex needs; support workers; families and care agencies; researchers

Project Cost: ACE G4A (submitted) tbc

Timeframe: March to December 2011

Strand 2: Art & Collaboration

The primary drive of this strand is to ignite and develop collaborative projects and practice-led discourse on the involvement of people who have severe neurological and communication impairment in visual art activity that a) finds its way into mainstream programming and b) is of exceptional quality in its concept, aesthetic and production.

The focus upon people who have severe neurological, cognitive and communication impairment will continue to enable us to consider and address through art-based actions, how cultural organizations engage with such individuals and those that support them. The work will continue to highlight the knowledge, resources and organisational changes needed to reach such people and provide them with the support they need to be visible in their communities as practitioners and contributors.

Summary of Art & Collaboration strand objectives

- to produce a number of artworks, projects and/or exhibitions with contemporary visual artists and organisations regionally and nationally that are the result of inclusive collaborations and practice
- to support mainstream organisations to connect and learn to work closely with people who have neurological impairments and social care networks in their locality through practice-based collaborations leaving a legacy of knowledge for organisations to build upon
- to capture and disseminate a multi-media archive of conversations, action research workshops, critical debate and evaluation that address excellence, inclusion and social connectedness in contemporary art

This programme will support mainstream organisations to consider innovative ways of thinking about inclusive practice and introduce approaches that may increase the potential of cross sectoral funding for the visual arts in the south east region and beyond. Underpinning the strand are the networks, connections and collaborations established through the highly successful work we have undertaken within the TPSE programme between April 2009 and December 2010.
Projects: 2011 – 2015

Collaborations

3.2.1 Collaboration – Milton Keynes Gallery (MKG) and Project Art Works

Project Art Works have secured an award from ACE to work with MKG on a 15-month project (November 2010 to January 2012) that builds on innovative, practice-led investigations of built space and their impact on people with neurological impairment. We are developing methodologies for collaborating with people in Milton Keynes who have neurological impairment through inclusive workshops that promote self-advocacy and build partnerships between the gallery and social care providers. The central themes of the project will reference: the urban grid of Milton Keynes; built space and perception and visibility in the city, evolving through practice-led investigations.

Through three focussed ‘encounter’ events the project will shape towards a final and specific navigational experience of the city by people who communicate non-verbally, through behaviour and sound. This will be documented through sound, film, drawings and mappings, observational notation and writing. The accumulated project data will then be processed and worked to post production and a point where it can be shown as an installation of exceptional quality at MKG in December 2011/January 2012. The final production/s will be realized as a separate piece of work curated and publicised by MKG as part of their main curatorial programme.

The project contains inspirational and innovative methodologies for working with people who have very severe intellectual disabilities. The project partnerships will introduce a particular group of people to the arts sector and leave a lasting legacy for those involved that aims to improve their cultural life. The Olympic values of 'excellence, respect and friendship' will be promoted and developed through the core creative and responsive collaborations of the project that will 'empower and inspire' all the partners involved.

Beneficiaries: 30 adults with complex needs; support workers; care agencies; CLD teams; mainstream venue staff & audiences

Project Cost: £63,750

Funding: Secured

Timeframe: November 2011 – January 2012

3.2.2 New Collaborations R&D

An 8-month research and development programme with 2 new partners.

We propose working in partnership with two significant mainstream visual art organisations. At least one of the proposed collaborations would take place in the East or South East region. The individual partnerships would evolve in a way that is specific to each collaborating organisation, responding to their location, curatorial emphasis, studio based artist involvement and operational structure. The exact shape and structure of each collaboration would be modelled in full consultation with the partner organisations.

Beneficiaries: Up to 50 participants – people with complex needs; support workers; care agencies; CLD teams; mainstream venue staff & audiences

Project Cost: £35,022 (outline budget)

G4A Funding (tbc): £25,000 plus £7,500 access costs

Other Funding: TPSE £2,436 PAW £286

Timeframe: April – October 2012

3.2.3 Collaboration TBC 2013 – 2015

We will extend the learning from R&D collaborations into a further 18-month research project with a regional or national gallery culminating in an exhibition partnership with the gallery and its local authority. We will begin initial scoping of this in 2011. Possible partners include: Arnolfini and Walsall Gallery.

Beneficiaries: Up to 30 adults with complex needs plus: support workers; care agencies; CLD teams; mainstream venue staff & audiences

Project Cost: £52,446 (outline budget)

Match Funding: £31,263

NPO Funding (tbc): £31,183 of which £5980 – Access costs

Timeframe: Between April 2013 – March 2015

‘Very impressed with all aspects – the organization, preparation and execution. From getting MKG staff engaged, relaxed and involved to watching the experts at work, brilliantly managing the individual participants and sensitively coaxing responses from everyone... Can’t wait to progress and work with you’. (MKG Director – MKG Workshop Day 2010)
3.2.4 Jerwood Gallery
We will undertake a period of strategic planning in association with the director designate and team of the newly built Jerwood in Hastings. The gallery will house the Jerwood’s collection of contemporary British art. Together, we will consider a series of short-term small scale and inclusive projects that respond to the collection and create mixed media interventions through collaborative and inclusive workshops. The full programme details will be worked up during a period of interactive and inclusive encounter events, conducted in partnership with our Tuesday Studio participants (see 1.2).

Beneficiaries: Participant numbers tbc
Project Cost: £10,893 (outline budget)
Funding: tbc
Timeframe: 2012 - 2014

3.2.5 Exhibition partnerships and Open Submissions programme
Angela Kingston – a successful freelance curator and former trustee of Project Art Works – will be commissioned during 2011 to conduct a curatorial project with us. She will develop a proposal and identify a number of high quality galleries UK wide, in order to realise an ambitious touring exhibition between late 2013 and 2015.

This will be a significant development project for the organisation, working closely with a respected freelance curator to realise a coherent and radical proposition that locates works made in collaboration with and by individuals who have neurological impairment within the contemporary art sector in the UK.

Beneficiaries: Selected UK galleries; their staff and audiences; Project Art Works artists and participants
Project Cost: £13,333 (outline budget)
Funding: tbc
Touring Exhibition Planning – 2011-2012
Touring Exhibition 2013 – 2015

3.2.6 Nutshell
The allure of a portable, travelling space is timeless. ‘From the desert tents of the Bedouin to the silvery capsules of the Airstream trailer, mobile architecture has inspired designers with its singular characteristics of lightness, transience and practicality.’

We will conduct a period of research and development around a major inclusive art and audience development project called NUTSHELL. Through exploratory, practice-led investigations with artists, architects and people who have neurological impairment, we will develop a temporary, multi-functional, ‘fold out’, travelling space in which we can curate a series of highly enigmatic and experiential installations and accompanying workshops.

The project will research the connection between space, behaviour and the creativity of people with neurological impairment. It will utilise sustainable materials in the evolution of temporary, structural interventions that may provide models for different ways of disseminating our work and that of the artists, people and organizations with whom we collaborate.

NUTSHELL will have many applications and manifestations of form and content that may include:
- The experience of the individual. NUTSHELL will do this through public presence at urban sites but will also provide intimate, quiet space for people who do not respond well to large public events owing to disabilities such as autism
- Objects and the power of their presence
- Sound and silence
- Lightness and darkness

We will work with Hastings Borough Council (HBC) and the inclusion objectives of their cultural strategy to plan, evolve and install NUTSHELL as part of their cultural strategic programme and community engagement events on the new Stade cultural space in Hastings old town. NUTSHELL represents an innovative and timely development for Project Art Works to introduce a new public artwork within a dynamic and changing cultural landscape in Hastings.

From its inception we will work with HBC and their European partners to develop and evolve the structure together with an innovative and inclusive engagement programme. We will work with them to tour the work to up to 5 venues in the UK and Europe between 2012 and 2015.

Beneficiaries: Project Cost: £96,308 (outline budget)
Funding: HBC, European funding and Trusts & Foundations tbc
Timeframe: Autumn 2012 – March 2015

3.2.7 Unplanned Commissions
We will allow for capacity within the programme between 2012 and 2015 for the uptake of selected approaches from outside commissioners and/or curators for specific collaborations or projects.

Examples of recent commissions are:
2009/2010: Sensory Soundings – collaboration with English Heritage
May 2011: Up-stream – Brighton Festival
Feb 2011: Exhibition – Shape, London
2.5. Corporate Engagement Programme

In October 2010 Nick Candler, Finance Director for Pret a Manger, was appointed as Chair to the Board of directors of Project Art Works. Together with the executive team he will be working on a plan for a strategic programme of engagement with businesses that have an interest in one of several of the following proposals that we are developing:

- one-off exhibition in a central corporate space
- on-going art on loan programme for corporate offices
- direct sponsorship in support of the organisation and its activities through a grant to core
- scoping of longer term funding relationships linked to the rolling out of a specific project/s e.g. In Transit/film collaborations between young people and artist filmmakers (beyond the life of current funding)

Strand 3: Research & Dissemination

A key value that underpins Project Art Works as an organization and the artistic practice it promotes, is the notion that we do not know how other people see or experience the world around them.

In fact the interest and motivation in much of our work is the ‘un-knowability’ of another person’s experience of the world if they are unable to communicate their perception of things. We follow a number of intimately drawn and unspoken questions through our work – questions that are explored through direct engagement and through the collection of video and other visual art based data:

- What are the commonalities between the states of extreme neurological impairment and ‘normal’ human consciousness?
- Is there such a thing as ‘normal’ human consciousness?
- Is it possible to communicate the commonality of human experience through visual art?

Profound neurological impairment is not something many people encounter. Response to some forms of intellectual disability are emotionally charged and relatively unchartered. This is one reason why severely mentally impaired people are still relatively marginalised.

At this stage in the development of our organisation we have many more questions than answers about why art seems to engage people who do not use language to communicate more effectively than many other forms of interaction and/or communication. However, empirically we know this to be the case.

The Research & Development strand will enable us to open out our work to others through carefully managed on-line access to our archive from 2012. We will correlate all exhibition and seminar opportunities with on-line links to experiential discourse through practice via live streaming and direct connection with people who have complex needs. We will also develop considered and potentially long term research partnerships with higher education and research organisations interested in mining the archive.

3.3.1 Anthology 2012

Over the years, project publications such as ‘Art in Transition’ have proved a powerful and direct way for us to communicate our work to a broad audience.

In 2011/12 we are researching and publishing a major anthology of our work that reflects and draws out the ethos of the organisation and seminal projects past and present. This will be a comprehensive survey of projects, key artworks (paintings, drawings, photographs and prints), artistic concepts and our evolving methodologies for collaborating with people who are largely non-verbal.

The level of interest in the organisation makes this the right time to do this work. The catalogue will disseminate both the extraordinary collection of art that is our archive as well as theories for ‘an expanded conception of art’ that underpin all our work. It will reflect the quality of critical thinking and aesthetic that is key to the ethos and development of our work.

The publication is to be ‘a book of ideas’ drawn out through text and image with a sense of research and exploration of questions that do not have answers – about how people who are nonverbal experience the world and why it is important to involve them more fully in society, culture and art practice.

| Project Cost: | £42,900 |
| Funding secured: | Secured |
| Timescale: | October 2010 – March 2012 |

3.3.2 Archive

We have an extensive and rich archive of media, documentation and works of art accumulated over ten years of project activity. In late 2008 we began digitizing all documentation including photographs of projects, workshops, exhibitions and individual works of art as well as an extensive film archive.

Our ambition is for the archive to become a unique record of art made by and in collaboration with artists and people who have severe intellectual disability and their support services, families, siblings and carers. It will encompass records of all our work and projects over the past 12 years including film, photography and artworks in all media, plus written documentation, reports and evaluations of projects. It would offer a unique and rich potential seam for a wide range of national and international research initiatives and partnerships. Our archival material is as yet ‘un-mined’ but holds huge potential for analysis and discovery. It also contains numerous and unique curatorial themes for future publications, exhibitions films and other productions.

| Project Cost: | £35,000 (stage I) |
| Funding secured: | Secured |
| Timescale: | March 2010– March 2012 (stage I) April 2012 – ongoing (tbc) |
3.3.3 Digital development
We will begin developing the digital content of our organization. On-line developments such as social networking links and live podcasts of workshops and events are a major opportunity for the development of on-going productions and dissemination of our work and methodologies.

As the archive progresses we will initiate phased levels of on-line access to this with specific headlines of interest that we will email to targeted audiences, artists professionals and researchers.

The outline of digital and on-line development plan will be phased as follows:

- website development (+ upgrade) introducing sustainable and compatible interfaces in collaboration with TPSE partners as part of the TPSE digital and marketing plan led by DLWP January – April 2011
- live video streaming of workshops tested Spring 2012
- on-line catalogue of artworks for loan (corporate spaces) 2011
- programmes linked to social networking sites incl. Youtube, twitter, facebook by June 2012
- ongoing web development and comprehensive on-line marketing strategy complete by September 2012
- on-line artist interventions – phased over 3 years 2012 – 2015
- on-line productions/projects phased development 2013 – 2015
- small-scale research on users and audiences – carers, people who have severe intellectual disability 2012
- new accessible navigation platforms researched and phased implementation begun by April 2013
- strategy and implementation for increasing use of our on-line resource by people who have severe intellectual disability and families and carers 2014 – 2015

Project Cost: £26,778 (outline)
NPO Funding (tbc): £26,778 of which £2,380 Access costs
Timeframe: 2012 – 2015
Additional Information: see SDP and programme timeline 2011 – 2015

3.3.4 Seminar programme
Through a new and enhanced programme of seminars we will capture and disseminate a multi-media archive of conversations, action research workshops, critical debate and evaluation that address excellence, inclusion and social connectedness in contemporary art.

“These seminars have been an imaginative and inspiring experience. They say something about our culture, in that there are all these boundaries and rules around human experience. This says something to me about my own practice; it’s been an informed wake up call and a creative challenge, to return to a conversation with people with a range of different experiences. And to explore how artistic expression can be a way of breaking those conversations, whether that’s verbal or non-verbal”. Pratap Rughani, artist, academic, filmmaker (2009)

Under TPSE’s Critical Debate and Research programme strand, Project Art Works led a series of 3 nonverbal seminar events between July and November 2010. We piloted different ways of introducing and encouraging verbal and nonverbal discourse involving artists, curators, directors and education departments of visual arts organisations, psychologists, carers and support workers, social care agencies and senior local authority managers. The rationale behind the nonverbal seminar approach were multifaceted, but primarily driven by challenging the structures and presumptions around the potential of nonverbal interaction and connection between people who use language to communicate and those who don’t. Concepts that were explored over the 3 seminar events included:

- Is collaboration with people who have neurological impairment an area of programming that is of interest/importance to visual arts organizations? How does it correlate with social inclusion and outreach as well as obligations to equality of access and DDA legislation?
- Cross sectoral funding and the potentiality of partnerships with statutory agencies that support people who have disabilities to access life, opportunities and professional development
- What are the barriers to the representation of people who have neurological impairments in curatorial programming?

In 2010, planning for a further regional/national seminar began in association with Accentuate, ACE, TPSE and others. The seminar is planned to coincide with the MKG exhibition in autumn 2011. It will be a platform of discourse and investigation of socially engaged practice and notions around art, disability, and inclusion.

“So far, MAO has been supportive of inclusive working, but this is our first opportunity to be involved in something in-depth and ongoing. I’m very conscious of how Project Art Works very carefully positions the work as open-ended (rather than prescriptive or specific), which can feel unknown and a little uncomfortable, until you realise that this open-endedness is really important. The process itself is a new approach to artist-led enquiry, research and dialogue. For me, this approach could be transferable to other areas of work we do as an organisation, for example the experiments with using MAO’s education room as a new ‘Project Space’...” Sarah Mossop, Head of Education Modern Art Oxford (2009)

The seminar is a good vehicle for experiential discourse and a specific and highly effective methodology for disseminating our practice. It continues to develop a useful discourse within the mainstream about inclusive practice: what this is; how to do it and how to ensure quality and excellence in contemporary art programming whilst keeping it inclusive?

We plan to deliver one seminar event each year, taking the learning from each into the next. Between 2012 and 2015, we aim to radically shift the focus and reach of our discourse through this strand of work.

Total Project Cost (over 3 years): £39,567 (outline)
NPO Funding (tbc): £39,567 of which £4,748 Access costs
Timeframe: one a year over 3 years
3.3.5 Project Art Works and Turning Point South East

The TP network has provided the regional sector and Project Art Works with a focus for collaboration and partnership work, and a way of demonstrating a commitment to a strong and mutually supportive visual arts sector. Project Art Works involvement with TPSE has been extremely beneficial to the organizations’ profile within the region, seeding a position of influence and knowledge transfer within the sector. Our 2012 – 2015 programme will build upon this work and intersect with and be informed through the richness and depth of our Art and Social Policy projects and archive that has the potential of a major national resource of information about how people engage with art and experience.

‘Turning Point Network has provided a cost and time effective way of developing the work of an exemplary organisation for the benefit of the wider visual arts sector: facilitating specific partnerships with RFOs, disseminating lessons about good practice and building the infrastructure through training and experiential work. Project Art Works’ approach is important because it challenges assumptions about engagement and access, while also providing a practical way forward.’ Case Study. TP evaluation. Annabelle Jackson. 2010.

4.1 People

Core Staff:

In 2009/2010, we implemented significant uplifts in hours for our core personnel. With a full-time equivalent of just over 2 members of staff, it was recognised that Project Art Works was ‘punching above its weight’ in terms of the ratio of staff to project output.

The lack of capacity within the organisation ran from the top down. The Director required additional time to build external networks and partnerships, and to set up commissions and collaborations with mainstream venues in the region. The Deputy Director needed to field more operational matters and focus on enhanced fundraising and diversification of income strands. The In House Programme Manager was unable to maximize use of our studio or to enhance our core offer unless her hours were increased. Finally, the overall impact of our ambitions would be to increase the general administrative burden of the organisation.
As a key finding of the previous plan, the Board agreed that further investment was needed in human resources and approved a rise in hours from 84 to 118 per week, this representing a 40% enhancement.

The increase was delivered in 2009/2010 as follows:
- Director - from 24 to 32 hours per week
- Deputy Director - from 24 to 32 hours per week
- In House Programme Manager - from 16 to 28 hours per week
- Finance & Office Manager - from 20 to 26 hours per week

Subsequent to this, a further adjustment was made in 2010/2011, with an additional 4 hours per week to the Director and In House Programme Manager. Our total core staff hours entering 2011 have therefore risen to 126 per week. This represents a full-time equivalent of just over 3 members of staff.

Owing to this investment, the core staff structure is more in line with current and future levels of operation as defined in this Plan. Our current team is highly specialist, mirroring our cross-sectoral reach with skills, knowledge and experience that cross both the contemporary visual art social care specialisms.

Freelance Staff:
The quality of our individual projects is to a significant degree determined by the quality of the freelance artists we work with. We have had notable success in engaging artists of considerable merit for our projects. The discursive and responsive methodologies used in our projects informs the practice of our freelance teams as much as it enables the specific emphasis of individual artists to influence the work.

Involvement with Project Art Works offers significant professional development opportunities for artists across a range of disciplines including new media, workshop planning and organisation, exhibition production, filmmaking and publication as well as in-depth action research on highly specialised inclusive provision in the arts. Programme levels for 2011-2015 will demand that we continue to expand our ‘pool’, and we are confident this is achievable.

From 2011, we are also introducing a discreet series of short-term residencies. Aimed at artists of distinction, these will energise specific projects like Tuesday Studios, and provide opportunities for knowledge transfer and further links and opportunities within a wider contemporary art context.

4.2 Governance
Project Art Works is a registered charity and company limited by guaranteed. We currently have a Board comprising of seven Trustees. Two adults with learning disabilities act as advisors, and we provide accessible paperwork to support them in understanding and contributing to the work of the board. As the law stands, it is not currently possible to co-opt individuals with complex needs onto the Board as Trustees.

In our previous plan, we identified a need to undertake a skills audit in to ensure the board remained ‘fit for purpose’ as its vision, aims and project ambitions progressed. The audit highlighted that a broad range of skills exists within our board, including: personal and professional expertise in complex needs; high level financial expertise; visual art knowledge: experience of education and building/architecture. In 2011, the Board has been further strengthened by the appointment of a Trustee who is an independent arts consultant and producer with over 10 years experience of management in the UK cultural and charity sectors.

At our last AGM, the Chairman for the last 7 years handed-over the reigns. We owe an enormous debt of gratitude to Marion Purdey for her dedication to both the work and the Project Art Works team. We are delighted she is to continue as a Trustee.

Given the opportunities and threats identified in Chapter 2, it is pertinent that our new Chair has high level financial skills with which to input into strategies for maintaining and improving income diversification, and in particular to helping us establish Corporate Giving as a new strand.

4.3 Premises
Project Art Works moved into its current premises, one of three ‘road arches’ under Linton Road Viaduct in Hastings, in 2004. We have occupied Arch 3 under a Licence to Occupy with Hastings Trust since that time.

In 2005, Project Art Works began developing plans for an Art Works Centre. This was conceived as a small-scale, new purpose built arts centre, designed specifically for users with complex disabilities. In 2007, following extensive feasibility studies, the Trustees decided to abandon this capital aspiration. Their decision was based on capital and revenue requirements.

The Trustees are currently negotiating with ESCC to secure a longer-term lease of our current studio and office premises. Negotiations have been protracted, but should be finalised in 2011. The idea is that the new lease will enable us to undertake a series of modest capital improvements. We are looking at experimental and temporary spaces, and practical improvements to the building enabling wheelchair access and specialist washing facilities. This would include proposals to repair and upgrade the building’s structure and fabric.
**4.4 Finance**

**Core Expenditure**

We define core activities as those considered central to the effective on-going operation of the organisation. In terms of core expenditure, the above graph demonstrates a spike of around £34,000 or 33% in 2009-10. This resulted from the strategic investment in core staff capacity (see 4.1) that was agreed as essential to enhanced outputs.

During the course of this Strategic Plan, however, core expenditure is projected to hold steady. In other words, whilst project expenditure continues to grow, we aim to contain our operational budget at roughly the same level.

Average growth of around 4.5% is predicted between 2011-2015. Most of the increase is down to projected inflation, which continues to be higher than predicted - particularly with regard to utilities.

By its very nature, core income is much harder for us to attract. Holding operational expenditure steady, reflects a level of uncertainty in this transitional funding time. More importantly, as an organisation we feel we are reaching an optimal level of operation beyond which we sense that safeguarding our ethos and ability to react flexibly would suffer.

We manage core expenditure through a very careful monitoring of our cash flow. Trustees sign these and our management accounts off on a quarterly basis. Core expenditure for 2011-2015 will be broken down into two elements: fixed and variable expenditure. In this way, we can ensure spending on variable items is restricted according to income levels. As this typically makes up 7% of budget, it therefore acts as a cushion. This system of financial management was introduced in 2008/2009 and has proved successful.

**Core Income**

A financial plan to achieve our capacity uplift of £34,000 (33%) was set out in the previous plan (section 4.5). In the planning stage, we were confident we could achieve the majority of the increase through full core cost recovery against a substantially enhanced project output. In 2008-2009, the contribution to core from Trusts and Foundations amounted to 49%. We anticipated this could rise to between 55-60%. However, we hit a road block as the effect of the recession on Trusts became clear, seriously denting predictions. At year end 2009-2010, the contribution from this source had fallen to just 24%.

In response to a difficult economic climate, Arts Council England launched Sustain in May 2009. Funded through Lottery income, it offered extra support for organisations under pressure as a result of recession. Project Art Works were one of only a handful of small organisations to be awarded a two year grant totalling £89,379 to mitigate the changing dynamic of giving by Trusts.
This Plan is published as we enter the 4th quarter of 2010-2011. Our projection for total core expenditure is around £150,000. We have secured this income target. A baseline percentage contribution from our main sources of income at this time are predicted in the graph below:

### Income Source % to Core at 2010/11 (final year of Sustain Award)

- A Statutory Income ACE/ESCC 33%
- B ACE Sustain Award 28%
- C Trusts & Foundations 24%
- D Earned Income 2%
- E Individual Giving/Donations 1%

Our financial plan for 2011-2015 is based on the most informed predictions we can make, having undertaken external analysis as to how each income source might be likely to ‘react’. Our predictions are outlined below:

### Chart projecting changes in % core contribution from Income Sources 2012-15

Our projections for 2012-2015 represent what we believe at this time to be a realistic assessment. We cannot predict for certain what is likely to happen in the case of any of the income sources, but forward thinking should enable us the flexibility to check prediction against reality and to make adjustments accordingly.

Projects: 2012-2015
Project costs totaling £660,244 over the 3 year period are projected as follows:

- **2012-2013**: £264,181
- **2013-2014**: £206,386
- **2014-2015**: £189,377

In each of these years, we will carefully match likely income from sources A-F to where our track record and experience tells us they are most likely to be achieved. Projects only ever go ahead when they are fully funded - and this includes any element of core contribution.
Appendix i
Addendum to 2.1 as at 22 January 2012

Public Sector Spending

Statutory – Visual Art Sector
At the time of writing the Strategic Development Plan 2011 – 2015, the Arts Council England had received an overall government cut of 29.6% to 2015. In response, their Chief Executive had announced a radical change to funding organisations from 2012, replacing the regularly funded organisations (RFO’s) system. Project Art Works had held RFO status since 2001. Their intention was to make all funding decisions against goals announced in the Arts Council’s new 10 year strategic framework, ‘Achieving Great Art for Everyone’ in an open access application process.

Project Art Works submitted an application to become a National Portfolio Organisation in late January 2011. Our bid total for 2012 – 2015 was for an investment of £284,396. Broken down, the bid requested:

- £150,724 over the 3 years towards our core budgets (an average increase in contribution to core from 25% to 29%)
- £133,672 over 3 years towards projects - focussing on practice based collaborations with mainstream organisations; seminars and digital and online developments (an average 20% contribution towards project expenditure)

The bid proposed radical and nationally unique approaches in the ‘new arts landscape’, with particular emphasis on our ability to impact on the strategic goals of enhanced collaborations and artistically led diversity.

At end March 2011, the Arts Council announced its NPO awards. Project Art Works was awarded 63% of its ask at £180,000. In its assessment summary report, the Arts Council noted, that ‘PAW strongly meets Arts Council goals. Its activity is nationally recognised within the visual arts.’

The NPO settlement is disappointing. It puts pressure on the advocacy and strategic work we undertake to enlighten and change attitudes towards the inclusion of people who have neurological impairment through high quality visual art production and as a direct result of our Art and Collaboration programme. It clearly impacts on our mixed income model, both in terms of realising projected programming and core funding. However, in the context of an overall cut in statutory arts funding of 15%, we recognise the significance of the Arts Council’s continued endorsement of our strategic impact in the region and nationally. Of 1,330 that applied for NPO status, only 695 (52%) were successful. 206 previous RFO’s lost their funding.

During 2011, the Arts Council have continued a dialogue with Project Art Works in light of the NPO settlement. In late 2011, we were awarded further managed funds of £50,000 to address organisational capacity for more mainstream collaborations in 2012-2015, as well as national profile.
Regarding the latter, we are absolutely delighted to announce that our Director, Kate Adams, was awarded an MBE in the New Years Honours list in January 2012 for services to art and disability.

**Statutory – Social Care Sector**

Concurrent with the Arts Council’s new funding system, our other main statutory funder, East Sussex County Council also launched a new Commissioning Grants Prospectus against the background of a 27% cut in local government funding to 2015.

Project Art Works had received an average of £48,000 a year from ESCC prior to this change - in the form of strategic ring fenced grants. These grants had enabled the development and delivery of flagship projects offering radical approaches to key policies in: transition; high quality day provision and person-centred approaches. The new commissioning prospectus focused on one specific objective for Learning Disability services around advocacy. Our bid was not successful in this respect.

In 2011/2012, funding from ESCC towards our global income, reduced by 78% to £10,000.

The strategic impact of our work in the region, however, continues to be recognised at the highest levels in ESCC, particularly with regards to our unique approach to personalisation. In 2012/2013, we have secured a further commission from their new Transition Service, and are confident that despite the confines of the new Commissioning Prospectus, we can continue to work in partnership with ESCC.

**Appendix ii**

3.2.1 Collaboration – Milton Keynes Gallery and Project Art Works

Nearing the end of January 2012, Project Art Works is close to completion of this 15-month project (November 2010 to January 2012) that progressed innovative, practice-led investigations of built space and their impact on people with neurological impairment. The project has been immensely successful. The legacies of this work for both MK Gallery and Project Art Works are far reaching. The quality of the collaboration, its methodologies and delivery has been of huge benefit to both organisations and associated participants, contributors and artists.

We developed methodologies for collaborating with people in Milton Keynes who have neurological impairment through inclusive workshops during February and April 2011 building partnerships between the gallery and social care providers in Milton Keynes. The final ‘encounter’ event in September 2011 was a navigational walk in the city by young people with autism that was recorded through video, drawing, photography and sound. The accumulated project data was processed and became part of the exhibition States and Spaces a major survey exhibition by Project Art Works at MK Gallery in December 2011 and January 2012. Visitor Comments:

“Exciting and enjoyable.”
18 Dec 2011

“Absolutely fantastic, I literally said ‘wow’ when I saw the blimp display. The red box is rather creepy but inventive. The large structure in the long gallery is so good, filled me with wonder. I loved standing underneath it.”
13 Dec 2011

“Enjoyed the exhibition.”
10 Dec 2011

The legacy and learning from the project will be documented through a full report to be published in February 2012.
Appendix iii
Project Art Works CV

2011
- Project Art Works and Milton Keynes Gallery Collaboration
- Major year long collaboration of workshops and an exhibition
- ACE G4A award and MK/LA partnership funding

2010
- Tuesday Research Studios – Big Lottery Fund Reaching Communities
- Non-Verbal Seminar Events – Project Art Works, Modern Art Oxford
- De La Warr Pavilion
- If a picture’s worth a thousand words – Mentoring Studios Exhibition and on-line gallery
- In Transit – major awards from Paul Hamlyn Foundation and ESCC to make 16 artist films with young people in transition
- Monument Award over 5 years to build archive, publish catalogue and support organizational development and productions

2009
- Sustain Award (ACE) £90k
- Sensory Soundings: English Heritage commission and exhibition
- Brockhurst Fort, Gosport
- Shot by the Sea Film Festival – Commissioned curators
- Published Art in Transition
- Development and delivery of Mentoring, Tuesday and Thursday Studios
- Launched Strategic Development Plan 2009 – 2012

2008
- PPP Installation at the De La Warr Pavilion
- Journey Through Installation – 3 site exhibition
- Wednesday Studios – completion
- Tuesday Studios – ongoing
- Summer Workshops 2008 for children and families

2007
- Published Full Feasibility Study for Art Works Centre – £40,000 funded by SEASPACE/SEEDA
- Summer workshops 2007 – funded by BBC Children in Need – featured on BBC TV’s CH. In Need Nov. appeals night
- Wednesday and Tuesday Studios
- Mencap UK – film on art and profound and multiple learning difficulty.
- Shortlisted for Jerwood Drawing Prize 2007

2006
- Wednesday Studios – 36 weeks October 06 – July 07. Workshops at 0
- Project Art Works funded by East Sussex Learning Disability Development Fund, LDDF
- Summer Workshops 2006
- Creative Partnerships Project at Saxon Mount Special School, Hastings
- Summer workshops for children, families and carers

2005
- Personal Profile Pilot – Camelot Foundation Award of £90k for three year transition-stage project (further funding secured from ES, LDDF and ACE, SE)
- Sussex Autistic Community Trust (SACT) – one year film project with young adults with Autism
- MENCAP national conference on learning disability and the arts at Tate Modern – AW consultancy and facilitation of exhibition

2004
- ACE award of £40,000 – full feasibility study and programme development for Art Works Centre
- Project India exhibition and publication launch at Hastings Museum & Art Gallery
- Crawley Special Schools – three commissions for permanent art installations in new build school (hydrotherapy pool tiles, ‘welcome’ installation and accessible signage)
- Summer workshops 2004
- Hazel Court FE Unit – workshops leading to permanent box installation in school
- Move to new accessible premises, combining office, studio and workshop spaces

2003
- Domain – one year project with geodesic dome in special schools in Hastings, Brighton and London Borough of Hackney
- Towner Art Gallery – Children’s Art Day project with Hazel Court SLD School
- Summer workshops – with young people, their families and carers
- Summer workshops – with young people with Autism and Sussex Autistic Community Trust (SACT)

2002
- Project India – delivery and development
- MENCAP National Training Video
- Torfield School Summer Project with young people who have Autism and their families and carers
- Outline Feasibility Study published July 2002 for an Art Works Centre in Hastings.

2001
- Project Craig/Imagebox – Woolwich Town hall
- Project Craig Publication
- SPLASH digital animation and installation with young offenders and East Sussex youth services.
- AKA2 workshops and exhibition at De La Warr Pavilion

2000
- Project Craig workshops in Brighton, Hackney and Greenwich. Video films (10) of process and workshops shown on Imagebox a public installation construction at Brighton Festival and the Millennium Dome
- Project India – Regional Arts Lottery Programme Award for 3 year project in co-located SLD and Mainstream Secondary School - project emphasis: inclusion and sustained creative contact with young people who have complex needs
- Awarded Millennium Festival Fund Grant to deliver Project Craig
- Awarded 3 year core funding – Equitable Charitable Trust

1999
- [Project] Art Works co-founded by visual artists: Kate Adams and Jonathan Cole
### Appendix iv

### Activity Plan 2011-2015

<table>
<thead>
<tr>
<th>PROJECT</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
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<td>IN TRANSIT + LEGACY PROJECTS</td>
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<td>TUESDAY STUDIOS + FUTURE DEV.</td>
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<td>INCORPORATION + DEV. PROJECT</td>
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<td>PERSONALISATION &amp; ADVOCACY THROUGH ART ACROSS PROG.</td>
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<td>SUMMER WORKSHOP PROG + DEV</td>
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<td>NATURE</td>
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<td>CORPORATE LOAN AND ENGAGEMENT PROG.</td>
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<td>CATALOGUE</td>
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<td>IN HOUSE PRODUCTIONS (FILM, WEB, PRINT) - ONGOING</td>
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<td>PROJECT ART WORKS VENUE - BUILDING DEVELOPMENT</td>
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</table>

- Development of direct commissions for forms a part of innovation services R&D.
- MBC Monitoring Studios + R&D Inclusive Studies.
- MBC Inclusive Studies project.
- Integrated open studies ex.
- Direct relationships with MBC in recognition of Murski, advocacy and personal guidance.
- Individually, family, transmission provision.
- Off site workshops = public exhibition.
- SW programme.
- MADO, modern Art Oxford – practice led collaboration in the new project space at MADO.
- Development project in collaboration with Jerwood in Hastings – innovative partnership programme with international reach.
- National collaboration partner – Arcofth lic.
- MK, MBC partnership: Olympic launch of NATURE, an art/wood sire in Hastings.
- Further strategic to be confirmed in up to 3 urban cementar UK and Europe.
- Presents, corporate sponsored exhibition events and set on loan in corporate settings. (Did it in regularly updated on-line catalogue).
- On-line publication of printed catalogue and dissemination prog.
- Ongoing maintenance of archive and access programme. - Research, learning and dissemination.
## Appendix v
OUTPUTS AND BENEFICIARIES – 2007 – 2010

<table>
<thead>
<tr>
<th>Description</th>
<th>2007-2008</th>
<th>2008-2009</th>
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<td>Exhibitions Held</td>
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<td>Exhibition Days</td>
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<td>Films Produced</td>
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<td><strong>Total Number of wider audiences</strong></td>
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<td>Participants/Family</td>
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<td>5-16 yr olds LD young people</td>
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<td>Sub Total participants</td>
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<td>Sub Total wider impact</td>
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<td><strong>Total</strong></td>
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<td><strong>Total</strong></td>
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