

Open studios

a gem worth polishing



Introduction

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Suddenly, contemporary art is popular. High-profile new galleries, such as Tate Modern, draw crowds and headlines in equal measure. By comparison open studios remain, perhaps, a hidden treasure.

Collectively considered, open studios are a major cultural attraction. In thirty two events across England in 2001, 3,000 artists attracted 250,000 visitors and made over £1.5 million in sales. Despite such impressive statistics, the scale, value and potential of open studios is, generally, under-appreciated.

With better understanding and support, events could develop and run more effectively, improving the economy for artists and creating opportunities for all. Effective strategic direction and planning can help open studios become a platform for the wider use of artists' skills, at the same time bringing audiences directly to the source of creativity.

This publication demonstrates the value of open studios; for artists, but also for local arts, economic and social development strategies. It introduces key findings and insights from recent research, offers a range of successful case studies and provides a listing of events from around England.

The aim is to help event organisers and their supporters to better understand the potential of open studios and to make the case for investment in these and other, similar types of artist-led festivals and events.

In his poem, *Elegy written in a country churchyard*, Thomas Gray observed:

*'Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.'*

With open studios, it should never be like that.

*Paul Glinkowski, visual arts officer,
Arts Council England*



What are open studios?

Open studios happen when a group of artists open their workplaces to the public during an agreed period of time. Usually artists themselves organise the event; sometimes agencies such as local councils play a role. Events have two main purposes: to promote artists by exhibiting and selling their work and to encourage a wider and larger audience for art.

Many open studios events take place in just one building. Increasingly though there are collective events, where different studios, workshops and independent artists (perhaps working from home) combine to present work being made throughout a locality. Events range across urban and rural areas, with some covering both town and country. Often open studios join forces with other types of venue and activity to form a larger event, or festival.

Open studios cover a broad spectrum of visual arts, including: painting, sculpture, photography, crafts, design, new media, film and video. Many events showcase a variety of work and disciplines. Others have a clear focus, such as craft or design. Some show radical work, others occupy a centre ground. Most events attempt to be inclusive and do not select, or exclude participants. They include artists who depend on their work for their living and those who earn their main income by other means.



'Studios are the location of some of the most exacting research of our time: you may feel the disappointment of dashed desire but perhaps you will also get the sense of a new world arising here and now.'

Antony Gormley, artist

Why are they important?

Open studios events are a celebration of creativity amongst the artistic grass roots. They bring many more artists to a larger and wider public at a time when art and creativity are assuming a new importance within the economy.

The main role of open studios is to champion art and artists in their local areas. In places undergoing economic, community and environmental development, though, events can embrace this as part of their activity. Event organisers should be assisted, via briefings and introductions, to understand where they fit within local strategies and how they can contribute.

The scale, scope and location of these events mean they are well placed to do many things. They can reach new audiences, create a market for art and act as a formal or informal education centre. They can also offer a focus for the training and development of local arts businesses, help to regenerate and re-brand areas or neighbourhoods and stimulate cultural tourism.

With recognition and support, via arts and regeneration agencies, they can amount to significant creative clusters, catering at a local level for the interest in art stimulated by major galleries.



'There are various distinctive contributions which the arts have to offer in tackling the causes of social exclusion. These can be summarised under the headings of growing industries, engaging and strengthening local communities and an emphasis on people, not buildings or places.'

source: the Policy Action Team 10 report at www.culture.gov.uk/PDF/PAT10_000-035.pdf

'The creative industries grew by an average of 9 per cent between 1997 and 2000, compared to an average of 2.8 per cent for the whole economy.'

source: the Creative Industries Fact File at www.culture.gov.uk/creative

Economic benefits

Urban and rural regeneration, triggered by the decline of traditional industry and agriculture, is seeking new growth sectors to replace what is being lost. In a rapidly changing economy, ideas, knowledge and creativity are the raw materials for new products and processes. This places artists closer to the economic mainstream. Open studios are an important bridge that links art to the wider economy: as an industry in itself; as an element of regeneration; as a draw for a new cultural tourism; as an image enhancer to attract inward investment.

Galleries such as Tate Modern and Baltic have made art cool. With changing patterns of consumption and more disposable income, the market for art and design is growing. Research shows that events are well placed to cater to that market. Open studios are a strong and growing brand. They could help make buying art an everyday shopping habit. The informal shopfront of the studio helps to convert browsers into purchasers and encourages artists to become active in the marketplace.

Open studios are, potentially, a major element of the tourist and visitor industry. They represent a move beyond 'star' attractions, such as Tate Modern or the Angel of the North, to a celebration of grass-roots practice and local creativity.

In the re-branding of towns, cities and countryside, art can help to create a 'feel-good factor'. Open studios are great for the image and buzz of an area, attracting inward investment and migration.

So far, few events have fully connected to such wider roles or capitalised upon the possible benefits, such as grants, sponsorship and training to help them maximise their achievements. Most events need assistance to acquire the know-how to play a full role in regeneration.

Opportunities for the community

Open studios offer an excellent platform for community-based activity, helping to animate neighbourhoods and create new skills and confidence in local people. They can be an important centre for learning, education and skills development, for artists and for the wider public.

Vehicles for learning

Talking to and watching artists at work opens up new understandings. Visitors learn much from meeting artists, gaining first hand knowledge of where, how and why art gets made. Beyond informal learning, though, events can offer workshops and other structured education activities. Programmes can be developed for different sections of the community. Event organisers should actively seek out opportunities, working in partnership with, for example, arts specialists in education authorities or visual arts officers in local councils.

Reaching out to minorities and the excluded

Open studios help to showcase the creativity present within an area. They can tap into and foster the cultural and creative impulses of disadvantaged and minority populations.

Art is increasingly a means to community regeneration. Closeness to the ground gives open studios an important advantage here, enabling them to connect with community-based activity, strengthening the role played by art at a neighbourhood level.

It is important for event organisers to discover what is happening locally and make contacts. They should consider this an integral part of what they do, not an 'add on'. Community projects may have their own funding, making it possible to match arts with community funding.

Research findings

Study 1: events across England

A study by Keith Hayman in 2002 commissioned by Arts Council England, Yorkshire, analysed 32 open studios events. It found that:

Events had raised artists' profiles and broadened and increased popular interest in art.

Levels of artists' professionalism had gone up.

Events wanted to be part of the bigger regeneration picture. They recognised the potential to further develop audiences and activities. They were eager to learn from, and do things together with, other events and partners.

Open studios were seen as a strong brand. Their informal nature helped to convert browsers into buyers and bring less confident artists into action.

There were concerns about lack, or insecurity, of funds. Some felt that the pressure to deliver the basics did not leave enough time for a wider community development role.

Many events had established a sound basis for further development. They were positive about the future and keen to do even better.

Key characteristics

Visitors

The 32 events estimated a total of 430,000 studio visits by 250,000 individual visitors.

Artists

Over 3100 artists took part. Dorset Art Week was the largest event, with 450 artists.

Sales

Total sales were around £1.5 million, though selling work was not a major objective of all events.

A growing trend

Only 3 events existed before 1990. 20 started up since 1995, of which 11 since 2000.

Primary aims

To support artists and increase public awareness of art.

Funding

The main sources were Arts Council regional offices, local authorities, sponsorship and earned income from advertising and artists' fees.

Value

Events 'make every penny count'. Three spent less than £1,000. The average was £21,000. Four generated between £20,000 and £50,000 in income. Most expenditure is on wages and office costs, and marketing.

Organisation

Many events are artist-led. Small, informal organisations predominate. Most are not-for-profit. More than 50 per cent are organised from someone's home. Established events tend to have more structured committees or boards.

Staffing

A majority of events have dedicated organisers. Many do the job unpaid and 70 per cent work part-time only. Participating artists generally help with organisation. Volunteer input is important.

Training

More than 70 per cent had not received relevant training. Almost all felt that training would benefit their event.

The mix

Over 350 studio groups took part, along with a wide range of other organisations. These included: galleries, cultural agencies, schools, adult education centres, hospitals and supermarkets.

Marketing

All have a comprehensive event guide, with a 'shelf life' well beyond the event. More than twenty events have websites, some comprehensive and up to date, others more basic. Some use local distribution networks to cut costs and target mail-outs. Two thirds gain TV, radio, newspaper and magazine coverage. The impact of publicity is curtailed by cash limits.

Opening

Events usually happen in summer. They last around ten days ranging from one day to a month. Events were open for a total of 301 days during 2001.

The full findings are at www.artscouncil.org.uk

Study 2: events in the East of England

In 2002, market research on Open Studios Network events in the East England region, carried out by Cultural Intelligence on behalf of Commissions East produced the following key findings:

The level of audience engagement and the economic impact of events on both artists and their communities were very significant. Around 31,700 attended. The estimated value of art works sold or commissioned was almost £600,000.

Half of visitors buy from open studios. Their main motivations for visiting are to meet the artists and see art in an artist's workplace.

Open studios are a very important sales channel for artists. 28 per cent of artists' total annual income from sales of work was derived from open studios. 11 per cent of artists relied solely upon open studios for selling their work.

The main reasons cited by artists for participating are: to show work to new audiences, make sales and make direct contact with potential customers.

The full findings are at www.audience.co.uk

A recipe for success

Depending on its stage of development an event would, ideally, have:

- Core paid staff (for at least six months). Key staff are: event co-ordinators and financial and/or general administrators.
- A basic event office.
- Significant resources for publicity and marketing.
- Comprehensive visitor and participant market research.
- Training programmes for event organisers to develop organisational skills, such as management, finance and IT.
- Training for participating artists, using events as a base to offer artists start-up/development training.
- Mentor or other professional support.
- Reliable funding. One-year funding may be appropriate for start-up events but established events need the continuity of three-year funding.
- Support and advice to ensure that open studios are firmly embedded in local cultural strategies and local community plans.





'It's great that art should be celebrated in Dorset. It's from the art running through the veins of the country that great art gets produced. People can go from being amateurs to become the greatest of artists, there are many ways into art.'

Sir Anthony Caro, sculptor and DAW Patron

Case study

Dorset Art Week

The idea for an open studios event in Dorset came from furniture maker John Makepeace after a visit to Oxford's Art Week. Recognising that Dorset would benefit from a similar event, John set the ball rolling. It has gained momentum ever since.

The first Dorset Art Week (DAW) – then over 9 days, now 16 – was in 1992. It takes place every two years. The first three events were co-ordinated by the county council's arts development officer, with voluntary input from a steering group of artists and makers. The 1998 and 2000 events were run entirely by the steering group. The growth and success of DAW meant that a part-time paid co-ordinator was needed for the most recent event in 2002.

In the early days, Dorset Art Week was purely about artists opening their studios to sell work and get feedback from visitors. As the event grew, however, it became clear that both DAW and a similar event in neighbouring Somerset had potential to achieve much more. Recognising this, in 2001 the Dorset and Somerset county councils and South West Arts, commissioned a fundraising and marketing strategy to help both events to grow.

This led to Flying Colours, a flag and banner project designed to gain media profile for open studios in Dorset and Somerset. The project was a watershed for DAW. Since then the organisation has grown considerably in confidence and professionalism. In 2002 an artists' training programme and a community education project added new dimensions to the event.

In 2002, over 1600 artists took part in art weeks across the counties of Dorset, Somerset and Devon. DAW 2002 was the most successful so far, financially and in terms of visitor numbers, but also because it is now active in developing training and other opportunities for artists. It is not hard to see why DAW is so popular with artists. There are relatively few galleries in the south-west and thousands of artists.

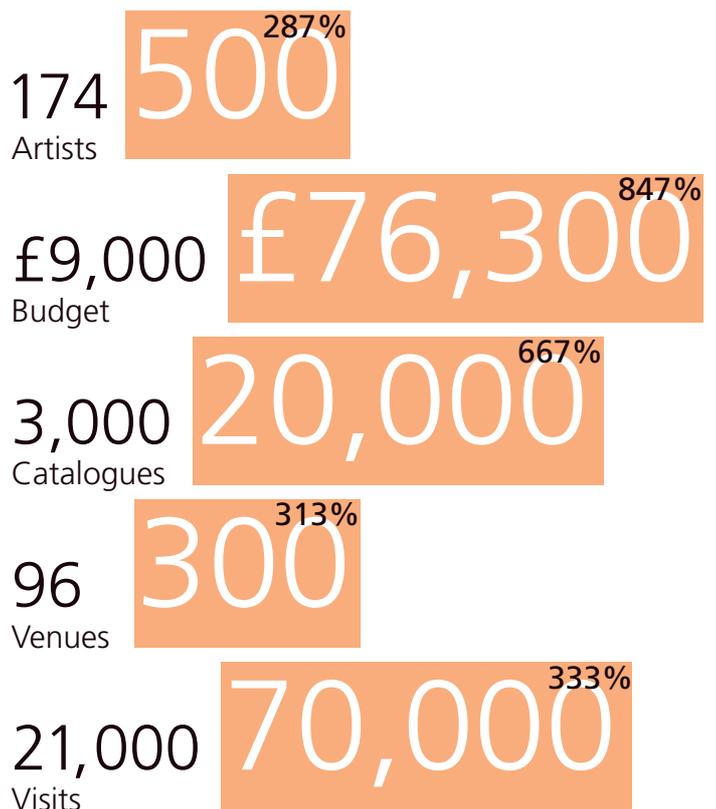
Key to each Art Week is a widely circulated brochure, which can be used after the event to contact artists and makers. The brochure, the major budget item, is paid for largely by artists' fees. The rest of the event and its associated projects are funded by public grants, with some advertising and sponsorship. DAW plans to become a permanent organisation so that fundraising, marketing, and opportunities for artists and the public can continue throughout the year. To enable this it has introduced annual membership fees.

Dorset Art Week is an important part of the visual arts landscape of the rural south-west. The event has developed a sizeable audience and market for visual art among people who probably wouldn't set foot in a traditional gallery. As the popularity of DAW continues to grow it is increasingly valuable in terms of cultural tourism, allowing businesses in the wider community to benefit from the creativity of the county's artists.

Jackie Donaldson, DAW Co-ordinator



Event growth % 1992– 2002





'A key part of the dynamic growth of the cultural activity which is helping to regenerate Deptford'

Joan Ruddock MP, Lewisham Deptford, 2002

'London's largest and most diverse arts festival'

Evening Standard, 2002

'Deptford X arts festival gets bigger and more international every year'

Time Out, 2002

'Deptford is the new Monmartre'

Italian Vogue, 2001

Case study

Deptford X

Until recently Deptford, in Lewisham, South East London, laboured under a negative image. High levels of deprivation coloured perceptions. But, with Goldsmiths College (launchpad for Damien Hirst and other Young British Artists) and many artists' studios in the neighbourhood, it had rich creative resources. The context was fertile for a co-ordinated arts showcase. In 1998 Deptford X was born.

Deptford X is an arts festival rooted in Deptford's creative community. It believes in the positive potential of its neighbourhood. Greater than the sum of its parts, it provides a platform for partners and participants alike. Alongside the opening up of artists' studios, Deptford X organises temporary projects and runs an integrated education programme. It exists to promote the best new visual art to the widest possible audience.

Set up as an artist-run project overseen by a steering group of local cultural entrepreneurs, in 2000 Deptford X became a formally constituted limited company with a board of trustees. Charitable status followed in July 2001.

After four years it is now one of London's key grass-roots led visual art events. In 2002 314 artists took part, filling over 50,000 sq. ft. of exhibition space with art of incredible diversity. Audiences have grown from 4,000 in year one to more than 7,000 last year. Public art commissions, such as a banner project on the exterior of Lewisham College, made it visible to a passing audience of 600,000. The increase in profile has helped sales for participating artists, with two artists selling out their shows.

Deptford X has achieved its twin goals of showcasing the best art and using art as a way to change public perceptions of the area. The enthusiasm of participants is a testament to its benefit for the arts community; the increasing audience figures show that it fills a gap in the market. It has become a model project; serving the local community without sacrificing the quality of the work it promotes.

The London Borough of Lewisham now fully embraces the Creative and Cultural Industries as a catalyst for social, economic and environmental regeneration. Following a Creative Lewisham report by Charles Landry, a Creative Lewisham Agency has been set up to make the most of the borough's creative potential. Deptford X stands out as a beacon of good practice in arts-led regeneration, harnessing and profiling the collective energy of its local arts community.

Reuben Thurnhill, Director of Deptford X

Building on success

Deptford X 2002 built on the success of three previous festivals, changing perceptions of the area through:

- 240 artists exhibiting in five open studios.
- a core festival of twelve gallery exhibitions, invited international artists, site-specific art works and an open exhibition.
- a fringe of 19 art events, from well-known gallery shows to artists turning their house into an installation.
- an education programme for local schools and youth groups.

Partnerships

The success of Deptford X is based on partnerships. Partners are involved as advisers, in hosting events, and in providing materials and human resources for Deptford X. They include: Lewisham Arts Service, Community Education Lewisham, Deptford Youth Forum, Lewisham Arts Forum, Lewisham Education Arts Network, Goldsmiths College, Lewisham College, Laban Centre, APT Studios, Lewisham Art House, CBA, ACME, Hales Gallery, Museum of Installation.

Funding

Initially funded by Creekside SRB, Deptford X has received support from a range of public and private sources: London Borough of Lewisham, Greenwich Development Agency, Deptford Challenge Trust, Art of Regeneration, Urban Renaissance, Neighbourhood Renewal. Commercial sponsors include: Workspace, MacDonald Egan, St James Homes, Spacia, Cathedral plc, Hyde Housing.

Aims

- To showcase the best of Deptford's creative talent to the widest possible audience, and to generate the opportunities that such talent deserves.
- To invite the best of the world's creative talent to take part in and share the diversity of Deptford's cultural life.
- To innovate and deliver arts education projects of high quality and real depth.
- To encourage visitors to Deptford, to see art, but also to discover the area's people, beauty and rich history, leaving with an enlightened perception of Deptford as a place.
- To promote regeneration in Deptford through the Cultural and Creative Industries.





'There is something about visiting a studio that goes beyond the encounter with art in neutral surroundings.'

Duncan Robinson, Director of the Fitzwilliam Museum, Cambridge

Case study

Cambridge Open Studios

In the late 1970s, 12 artists and craftspeople led by sculptor Christine Fox, began opening their workshops to the public for a couple of weekends in July. A leaflet, advertising the event to all artists and craftspeople within a 25 mile radius of Cambridge, announced: *Open Studios (OS) is an umbrella organisation for individual artists/craftspeople and art and craft groups to utilise with a view to opening up studios in the area around Cambridge once a year.*

As time passed more artists joined the group, which operated informally for several years. A committee was formed but there was no legal structure until a constitution was drawn up in 1995. By 1985 a link had been established with the Cambridge Festival. In 1987 the new co-ordinator, Olive Mayo, made further links with Eastern Arts, Kettles Yard, Chilford Hall Press, Jesus College and the Fitzwilliam Museum, to help improve the profile of the visual arts in Cambridge. OS was now opening on three weekends in July to coincide with the Cambridge Festival. When the Festival ended in 1992 Open Studios continued independently, with support from Eastern Arts. In 1994 OS became Cambridge Open Studios (COS) and was incorporated as a private limited company in 1997.

From humble beginnings the organisation has grown year on year, attracting more artists and more visitors each time. Today COS has a membership of well over 300 artists and groups. For the last event, over 250 artists took part in 220 venues across the county. 40,000 copies of a 64-page illustrated *Guide* were distributed, listing all participants. Our research shows that this is kept by 85 per cent of visitors for ongoing reference. A website has been developed which includes a full listing with maps. The event – now over four weekends in July – is firmly established on the local arts calendar, attracting in 2002 an estimated 50,000 studio visits.

The popularity of COS is so great that artist numbers have to be limited to a manageable level (for both the committee and visitors). To cover

increased administration costs, participation fees were doubled for 2003. This has not put artists off. New enquiries are received every week and most artists clearly see the event as providing value for money. COS serves a strong need within the artist community, providing a professionally run vehicle for exhibiting and selling which is not met by the few galleries in the county. It is an important development resource for artists, providing professional training and information. A handbook giving artists advice on *Holding an Open Studio* was produced in 2000.

COS has always been largely self-financing. The greatest item of expense, the *Guide*, is paid for by membership fees. Associated projects with a public focus have been funded by grants from East England Arts and local authorities. COS has developed good relations with local businesses over the years, attracting sponsorship and help in-kind. 1997 saw the launch of a Friends of COS scheme, which is popular with the visiting public and brings in additional revenue. COS also has strong links with local schools, which visit the studios as part of their GCSE art studies.

Positive feedback, from artists and visitors alike, testifies to the dedication and professionalism of Cambridge Open Studios. Visitors come from all over the UK and abroad. A significant number say they have never been to a gallery but have a keen interest in viewing art and learning about how it is produced.

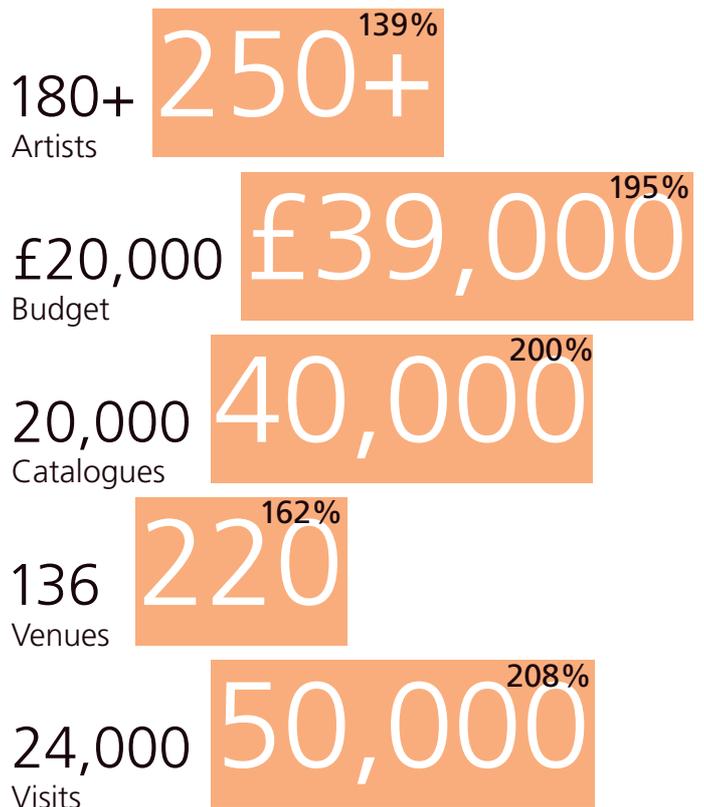
Jill Ogilvy, COS Co-ordinator 2001–03

Mission statement

Cambridge Open Studios exists for the purposes of promoting the making of original works of art and craft and to provide an opportunity for the public to become involved in the arts by meeting the artists in their studios, seeing their work and how it is produced.



Event growth % 1997–2002





'Access is a vital aspect to establishing both a broader and deeper understanding of the arts. It is important that events such as this take place across the country and become a regular part of our cultural calendar.'

Chris Smith, Secretary of State for Culture, Media and Sport, 1998

Open studios events in England

Artists @ Work: Cheshire Open Studios

30 professional artists and craftspeople welcome the public to their studios **during September**. Work in a diverse range of media can be seen across Cheshire. Artists details are in a comprehensive booklet available from libraries and on the website.

Contact

Emma Hodge, co-ordinator
Firbob & Peacock, 76 King Street, Knutsford,
Cheshire WA16 6ED
T/F: 01565 621156
E: emma.hodge@virgin.net
www.artistsatwork.org.uk

Artists Network Bedfordshire

The 2003 event will take place on **4, 5, 11, 12, 18, 19 October**. 50 artists will open their houses and studios throughout the county. Meet the artists at work and view art in an informal setting.

Contact

Sue Melville, chair
Courtyard Studios, 6 Bedford Street, Ampthill,
Bedfordshire MK45 2NB
T: 01525 406200
E: Melville26uk@yahoo.co.uk

Art on the Map

Now in its fifth year, Art on the Map 2003 is **24 May–15 June**. Over 100 artists and crafts makers open their studios over four weekends. Opening hours are 11am–6pm.

Contact

Hilary Hammond, project co-ordinator
c/o Bend in the River, 56 Bridge Street,
Gainsborough, Lincs DN21 1L
T/F: 01427 617961
E: Info@artonthemap.org.uk or
Hilary@bendintheriver.fsnet.co.uk
www.artonthemap.org.uk

Bucks Art Week

Bucks Art Week 2003 is **14–29 June**. During this fortnight over 200 venues will exhibit work. All are welcome to meet the artists and see how they work.

Contact

Susan Anderson, co-ordinator
E: vi-group@btconnect.com

Cambridge Open Studios

The event – now over **four weekends in July** – is firmly established on the local arts calendar, attracting in 2002 an estimated 50,000 studio visits. 250 artists took part in 220 venues across the county. A web-site has been developed which includes a full listing with maps.

Contact

Jill Ogilvy, co-ordinator
12 High Street, Fulbourn, Cambridge CB1 5DH
T: 01223 561192
F: 01223 561193
E: jogilvy@studio4.dircon.co.uk
www.camopenstudios.co.uk

Canterbury Festival

Artists in Canterbury, Whitstable, Herne Bay and Faversham open up their houses for this popular event. Houses are open 10am–5pm on weekends during the festival which runs from **11–25 October 2003**. For a full colour brochure, available from July, please contact: the festival office.

Contact

Jessica Headley, assistant to the Director,
Festival Office, Christ Church Gate, The Precincts,
Canterbury, Kent CT1 2EE
T: 01227452853
F: 01227 781830
E: info@canterburyfestival.co.uk
www.canterburyfestival.co.uk

Cheltenham Artists Open Houses

Cheltenham Artists Open Houses holds its 3rd Festival of Visual Arts from **31 May–8 June 2003**. Artists within a 5-mile radius will open their studios and houses to the public. A 'sampler' exhibition giving a taste of the work will be at the Everyman Theatre.

Contact

Dawn Berry, administration officer
73 Clevelands Avenue, Cheltenham GL50 4QA
T: 01242 580506
E: dawn@bberry.co.uk or mm.m@virgin.net
www.artistsopenhouses.org.uk

Circa Nottingham Open Studios

In 2002 11 studio groups and other independent artists opened their doors to the public. The dynamic use of spaces for performance, installation and works-in-progress is a feature of the event. Circa Open Studios 2003 will be **June 28–29** as part of the 'YOUAREHERE' Festival (www.whereweare.co.uk/festival).

Contact

Simon Withers, chair
Oldknows Studio Group, 3rd Floor, Oldknows
Factory Building, St Annes Hill Road,
Nottingham NG3 4PG
T: 0115 9413160 or 07900 473427
E: circa@grazingspace.com

Create, York Open Studios

26 artists will exhibit work, for sale, in non-gallery venues. Create, York Open Studios 2003 is on **22–23 March**, 10am–6pm. A directory of artists and a venue map is available from Yortime Resource Centre (T: 01904 553440).

Contact

Gail Fox, vice chair/treasurer
Greenview, The Green, Stillingfleet YO19 6SH
T: 01904 728273
F: 01904 728110
E: gailfox.ceramics@btinternet.com or
annehutchison@yahoo.co.uk

Deptford X

Deptford X, in Deptford, South East London, is a partnership of artists, studios, galleries and education institutions. Its mission is to showcase the best art to the widest possible audience. 314 artists took part in 2002, filling over 50,000 sq ft of exhibition space and attracting 7,000 visitors.

Contact

Ruben Thurnhill, Director
Morningson Crescent, Stanley Street,
London SE8 4BL
T: 020 8691 3777
E: info@deptfordx.org
www.deptfordx.org

Dorset Art Week

Dorset Art Week is a biennial open studio event which takes place in **May/June**. Visual artists and craft makers across the county open their studios, workshops and homes to the public to show and sell work. In 2002 over 500 artists took part in over 300 venues attracting 70,000 visits.

Contact

Jackie Donaldson, co-ordinator
P O Box 4040, Dorchester, Dorset DT2 8YA
T: 01305 267466
E: info@dorsetartweek.com or
admin@dorsetartweek.com
www.dorsetartweek.com

Eden Open Studios

Managed by Eden Arts in the Eden District of Cumbria. 40 professional artists open their studios for **five Sundays during May and June**. There is a full colour catalogue with artists profiles, images of work and maps. The first event took place in 2001.

Contact

Carol Chappelhow, administrator
1 Sandgate, Penrith, Cumbria CA11 7TP
T: 01768 899444
F: 01768 895920.
E: edenarts@aol.com
www.edenarts.co.uk

Green Door Studios

30 artists, Green Door Studio artists and invited guests, exhibit work and stage educational events in Kendal. **4–6 April and 12–14 September 2003** (linked to Kendal's Windows on Art programme).

Contact

Catherine MacDiarmid, co-ordinator
Green Door Studios, 112 Highgate, Kendal,
Cumbria LA9 4HE
T: 01539721147

Hampshire Artists

Hampshire Artists 2003 is **6–14 September**. Visitors can see a wide range of visual arts by over 80 artists and craft makers in their homes and studios. Usual hours are 11am–6pm. Most work is for sale. A free guide is available from many outlets or by post.

Contact

Wendi Watson, organiser
95 Station Road, Netley Abbey,
Southampton SO31 5AH
T/F: 02380 453475
E: wendi.watson@virgin.net
www.hampshireartists.org.uk

Leigh Art Trail

Leigh Art Trail starts on the **first Saturday of June each year across 8 days**. 36 contemporary artists and makers in all media exhibit their work (mostly for sale) in unusual and informal settings, such shops, cafes, galleries or their own studios. Artists must live, practice or teach in the town.

Contact

Richard Baxter, organiser
Old Leigh Studios, 61 High Street, Old Town,
Leigh On Sea, Essex SS9 2EP
T: 01702 470490
E: info@leigharttrail.co.uk or
richard@richardbaxter.co.uk
www.leigharttrail.co.uk

Nine Days Of Art

Nine Days of Art took place across the county of Devon in September 2002. Further local events and professional development courses for artists are planned for 2003 and 2004.

Contact

Bridget Arnold

T: 01626 833130

E: info@ninedaysofart.co.uk

www.ninedaysofart.co.uk

Northamptonshire Open Studios and Exhibitions

Northamptonshire's largest visual arts event will be held from **30 August–14 September 2003**. Many of the country's contemporary artists and crafts makers open their studios and host exhibitions, encouraging visitors to see where and how they work in an informal and welcoming atmosphere.

Contact

Paula Armstrong, chairperson

Barton Seagrave Hall, Barton Road, Barton Seagrave, Kettering, Northants NN15 8SG

T/F: 01604 810261

E: paula@openstudios.org.uk

www.openstudios.org.uk

North Somerset Open Studios

2002 was the first Arts Week in North Somerset. 200 artists opened their studios or joined together to exhibit. Richard Long was our patron. The event will be repeated **every two years**. Other activities concentrating on different types of art will also be happening. In 2004, events focused on the 'still and moving image' will combine film, photography, digital and video work.

Contact

Annie Taylor, co-ordinator/chair

North Somerset Arts, 103 Beach Road, Sand Bay, North Somerset BS22 9UG

T: 01934 627809

E: overtones@freeuk.com

www.northsomersetarts.org.uk

Open Doors

On **10, 11, 17 and 18 May 2003**, artists and makers in the Chichester area open their studios and workshops. Visitors can enjoy the work in the informal studio atmosphere, with the opportunity to buy, commission or discuss the work with the artist. In some studios you can have a go yourself.

Contact

Susan Cutts, organiser

Seaholme, East Drive, Bracklesham Bay, West Sussex PO20 8JW

T: 01243 670088

E: opendoors@onetel.com

Open Up Sheffield

On **3–5 and 10–11 May 2003**, artists in Sheffield open their doors to the public. Visit the artists in their working environment, discuss their practice and see their techniques. Artworks are available for purchase or by commission direct from the maker. Discover the wealth of creative talent in the city.

Contact

Sharon Gill, project manager

119 Cemetery Road, Sheffield S11 8FN

T: 0795 1234616 (mobile)

www.openupsheffield.co.uk

Potfest

Potfest in the Park features 100 selected potters – including 20 from Europe – at Hutton-in-the-Forest, Cumbria from **25–27 July 2003**. Now in its tenth year, Potfest in the Pens will show 150 unselected potters at Penrith Auction Mart from **8–10 August**.

Contact

Geoff Cox, organiser

Stoddahgate Barn, Penruddock, Penrith, Cumbria CA11 0RY

T: 017684 83820

E: geoff@cox1.demon.co.uk

www.potfest.co.uk

Somerset Art Weeks

The fifth biennial showcase of visual arts took place 7–22 September 2002. 260 open studios and exhibitions across Somerset showed work in a range of media. 550 established and developing artists and makers occupied studios, craft workshops, galleries, art centres, village halls, gardens, cafes, pubs and shops. Project work carries on during 2003, leading to the next art week event in **September 2004**.

Contact

Carol Carey, Co-ordinator
Dillington House, Ilminster, Somerset TA19 9DT
T: 01460 259324
E: arts@somersetartweek.freemove.co.uk
www.somersetartweek.org.uk

SPACE Studios

SPACE Studios, the UK's largest studios provider is holding an Open event in **October 2003**. All 16 SPACE buildings will open at the same time.

Contact

Sarah Conway, Marketing and Events
SPACE Studios, 8 Hoxton Street, London N1 6NG
T: 0207 6131925
E: sarah@spacestudios.org.uk
www.spacestudios.com

Site, Stroud Valleys Visual Arts Festival

Organised by Stroud Valleys Artspace, this festival takes place **throughout the month of June**. It profiles over 190 local, national and international artists, presenting both contemporary and traditional artforms in 90 sites around the beautiful Cotswold landscape of the Stroud Valleys.

Contact

Jo Leahy, co-ordinator
Stroud Valleys Artspace, 4 John Street, Stroud, Gloucestershire GL5 2HA
T/F: 01453 751440
E: info@sva.org.uk
www.sva.org.uk

Totnes Open Studios

Started in 2000 as part of the millennium celebrations, now in its 4th year. Based in Totnes town, 25 artists will show their latest work in 15 venues and demonstrate their techniques to visitors from **24 May–1 June 2003**.

Contact

Peter Daly
Tisander, Blackpost Lane, Totnes, Devon TQ9 5RF
T: 01803 864483
E: mail@lucianelassalle.co.uk

Ulverston Printfest

Ulverston Printfest 2003 will be an artist-led celebration of printmaking at Coronation Hall, Ulverston, Cumbria, **9–11 May**.

Contact

Linda Graham, Printfest co-ordinator
16 Prince Street, Dalton-in-Furness, Cumbria LA15 8EX
T: 01229 468425
E: lindagramarts@btopenworld.com

Warwickshire Arts Week

Following the success of Arts Week 2000, which featured 75 venues, we are planning WAW 2004 to take place **3–11 July 2004**. It will encompass open studios, open houses, galleries, education projects and exhibitions in non-traditional venues.

Contact

Clare Hudson, Head of Arts Service,
Dept. of Libraries & Heritage, Warwickshire County Council, Barrack Street, Warwick CV34 4TH.
T: 01926 412492
F: 01926 418187
E: countyartservice@warwickshire.gov.uk

West Walls Open Studios

18 North Cumbrian artists open their studios at 53 West Walls, Carlisle's oldest studio venue, on **28–29 June 2003**. Exhibition/education events.

Contact

Paul Taylor, studio co-ordinator
West Walls Studios, 53 West Walls, Carlisle, Cumbria CA3 8UH
T: 01228 515127

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We are committed to being open and accessible. We welcome all comments on our work. Please send these to the director, external relations, at the Arts Council address given.

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