

Week 1 - Businesses

10 October 2024 15:32

Reflection - This first exercise got me thinking about businesses and potential existing companies I could research.

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Business that I use:

Procreate

Greggs

Amazon - convenience and ease of use, although their ethical practices could be improved

Nintendo - innovation and willingness to go against the grain. Devotion to entertainment

Potential business direction

Elevating and giving more exposure to artists, craftsmen and creatives while existing in the ever advancing digital age. This will initially aim to make the barriers of entry into the creative industry more accessible and give creatives with less of a platform a voice to be heard. I would endeavour to celebrate and shift the status quo to hold creativity in high regard as an aspect of humanity. Through my experiences and shared stories, my conviction towards protecting the creativity in humanity and grown into a passion to explore different ways by which people express this.

Week 2 - Creative Arts Sectors

17 October 2024 15:17

How would you define the term "creative arts"

- The application of a skill to invoke an emotional, physical or collective response.

Creative art sectors:

- Music
- Dance
- Acting
- Film
- Audio
- Illustration
- Painting
- Sculpture
- VFX
- Architecture
- Creative Writing
- Video Games
- Make up & hair
- Graphic design
- Crafts - woodwork
- CNC, CAD, CAM, Creative Tech
- Fashion, textile
- Musical theatre
- Singing
- Cooking
- Mixology
- Heritage
- Comic
- Animation

What skills can I teach:

Model making:

- Woodworking
- Vacuum forming
- Laser cutting
- Foam, paper and cardboard modelling
- Batch production workflows
- Prototyping

VFX:

- 3D modelling basics: Blender, Rhino 3D, Sketchup
- Visualisation & rendering
- Diagramming
- Indesign & publishing workflows

Art:

- Linography/ lino printing
- Etch printing
- Illustration
- Digital painting

What my work will fall under:

- Architecture and design
- Design & technology
- Outputs: Animation VFX, publishing
- Conservation: Heritage, Museum

Architecture and design can incorporate many disciplines from DT, VFX and publishing to produce outputs and presentations. Heritage and galleries are also important for the understanding and interpreting the built environment.

Within these categories I'd like to focus on the arts and crafts of DT and how they can be recontextualised to fit the brief, such as model making for product design or 3D modelling for exhibition planning.

Reflections - I have gained a more resolute perspective of the creative art sectors as well as the skills my peers and I have to offer each other.

Week 3 - Research into Business Models

24 October 2024 15:32

Sole Trader:

Self-employed, running own individual business, works for self

Pros:

- Control and autonomy over business decisions and choices
- They earn most of the profits
- Better work life balance

Cons:

- All the work is done by you, high workload
- You are held liable for every issue
- Low trust

Limited Company:

Company has a legal identity separate from shareholders (owners) and managers (directors)

Pros:

- Any legal claims are the responsibility of the company, and not the employees. Limited liability
- Lower tax (19-25%) compared to sole traders (20 - 45%)
- More professional - trust
- Multiple shareholders and investment
- Pension scheme

Cons:

- Single employees hold little control over power and decisions
- Required to pay an incorporation fee
- Must have a registered office
- More time consuming accounting and admin

Partnerships:

Business owned by multiple people

Pros:

- More workforce and knowledge
- Less financial burden
- Less paperwork
- Fewer tax reforms

Cons:

- Joint decisions/ unanimous within the partnership
- Disagreements
- Shared profits
- No separate legal entity, all members are liable
- Individually taxed

Social Enterprise:

Businesses that hold the interests and ideals of the people and planet ahead of shareholders.

Pros:

- Working towards a message
- Camaraderie
- High trust with community

Cons:

- Limited profits
- Liable for misconduct

Charities:

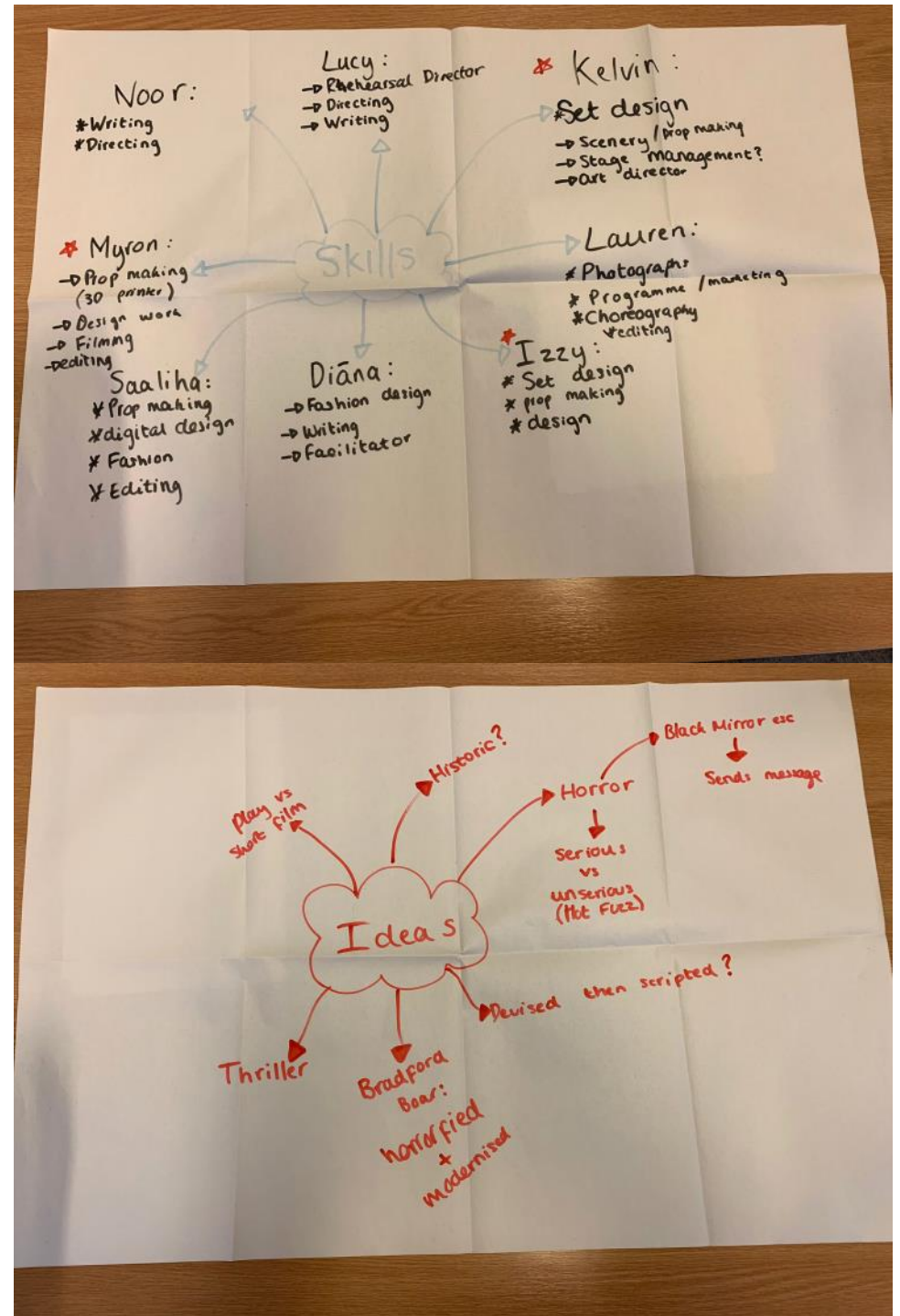
Nonprofit organisation, offering aid and support for people, animals and environment.

Pros:

- High trust
- Good cause

Cons:

- Lower pay
- Reliant on sponsors



BD2025 missions statement:

We're bringing together the people of Bradford to help us build the biggest, boldest and best UK City of Culture yet – sparking opportunities, spurring growth and laying down a blueprint for Cities of Culture to come.

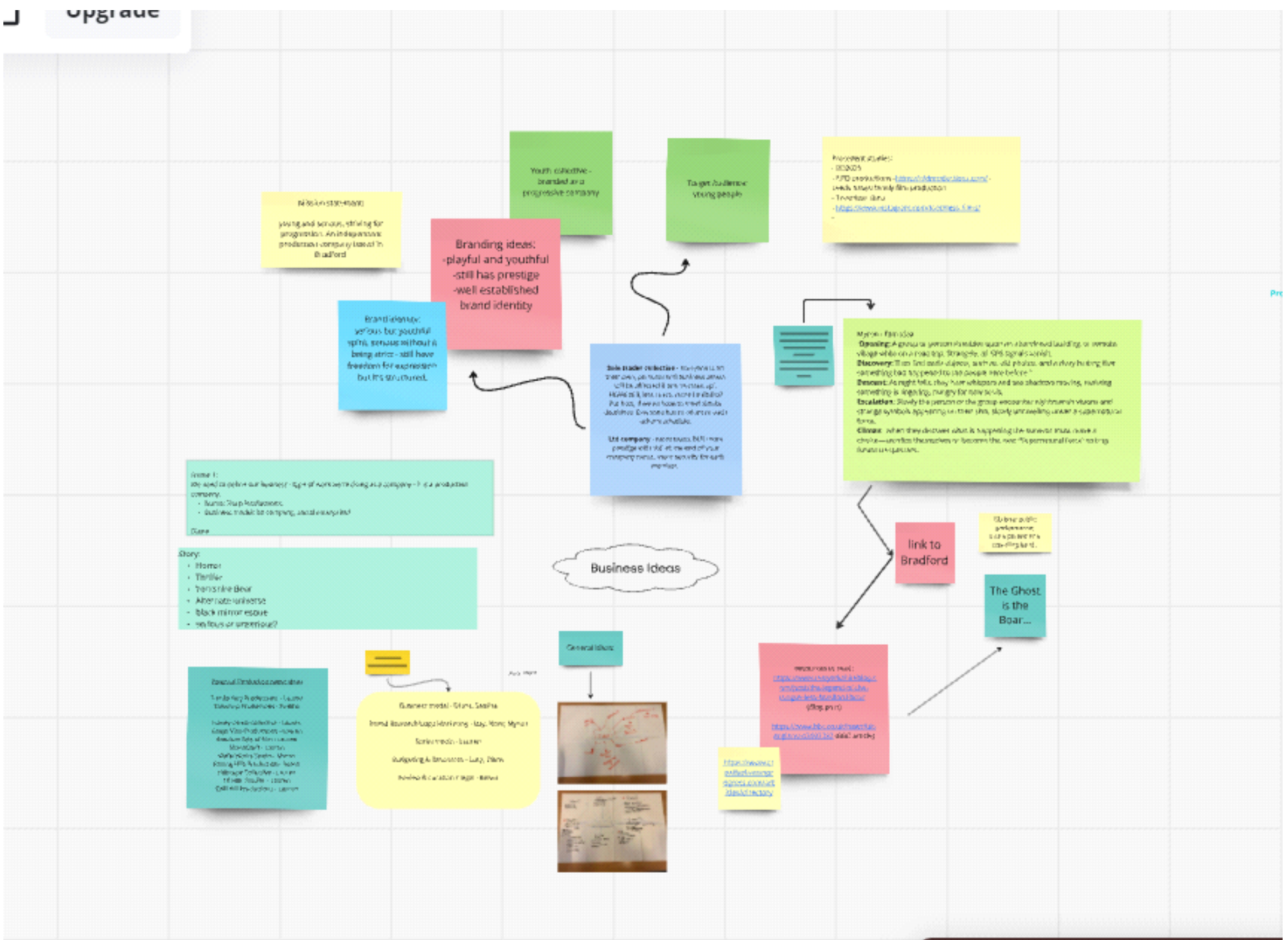
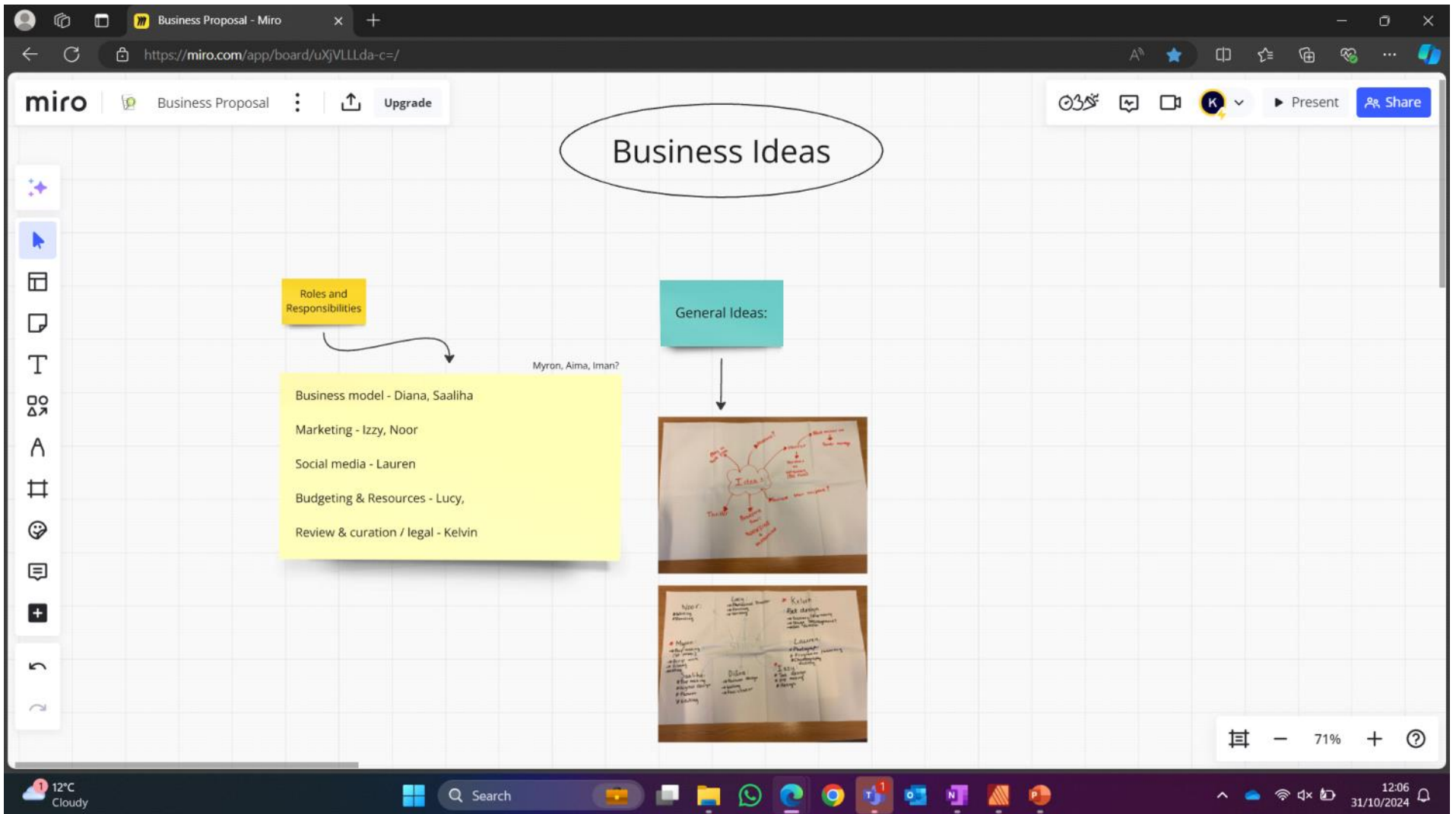
Reflection -

This week was extremely useful in learning about the different types of business structures. I was able to put this into practice through a group activity where we started to create a business plan together

Week 4 - Group meeting

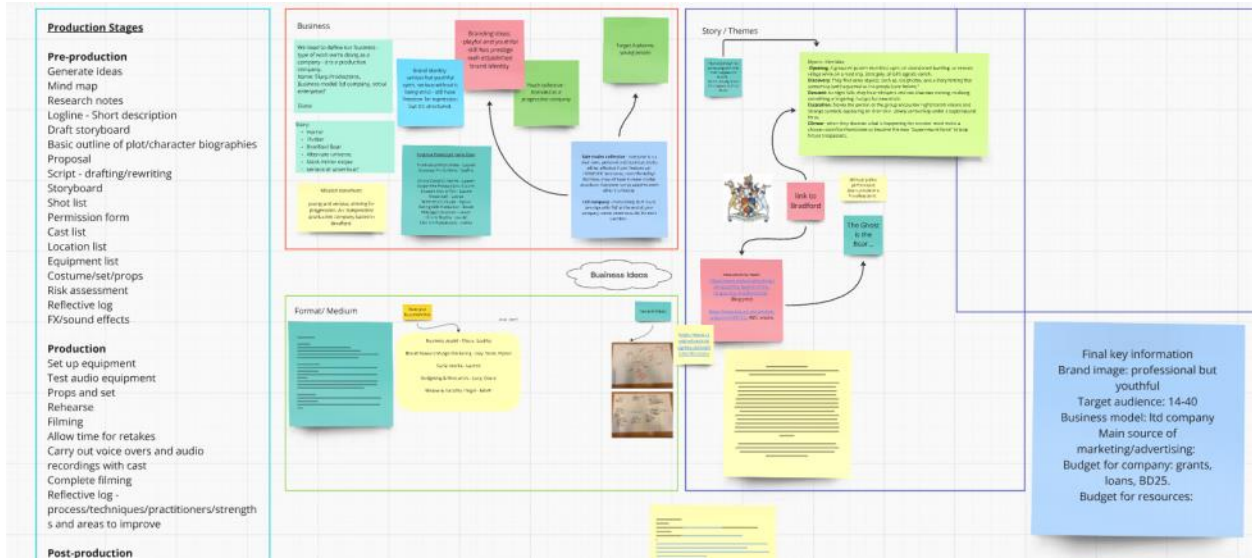
31 October 2024 11:27

Reflection - I found great value out of participating in this student lead activity, delegating roles, researching business practices and generally working well as a team



Week 5 - Heritage Group Work

07 November 2024 11:03



Reflection

Morning:

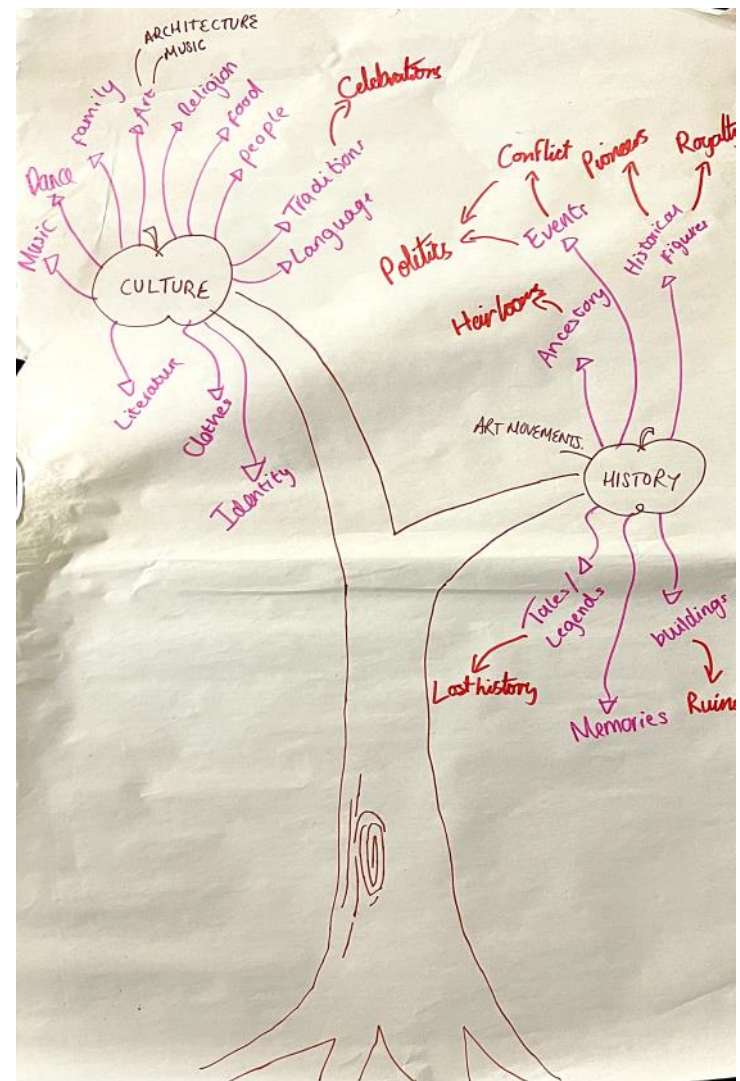
Reestablishing progress on the business project and personal project, exploring story and plot. Thinking about heritage and how to incorporate it into our company ethos.

Afternoon:

Lecture with Media Museum staff, (get their names) insight into different creative career paths. Learnt about the history South Square, could be an interesting case study to incorporate into my research to develop my understanding of refurbishment projects.

Kat's introduction. Work with audio and music, and how that is used in different projects and events.

Introduction to the library, I got a pen!!



Week 7 - Plein Air Activity

20 November 2024 09:25

Useful meeting notes with line manager:

- BD on foot is looking to hire artists to guide the walks, potential links
- Look into the Bradford Made programme for schools, they give out kits for children to engage with BD2025 - useful for Unit 2 project
- Grief Series: the Crossing - allows people to design/ choose how their funeral will look like, where it will be, what will happen, etc - good for finding a purpose for unit 2 project
- Possible impetus: targeted mainly towards schools to give the youth a platform to voice their aspirations, safety, and insecurities for the future, through architectural modelling. Larger discourse of generational divide and connection.

Commission artists to take people on walks Bradford made programme – schools Grief series – the crossing

[The Work of Art: Plein Air Painting and Artistic Identity in Nineteenth ... - Anthea Callen - Google Books](#)

[What is Plein Air Painting? | Artists Network](#)

Business Plan & SWOT analysis

Strengths <ul style="list-style-type: none"> - Range of artists, mass appeal - Considered safety and safeguarding - Accessibility and inclusivity - Merchandise to increase funding to individual bands 	Weaknesses <ul style="list-style-type: none"> - Not having enough merch to sell - Partnering with unethical or negatively perceived companies
Opportunities <ul style="list-style-type: none"> - Hiring local food vendors - Giving platforms to local artists - Providing income to local businesses, hotels, transport etc... - Money & donations into the local area due to noise etc. 	Threats <ul style="list-style-type: none"> - Drug abuse - Overcrowding - Artists not showing up - Boycotting due to sponsors - Weather

Strength <ul style="list-style-type: none"> - Name - Website - Avant garde - Able to grow out of their community - successful - Found their niche - Catchy lyrics 	Weaknesses <ul style="list-style-type: none"> - Name - Questionable lyrics - Inexperienced - Limited foreign audience
Opportunities <ul style="list-style-type: none"> - Collaboration, fan cross pollination - Social media presence - Produce own merchandise - Watch 	Threats <ul style="list-style-type: none"> - May not make enough / meet profit - Small turn out - Band can be a potential liability - Bad stage presence

Reflection:

Initial plein air session notes:

- Weather, account and accommodate for different seasons
- Offer refreshments/ other incentives for the events
- Provide lessons for lesser skilled artists
- Safeguarding strategy!!!!
- Possibly design a specific product or kit to enable outdoor art
- Neurodivergence - how to accommodate/ celebrate differences in ways of thinking
- Length of time - is 20 minutes enough?
- My test group - demographic of creative yet varied skilled youth, does it make sense to target this group?
- Was watercolour appropriate? It only worked while using specific tools. Would other mediums be better in terms of cleanliness, convenience or ease of use?

" Showcasing Bradford's best walks to the world. A new suite of 25 walks in print and digital, created by residents, artists and community groups across the city. Asking you to take a stroll and see the district in someone else's shoes. "

From

<https://airtable.com/appwJ8BcTVyxCb6hF/pagJQ8iXxQdneT9W3/recC3eYHPU24CtHRQ?ixWI5%3Asort=eyJwZWxsVlVnWXZ6allxeENXcCl6eyJib2x1bW5JZCI6ImZsZDNVNXA1UFVUcjJHNvJiwiYXNjZW5kaW5nlp0cnVlfx0&home=pagW1gaYDP7Fs6asP>

" From Spring 2025. Exact launch tbc

Bradford on Foot will bring together a collection of 25 walks, activities and ways to explore the district. Using local expert guides, first time guides, creatives, residents (and maybe even some well know faces), a physical and digital resource will be available throughout the year to spark discovery and ways to see Bradford in a new light. The walks will highlight heritage, nature, personal stories and creative reflections. Throughout the summer people can come together on guided group walks, and undertake free activities to combat loneliness and share the benefits of walking and making. The walks will explore the whole district to illustrate its rich heritage and diversity and there will be online documentation of the processes and heritage to allow keen explorers to dive deeper into Bradford's history. Bradford on Foot will signpost and connect groups across the district who, from consultations, we understand can feel they are operating somewhat in silos.

There will be a suite of walks - 25, available in print and online.

There will be a number of walks made in collaboration with established community groups - we are working with the Walkers Are Welcome groups in Bingley, Baildon and Burley in Wharfedale.

There will a number of walks made with primary school classes. Please see engagement document.

There will be a number of walks created with community members through an open call process. Currently 3.

The printed publication of maps will be designed and printed as a lasting legacy of the project. The online digital map containing walks will be available from the launch of the project in April until the end of 2025. "

From

<https://airtable.com/appwJ8BcTVyxCb6hF/pagJQ8iXxQdneT9W3/recC3eYHPU24CtHRQ?ixWI5%3Asort=eyJwZWxsVlVnWXZ6allxeENXcCl6eyJib2x1bW5JZCI6ImZsZDNVNXA1UFVUcjJHNvJiwiYXNjZW5kaW5nlp0cnVlfx0&home=pagW1gaYDP7Fs6asP>

This nationwide initiative invites people to share their drawings that reflect their view of the world, created using a wide variety of media.

Drawings will be shared via hashtags and participants will be invited to upload to an online gallery. At the end of the year a selection of drawings will be pulled together to create a new projected artwork of scale in city park, Bradford and /or a Portrait Gallery in partnership with AdShell.

From

<https://airtable.com/appwJ8BcTVyxCb6hF/pagJQ8iXxQdneT9W3/recE6MMVouaQodDhO?ixWI5%3Asort=eyJwZWxsVlVnWXZ6allxeENXcCl6eyJib2x1bW5JZCI6ImZsZDNVNXA1UFVUcjJHNvJiwiYXNjZW5kaW5nlp0cnVlfx0&home=pagW1gaYDP7Fs6asP>

Context:

"David Hockney draws better than anyone else alive today" the Guardian.

Bradford-born artist David Hockney has made drawing a part of his daily practise for over 60 years. His subjects span the world around him, from the view outside his window, to intimate portraits of his friends, family and pets, from self-portraits to opera sets and fairy tale illustrations. All using a wide variety of media including pen, ink, pencil, crayons, charcoals, cameras, photocopiers and iPads.

In collaboration with strategic partners including the BBC, Bradford 2025 will launch and run a year-long national drawing campaign throughout our year of culture. Drawing inspiration from David Hockney the campaign will emphasise drawing as:

- a way of looking and reflecting on the world around us
- an activity anyone can do anywhere using anything
- play
- a tool to develop technical skills
- a wellbeing and connective activity

Throughout the year, Hockney will contribute 12 original drawings to support the campaign.

In addition 12 professional artists and celebrities will support the campaign, each showcasing a range of drawing styles and mediums and providing 'chapters' that maintain momentum across the campaign. Each artist will be paid a fee to provide at least one drawing plus digital content in the form of short film, blogs, socials, media. Artists we will approach might include Chris Ofili, Lubaina Hamid, Joe Lycett, Axel Shafer and Jim Moir.

From

<https://airtable.com/appwJ8BcTVyxCb6hF/pagJQ8iXxQdneT9W3/recE6MMVouaQodDhO?ixWI5%3Asort=eyJwZWxsVlVnWXZ6allxeENXcCl6eyJib2x1bW5JZCI6ImZsZDNVNXA1UFVUcjJHNvJiwiYXNjZW5kaW5nlp0cnVlfx0&home=pagW1gaYDP7Fs6asP>

Week 8 - Primary research reflection

28 November 2024 13:55

Feasibility study

What questions would you ask for market research? (Primary research task)

- How do you use the product during its lifetime?
- What circumstances do you find using your product?
- Aesthetically, where do you prefer graphics on your t shirts?
- On a scale from 0 - 10 how do you value these qualities:
 - o Quality?
 - o Affordability?
 - o Comfortability?
- What do you do at the end of the product's life cycle?
- What size t-shirts do you prefer, relative to your size?
- Do you value where your products are made from?
- Where do you purchase your shirts?

Three things I need to find out about my customers before I start my business:

- What is their creative background?
- Do they enjoy being in outdoor areas?
- What is their relationship to their environment?

[Plein air session 1 feedback.xlsx](#)

SWOT analysis of last practical session

<p>Strength</p> <ul style="list-style-type: none"> - People felt present in the moment - Allowed people to step out of their comfort zone, while also being in a welcoming group - Brought like-minded people together - Nostalgic - A greater appreciation of their environment gained - Refreshing, got people doing things they haven't done in a long time - Getting to share the experience with new people over a particular interest, seeing other people's perspectives on things. 	<p>Weaknesses</p> <ul style="list-style-type: none"> - Many people had difficulties in drawing, or felt as though their drawing ability wasn't to satisfactory standards for the session - Difficult to carry many materials all at once, leading to the majority of the group only using one tool - Time perhaps didn't allow for the most stress free experience, many wanted to refine details and make their drawings perfect. - Cold weather impacted enjoyment and engagement - Accessibility, some wanted spaces to sit
<p>Opportunities</p> <ul style="list-style-type: none"> - Lean more into the nature/ outdoors aspect and offer guided walks along side - Schedule different locations, time and weather conditions and experiment with the environment - Offer material and tools so people separate the activity from their usual lives, eg offering paper so people don't use their own notebooks - Encourage people to partake in this activity by themselves 	<p>Threats</p> <ul style="list-style-type: none"> - Weather deters people from joining - People believe their artistic skill isn't good enough and thus are intimidated to try - Inaccessible places which would exclude people from participating who otherwise would - Lack of tools and materials means people can't participate, or have to go the extra step of providing their own - Managing a group in an external environment will require some level of safeguarding

Task 6 – Comms and presentation

Through a written evaluation you will critically compare a range of methods used to convey meaning to an audience.

Critically evaluate at least two successful businesses operating in your chosen area. As well as this you will include feedback from your Pitch presentation to reflect on your own start-up project proposal.

Include:

- o Their business model
- o Their route from start-up to success
- o Your personal evaluation of your own start-up project proposal including peer / tutor feedback.

Morning reflection:

Print making session with Nick (part 1) explored the process of screen and letterpress printing.

Screen printing allowed for the mass production of prints, from posters to t-shirts and cards

Letterpress printing used blocks with carved letters. Ink is applied on rolls and was more autonomous than screen printing. Mainly used for lettering on posters and signs

Using Nick's background in marketing, I inquired about the process's practical application today as when it their prime they were used for commercial purposes. This opened up to a larger discussion about how the changes and turns of technology have repurposed these older processes as premium quality applications for luxury products. There is an interesting connection with its commercial use serving the upper class who make most profit from mass production and its use in luxury today. - will need to research further to exactly say who commercial printing benefited. On top of this, as these specialised processes get used less, the necessity to keep teaching them reduced, and faces risks of being lost to time.

Windings printmaking set?

Week 9 - Rethink & grading

02 December 2024 11:52

Main key improvements I need to make from the experimental session:

- Eliminate the skill perception and encourage people to draw regardless of ability
- Provide a way for people to participate, lower the expectation eg, sketch rather than paint, or offer painting and drawing kits to get started.
- Plan for good weather during sessions, or events that can happen all year round.

Revised business proposal based on feedback: Through Plein Sight

(Analysis, Problem Solving, PersProfDev)

A drawing incentive which will charter a myriad of plein air works to the map of the city.

This will aim to engage:

- Local artists to contribute
- Schools to weave their curriculum into
- Highlight talent within the area and showcase vistas and other locations
- Museums and exhibition venue spaces to display the work

Larger impact:

- Create new opportunities for small artists and creatives to network
- Showcase the work of local talent and engage them with jobs and opportunities
- Redefine what it means to draw and move the ongoing creative landscape
- Include a variety of mediums, from music, performance and literature as part of plein air

How this revision responds to the feedback:

- Will target those specifically with interests in arts and creative industry. Create a programme that encourages other people draw
- As we are targeting creatives, they can, and are encouraged to, use their own methods for creation
- It will be a call out with the incentive of being part of a larger community installation. Thus, participants will be able to contribute in their own time and have credit for a larger project. This will hopefully provide opportunities and open doors for artists

Deliverables needed now:

- Research into opportunities for artists
- Further research into plein air and its many interpretations and contexts
- Define the business model and how it will operate as a business
 - o Use of 3d models to illustrate exhibition
 - o Mock up of plein air kits that we would sell
 - o Produce a series of plein air sketches of BD in preparation
- Carry out at least 2 case studies into similar businesses
- Evidence class based work
- Timeline of events? Gant Chart?

Transcribed Notebook notes

In Plein Sight results - Unreliable customer base

- Limited practice, requires good weather
- Few incentives or targets
- Relies too much on an existing structure, eg BD on foot. Not unique

[Mural Mixer — Norman Arts Council](#)

[Zone Arts | Affordable Art by Local Artists | Tottenham, North London](#)

Left me wondering why similar services aren't available as it would open up more opportunities for artists. How else are artists selling their work?

[Cities and Memory - global sound map, field recording and sound art](#)

[Building a sound map with Google Maps and Squarespace — Neil Spencer Bruce](#)

Thursday College

Project goals and contingencies

Inspirations & contextual research

Mission & vision statement

Market research

BD2025 Artist-led Projects call out statistics - Eddie? - Will artists be attracted to credit and exposure alone?

Bradford on foot - Alice/ Harry - how did they get their responses

Draw! David Hockney - participation

Main problems to explore: Finance? Participation?



UAL-Grade-Criteria-Exemplification-Matrix-Level 4

ual: awarding body

Exemplification for UAL Awarding Body Grade Criteria – Level 4 - Diploma

This guide is to be used in conjunction with the assessment and grading criteria for UAL Awarding Body qualifications at Level 4

	Fail	Pass	Merit	Distinction
	Work submitted fails to meet one or more of the assessment criteria and is of a poor standard	Work submitted meets all of the assessment criteria and is of a satisfactory standard	Work submitted meets all assessment criteria and is of a high standard	Work submitted meets all assessment criteria and is of a very high standard
Research	Little or no information presented.	Information is accurate and has been gathered and documented from a range of sources.	Well informed judgements made of the relative value of connected information from a wide range of sources.	Extensive independent research, accuracy, familiarity with the material, and sound judgements made.
Analysis	Little or no evidence of examination of source material.	Accurate interpretation of the relationships between constituent elements.	Accurate interpretation and evaluation of the relationships between constituent elements.	Accurate interpretation, evaluation and synthesis of the relationships between constituent elements.
Subject Knowledge	Unable to evidence or articulate basic principles and knowledge related to the subject.	Evidence of understanding key aspects of the subject context, in current debates and/or historical background. References to some relevant theories/movements.	Accurate understanding of subject context. References key theories and cultural movements.	Accurate, extensive understanding of subject context. Evidence of appreciation of principal theories and cultural movements.
Problem Solving	Little or no engagement with seeking alternative approaches to solving problems.	Sufficient exploration of alternative ideas using established approaches to resolve practical and theoretical problems.	Decisive demonstration of initiative in effectively solving problems, autonomously adapting to unforeseen practical and theoretical challenges to achieve identified goals.	Decisive demonstration of initiative in effectively solving problems, autonomously implementing creative solutions and adapting to unforeseen practical and theoretical challenges to achieve identified goals.

Concept Development	Execution demonstrates poor judgement and very limited command of techniques.	Skills facilitate communication of ideas; evidence of checking/testing/finishing; conventions and procedures are used consistently and appropriately.	Skills facilitate practice and the communication of ideas; full command of conventions and procedures is evident.	Idea and technique are unified. Discernment and judgement are evident. Technical skills may have contributed to conceptual advances.
Communication and Presentation	Ineffective use of visual/oral/written communication conventions in the production and presentation of ideas.	Conventions and standards are applied; structure is clear; information selection and organisation shows awareness of audience requirements and preferences.	The nature and strengths of appropriate communication media have been exploited; information has been selected, organised and presented showing awareness of context and audience.	Message and medium are unified with personal style and brand; the communication is persuasive and compelling; it takes full account of diverse audience needs and awareness of own entrepreneurial identity.
Personal and Professional Development	Consistent lack of evidence of reflection or planning for learning. No awareness of personal strengths and weaknesses in relation to task.	Evidence that reflection and planning have led to increased subject engagement and commitment. Developing an awareness of strengths and weaknesses.	Reflection and planning is self-directed, iterative and habitual. Strengths have been successfully built on, weaknesses have mitigated.	Takes full responsibility for own learning and development through iterative cycles of well-articulated purposeful analysis and planning, supported by extensive evidence of impacts.
Professional Practices and Standards	Little or no engagement with professional working practices and/or standards.	Appropriate application of professional working practices and standards; industry procedures and legislations observed and applied with good judgement.	Conventions and standards have been selected/applied with accurate judgement, conforming to upholding relevant legislations.	Authoritative, decisive application of professional working practices demonstrating accurate judgements in effectively ensuring standards are unified with legislation.



creative Enterprise - Proposal & Strategic Plan

Assessment Evidence Required

Unit 1: The Creative Entrepreneur

This unit introduces you to the fundamental business skills needed to kick-start a creative business venture. (LO1 / LO2 /LO4)

- Research and Development Portfolio: evidence of learning
- A bibliography using Harvard referencing is also required.

Task List

Task 1 – Research

Use the questions below to develop your research for this project...

- Start with your mission statement

Task 2 – Analysis

Use the questions below to develop your reflection for this project...

- Consider all elements of the business strategy
- Justify and outline your business concept idea. (what problem do you solve? consumer trends, growth, etc)

Task 3 – Concept Development

- Consider the context of your proposed entrepreneurship – Individual / social entrepreneurship /corporate entrepreneurship

Task 4 – Problem Solving

Other areas to consider:

- Risk taking and value innovation/your competitive advantage, marketing/branding
- Start up and operating costs
- SWOT analysis
- Case Studies

Task 5 – Personal and professional development

Practical Preparation - Class based activity

- Peer Observation
- Tutor Observation
- Class / Rehearsal Footage
- In person group collaboration tasks

Task 6 – Comms and presentation

Through a written evaluation you will critically compare a range of methods used to convey meaning to an audience.

Critically evaluate at least two successful businesses operating in your chosen area. As well as this you will include feedback from your Pitch presentation to reflect on your own start-up project proposal.

Include:

- Their business model
- Their route from start-up to success
- Your personal evaluation of your own start-up project proposal including peer / tutor feedback.

Task 7 – Professional practices and standards

- Try to show your understanding of the skills and aptitudes associated with new business creation

NOTE Use the Grading Matrix below in order to self-assess where you are currently working at.

Apply my creativity into the project, eg. Painting, 3d modelling, etc?

	Research Analysis	Concept Development	Business plan	Problem Solving	Personal and professional development	Commercial presentation	Professional practices and standards
L01	Yes	Yes	No	No	No	No	No
L02	Yes	Yes	No	Yes	No	No	No
L03	No	No	No	Yes	No	Yes	No
L04	No	No	No	No	Yes	No	Yes

Teacher feedback on this assignment

If you have any comments for your assessor about this assignment - please use this space

Copyright notice: Copied work will be graded as a fail, and disciplinary action may be taken against you if caught submitting this work as your own.

Teacher's signature: _____ Date: / /

Assessor's comment on final submission

RECEIPT FOR SUBMITTED ASSIGNMENT:

A receipt will only be issued if both student and staff member are present at the point of submission

Instructions for use:

Learn: Enter your name, the unit title, unit number and assignment title/number below.

Staff member: return signed and dated receipt to student.

Student to complete before detaching receipt

Learn: name		Unit Number	
Unit Title		Assignment Number	
Staff Signature		Date/Time	

Week 10 - Artist Led Awards

10 December 2024 10:58

Email To Eddie Bond

"Brill, Its just a bit of background research for college work and I thought the statistics for this would be useful

1. What was the distribution of applicants within the Bradford area, and potentially outside?
2. Why did applicants want to be a part of this incentive?
3. (This could be a nothing question) If the incentive was for credit and exposure alone, with minimal to no funding, would applicants still be interested in taking part?
4. how did the applicants find out about this opportunity?

It would be great to get a break down of what type of applicants were interested/ applied, visual artists, painters, musicians, performers etc. If you know where I can access information for this, that would be helpful.

also if you have any other artists call out type projects BD2025 has done, let me know. I've already taken a look into DRAW! and BD on foot.

Thank you!!"

"1 What was the distribution of applicants within the Bradford area, and potentially outside? If you look on Airtable you can see all the data for round 2 artist led grants - <https://airtable.com/apowj8BcTVvxCb6hF/shrAVztAtKdRX8Bd4> - Carys or Wale should be able to create an interface for you that summarises all this data .

Why did applicants want to be a part of this incentive? - No ideal There are some obvious answers we could guess at but we've never asked anyone - obvious reasons might be - Money, fame, just a job, creative expression, creative development, betterment of community, to have fun etc

(This could be a nothing question) If the incentive was for credit and exposure alone, with minimal to no funding, would applicants still be interested in taking part? - Likely to have some people. A lot of people who work in the arts expect little to no pay for a lot of jobs because they do it out of passion, so a lot of people just want the exposure so they can get recognition for what they're doing or make people aware of it so it can grow. On the other hand some people who are trying to forge a viable career in the Arts wouldn't / couldn't dedicate their time to a project for little to money otherwise they'd go hungry

how did the applicants find out about this opportunity? - Varied - social media, website, community connectors, word of mouth - I'm not sure we've asked them this question though"

Reflection:

The main take away I got from this email interview was how much creative practices rely on funding and grants to sustain projects. Additionally, it was surprising to see that the majority of applicants were also degree level educated.

Ultimately, I realised more could be done to make creative practices more accessible for all.

For Round 1 of the grant we used a typeform so it's not on Airtable (yet). These were the results (also attached as PDF) -

Gender
55.8% Female
42.3% Male
1.9% Prefer not to say

Ethnicity
77.4% White/ White British
9.4% Asian or Asian British
5.7% Black/ Black British
5.7% Mixed or multiple Ethnic Groups
1.9% prefer not to say

Health conditions
71.7% No mental or physical health conditions or illness
20.8% Yes I have a mental or physical health condition or illness
73.8% say this condition does not affect their ability to carry out day to day activity
14.3% say yes a little
2.4% say yes a lot
9.5% say prefer not to say

Education
54.7% Degree level or equivalent
24.5% qualifications below degree level
13.2% No qualifications 3.8% Don't know/ can't remember
3.8% Prefer not to say

Sexuality
66% Straight / Heterosexual
15.1% Bisexual
3.8% gay or lesbian
9.4% Prefer not to say
5.7% Other
Same gender as assigned at birth?
94.3% Yes
3.8% Prefer not to say
1.9% No
Religion
69.8% No religion
11.3% Christian
9.4% Muslim
1.9% Hindu
7.5% Prefer not to say



Round 1 ABOUT Y...

Coded to

Third stair case - 26 piccadilly

Week 11 - Mid Review Feedback

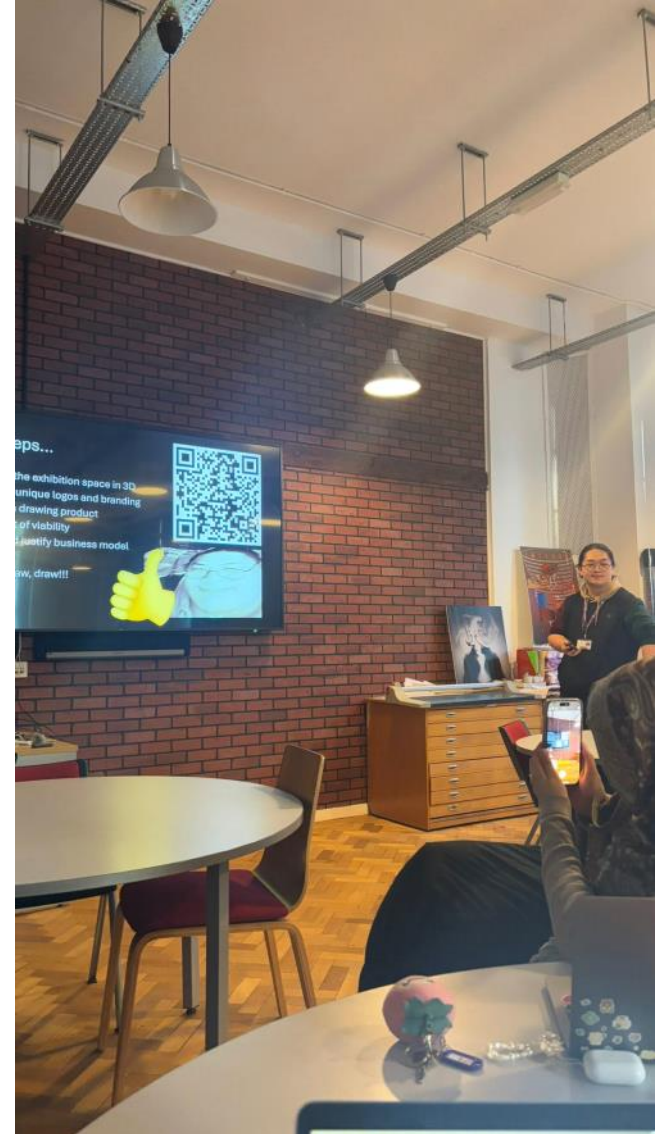
18 December 2024 09:39

MapMe

Held a mid-review presentation and received a lot of feedback for my next steps.

Main key points:

- Branding - keep consistent elements
- Marketing - website, social media
- Budgeting - Exhibit? Running the business? Product? Grants? How?
-
- Average activity rating:
 - 1 Create a painting for the exhibition
 - 2 Experience the exhibition BOTH in person and online
 - 3 Purchase a plein air painting kit
 - 4 Create a video for the exhibition
 - 5 ONLY attend the exhibition in person
 - 6 Contact me to put on an exhibition
 - 7 Create audio for the exhibition
 - 8 ONLY view the exhibition online
- Only response that didn't feature the exhibition ranked relatively high
- Participants are very eager to create for an exhibition than solely experiencing it
- The expectation for an exhibition compared to a gallery is that there should be an interactive element and should be much more cohesive.
- Some biases and considerations: A very focussed group, young and creative. Unlikely to give negative feedback. Results would look very different if given to a large audience.
- The presentation also relied heavily on knowledge and information presented in last presentation.



Mid Review Presentation and Business Pitch feedback

id	Start time	Completion time	Email	Name	How engaged were you during the presentation?	What value did the graphical elements provide (ignore the last slide)	Did you like structure and pacing of the presentation?	How could this be improved?	Order these activities in how likely you would participate in them:	What do you expect when viewing art at a gallery?	What do you expect when going to an exhibition/ installation?	Rate my Mission Statement!
1	19/12/2024 10:04	19/12/2024 10:08	anonymous			Very helpful, although dark background was tough to focus on		Nothing really, you held the rooms attention and the pace and volume worked very well for such a big space	Purchase a plein air painting kit; Create a painting for the exhibition; Experience the exhibition BOTH in person and online; Create audio for the exhibition; Contact me to put on an exhibition; Create a video for the exhibition; ONLY attend the exhibition in person; ONLY view the exhibition online;	Images with short captions/explanations, calming atmosphere	Bit lively, but all focus on one piece, rather than lots of small bits	9
2	19/12/2024 10:04	19/12/2024 10:08	anonymous			I really like the sketches, it shows development of ideas. It was also good you gave examples of drawings participants did in your 9 test run.		Think about how you are going to advertise the business, are you going to set up a social media page and a website?	ONLY attend the exhibition in person; Create a video for the exhibition; Create a painting for the exhibition; Purchase a plein air painting kit; ONLY view the exhibition online;	I expect to see art with an explanation of what it means alongside it.	When it's an installation I expect it to be more immersive.	8
3	19/12/2024 10:04	19/12/2024 10:11	anonymous			allowed me to imagine how the activities could be carried out in different spaces and with different groups, it was nice seeing people doing it and the last slide was funny		you got straight to the point and addressed everything maybe you could share some information despite it not being on the slides/ having to be a slide. e.g. why are you passionate about doing this?	an exhibition, some information along with the art, a common theme and some interactive elements (like headphones or watching a video)	speaking to some people involved, maybe a talk, information provided		9
4	19/12/2024 10:04	19/12/2024 10:11	anonymous			They helped visualise the information, gain a better understanding of the brand aims.		I think it'll be basically perfect when you present the final pitch. Some questions were unanswered in the presentation itself, but these are simple, and will likely be sort out themselves when you come to present your 8 final pitch.	Experience the exhibition BOTH in person and online; ONLY attend the exhibition in person; Contact me to put on an exhibition; Purchase a plein air painting kit; Create a video for the exhibition; Create a painting for the exhibition; Create audio for the exhibition; ONLY view the exhibition online;	Pretty art! A big space, paintings, images, some electronic screens showing videos or images, etc. But it depends on the nature of the exhibition.	It depends on what it is about, if it is more modern, then I'd expect more technology to be involved, but if it aims to show classical drawings and paintings, then just a big space, decorated with a relevant aesthetic, music, etc.	9
5	19/12/2024 10:04	19/12/2024 10:13	anonymous			Ye, they did help explain your ideas		Spent slightly too long explaining some slides, leading to go over the 10 min presentation	Contact me to put on an exhibition; Purchase a plein air painting kit; Experience the exhibition BOTH in person and online; Create a painting for the exhibition; Create a video for the exhibition; ONLY attend the exhibition in person; Create audio for the exhibition; ONLY view the exhibition online;	Art is truly impressive and can tell they have spent time crafting their work	To enjoy my time there, network, discover new artists and art forms	8

Week 12 - AI in CCI

23 December 2024 15:38

[Latest News December 2024 – Cultural Learning Alliance](#)

Recent Class Act report by the sutton trust... evidence and stats for gen AI use with the use and likely actions to take regarding the future of incorporating it into school's creative curriculum

- reads as bleak and against the core message of the my business. Prove how:

- AI workflow is not creative -
- Unethical and against the best interests of artists through theft
- Actively phasing out artforms

chrome-

extension://efaidnbmnnnibpcajpcgltclefindmkaj/https://dl.acm.org/doi/pdf/10.1145/3635636.3656190



3635636.36
56190

AI workflows in the creative process - what creative practitioners want is agency over AI. Is this possible?

This source disregards the ethical issues of AI in favour for advancement



Generative-
AI the m...



3613904.36
42700

Long illustrative piece with a novel echoing whether we will listen and learn to the consequences of AI/creativity



FULLTEXT0
1

Questions the security, sustainability and consequences of AI



jintelligenc
e-12-00069

Ethics of AI



2402.08323
v1



2402.08323
v1



ssrn-49754
11

", the process of creating text-to-image AI produces distributive injustices of both material resources and the bases of self-respect, violates data subjects' autonomy by breaking established information norms, and replicates an exploitative pattern of value extraction continuous with the excesses of colonialism and underregulated capitalism."



2401.06178
v2

Week 13 - Zone Arts

30 December 2024 15:23

[Impressionism – Monet and Renoir, La Grenouillère \(The Frog Pond\), 1869 – Kiama Art Gallery](#)

Hi Kelvin,

Thanks for your email, it's great to hear from you.

I actually did my Masters at UAL, in Arts & Cultural Enterprise - Zone Arts was my dissertation project which I later launched during the Covid-19 pandemic.

Here are my answers to your questions, if you have any further questions or would like any more information about Zone Arts, just let me know.

All the best,
Elena Davidson

- How many people make up Zone Arts internally? **The team consists of myself and my partner. I focus on the day to day running of the company, orders / sales, artist & client liaison and partnerships. My partner focuses on the technical side of things (website, SEO, automation, database) and finances. In the past we have had an intern who supports on social media content.**
- What kind of artists do you take on? (Their backgrounds, profession, age demographic etc) **We represent artists based in and around Tottenham in North London, who are producing affordable art work (£30 - 1000). The artists we work with range in age from approx 20 - 55 years of age. Most are full time professional artists or art teachers.**
- Who is the typical customer? **We target customers living in the area, as the idea is that people are more inclined to support and buy work by artists living and working locally to them and from their own community. However, we have made sales to customers based across the country and even abroad e.g. from the U.S. and Europe. But the majority of sales are from customers in London.**
- What are the potential risks with the business/ how are these mitigated? **Risks include declining sales due to the cost of living crisis as people are spending less, especially on luxuries e.g. art. We mitigate this by investing more in SEO, social media marketing etc to reach a wider audience. In order for artists to achieve maximum sales, we don't demand exclusive representation, so they are able to offer the same art works via other platforms and make sales elsewhere. Some of the artists are leaving the area as it has become too expensive to live here. We keep representing artists who move but want to stay working with Zone Arts, and we have also expanded the area from which artists come from, beyond Tottenham, to allow us to take on more artists.**
- How does Zone Arts continue to be a viable business while supporting artist collaborations? **As a local business, it is important for us to collaborate with Tottenham based businesses and organisations. While some partnerships and collabs might not bring in income, they are a great way to engage the artists we work with, grow our network and increase the company's visibility beyond its existing client base and grow our audience.**

Reflection:

Hearing support from a practicing business felt great and was reassuring that my business proposal was heading in the right direction. I hope to work more with them.

Week 14 - Lou Sumray Chat

06 January 2025 11:33

Lou Talk

Introduced myself and my pitch and asked what gets artists to participate in activities

- mainly money, but also their own experiences and often they get create works that critiques the capitalistic nature of art

Asked about her experience

- drawing ever since 2

She asked me about myself

- even when you are not making art, you art still an artist and still practicing, never at rest

I asked about her process, style and medium

- experimenting with using words with drawings to illustrate the voices of the event

Week 15 - Business Plan

13 January 2025 11:34

Business Plan

Executive Summary:

Plein Sight is a response to how we engage with visual arts today. As with all art movements, they fluctuate in perception and in today's society, large corporations are blurring the lines between economic growth and creative expression. But is this the direction we should be heading in? Our business, Plein Sight dares to provide a counter argument for artists and creative minds to rally behind.

The company will initially be lead and managed by me and thus the funding will come from my own savings. Building on from this, there will be opportunities to work as a partnership with Bradford 2025 which will enable the productions of additional activities.

The main programme of activities works in tandem with each other: A call out to incentivise artists to submit drawings and art of their local area which will be shown in an exhibition that I design. This exhibition will also showcase works produced during a guided tour by me, which will take a community of people around their local area to make plein air drawings.

Mission

Mission Statement:

The Plein Air artists / impressionists dared to go against the classical nature of glorifying singular subject matters and instead, saw a bigger picture. A world that is made up of light, sounds and people, who fill the world with meaning.

It is with this philosophy that In Plein Sight operates by. We see how you fill the world with light and sound. And we think that everyone should see it too.

Thus, it is our commitment to work within the best interests of the artists to elevate, support and celebrate what you do best. We hope we'll leave the world wondering:

"Who know such wonders were hidden in Plein Sight?"

Aims:

The future of how and why we make art strays further from human principals of expression and creativity. Towards the capitalistic production of work meant solely for economic growth and gain.

To make it patently clear, Plein Sight aims to reposition art as a human necessity, to be created and sustained by humans. Local artists deserve to be recognised and respected for their work.

Objectives:

- Run a trial session that engages a small group of 20 - 30 in learning and producing art
- Propose plans for an exhibition to show these art works
- Increase perception and educate those on the worth of Human creativity through sessions and feedback surveys

Overview

Founded:

After assessing the state of how art is perceived, being made and the potential legacy going forward, Plein Sight was set up to offer a safe space for artists and engage community in creative activities. The ultimate goal being to challenge perceptions around art today and pragmatically sustain that through people directly getting involved. Especially in 2024 with the increasing use of generative AI without considerations of sustainability and legal liability with the mass production of art by corporations who undervalues the artists. In a way, the voice of the business began as early as 2022 in response to the initial increase in use of these technologies

Major Milestones:

- Held first trial event to engage people with local creativity

Key Stakeholders:

- As a limited company/ social enterprise, the main funder will be Bradford 2025 as they are looking to include projects from the youth into their programmes.
- As a sole trader, I would be the one funding the events and exhibitions, meaning I would need to make calculated risks for every engagement

Organisational Status:

The business aims to hold these key activities: Guided group plein air events, Exhibitions showcasing local art, Selling and supporting local artists and The production of an art kit that is designed to enable drawing.

As a partnership with Bradford 2025, all of the key activities would be executable and carried out by a seem of staff and volunteers. Profits would be made by selling art kits and a cut from local art (sold at a higher price).

As a social enterprise, all key activities can be carried out, however these would be led by myself and volunteers and any profits from the kits sold would go back into manufacturing more kits and exhibitions. All income from selling local art would go back to the artists.

As a sole trader, it would be a priority to ensure that the plein air events and exhibition are planned and executed. This would require planning, marketing, venue hiring and designing which would be handled by me. Art kits would be my main form of income, with the business being unable to be a platform for local artists to sell art. This is due to the nature of sole traders, legal factors such as copyright ownership and financing.

Since this would depend on who my key stakeholders are, it is most likely that the business starts as myself being the sole trader, with the opportunity to grow and collaborate.

2/ Sinead Campbell is a soul singer and musician, creating music that tells stories of love, resilience, and self-discovery. 🎵 [@sineadcampbellmusic](#)

From https://www.instagram.com/p/DCWg7_EsfMU/?img_index=2

3/ Jess Murrain and Lua Bairstow are the queer, neurodivergent duo behind Theatre With Legs; driven by queer live art, poetry, sound and movement. 🎭 [@jess_murrain](#) [@luaiveartist](#) [@neuroqueeringhumans](#)

From https://www.instagram.com/p/DCWg7_EsfMU/?img_index=3

11/ Tim Curtis of Summat Creative creates bespoke projects ranging from street performances to helicopter land art.

[@timcurtisartist](#) [@summat_creative](#)

From https://www.instagram.com/p/DCWg7_EsfMU/?img_index=11

Immediate to do:

- Curator space investigation
- Make business programme more compact and digestible
- Promised starter kits, will need to iterate them
- Jury panel, define this

Overall I didn't find my performance was my best, I have a lot to condense and improve, synergise research and present it better.

Loading Bay site visit feasibility study

- Fire exits are in an accessible location
- Office spaces can be used to prepare works and exhibit
- Space is exclusively available for Bradford 2025, with unknown plans in 2026
- Gallery is located above several performance and theatre spaces, will the noise and vibrations effect the exhibition?
- Exhibitions to be installed onto the gallery space on the first floor, will need to account for vertical circulation, such as how it is transported up-stairs and in elevators
- Main entrance will come from the

Management:

Initially ran by me, organising dates and locations for plein air events, designing and hiring venues for exhibitions as well as creating art kits. The marketing and social engagement will also be managed by me, making websites, blog posts and social media accounts while maintaining them.

Staff & Volunteers:

Manager - me - full time
Volunteers - part time
Exhibition fabricators tbh

Policies:

- Endeavor to support human artists (no gen Ai)
- Will not exclude production of digital art
- Events will be inclusive and ensure that each plein air location is accessible to all.
- Exhibitions will feature work that is equitably compensated and that accreditation is fair

Market Research

Competitors:

Existing creative arts businesses, projects and initiatives in Bradford & UK:

- DRAW! - David Hockney initiative, Bradford 2025, a nation-wide invitation to draw
- [The Art Shops | Art Supplies](#) - The Art Shop, Ilkley
- Other art galleries that display paintings and exhibition

Threats:

- DRAW!: general programming is too similar, has the support of renowned artist David Hockney. Our advantage: focus on local area and celebrates that community, one city at a time.
- The Art Shop: uses same message of encouraging people to make art, however it is in order to sell their products. Our advantage: we would need to emphasise that we want more than to sell consumers products and actually encourage creative practices through pragmatic demonstrations and events.
- Other galleries: will have pieces of more renown and history, with more funding and a fixed venue. Our advantage: we'd need to define that our works are by local artists, and really sell the message that we are here to support them and your creativity.

Audience:

Demographic of Bradford:

- 560,200 - an increase of 7,600 (1.4%) people since the mid-2022
- 50.9% female and 49.1% male.
- 27.9% of the District's population is aged under 20
- [Population | Understanding Bradford District](#)
- The employment rate of people in the Bradford district in CCLs is 1.8%, lower than the national average of 7.3%
- An estimated 2,500 to 3,000 sole traders
- [3.3. Bradford's artists and producers - Bradford Producing Hub](#)

The target audience will aim to engage both artists and non-artists in a local community. Naturally, a programme like this would attract a younger demographic as well as some of the elderly audience, but the ethos of the business would welcome and encourage everyone.

Marketing Strategy:

As the business is built on progressive ideas of supporting artists and protecting human creativity as a valued trait, it must also project these themes on its branding and marketing.

Language must be sympathetic yet presented with conviction, to ensure artists feel secure working with us. Graphically, it must feature familiar imagery to artists and allude to arts and crafts, such as painting tools, stationary and artistic marks.

It is key that marketing is implemented in locations where artists frequent most. In physical space this means in art galleries, art shops, libraries and even schools. Online, the use of social media and websites will be used to provide an accessible way for people to find more information and details about the business if interested. Posts on these digital spaces will be search engine optimised to provide a wide enough outreach to attract people around the world.

Operations

Governance:

Consists of primarily myself.

Staffing/ Volunteers:

Volunteers may be brought on to assist with events and maintaining exhibition spaces.

Skills:

Policies:

- Endeavor to support human artists (no gen Ai)
- Will not exclude production of digital art
- Events will be inclusive and ensure that each plein air location is accessible to all.
- Exhibitions will feature work that is equitably compensated and that accreditation is fair

Capital & Technical:

Venue -
Potential transport - £2 - £30
First aid training -
Safeguarding training -
DBS checks -
Computer/ a way to access digital space - owned

Activity Plan

Gantt Chart:

Budget and Finance

[Tour Guide Fees 2024-25](#)

1 hour = £12.21

4 hour = 1 hour travel + 2 hour drawing sessions + 1 hour breaks = £48.84

Additional activities = Food + Local transport = £50

Capacity = 20 (scalable)

Price of participation = $98.84 / 20 = 4.942 = £5$

Exhibition Cost = Venue Hire + Design + Fabrication + installation + deinstallation + Print + Commissions

Venue hire = £2000 per 2 weeks

Design = £0, designed by me

Fabrication =

Installation =

Deinstallation =

Print =

Commissions =

(look into existing exhibition costs, Nationhood, loading bay)

Compensating people for their artwork entries:

Artists will have full ownership of their artworks. If this is more like a competition with only a select few pieces being put on display, it is the most morally ethical practice to compensate all the applicants. This eliminates any implication of speculative work, which is in line with the themes and ethos of the business.

Review

Milestones:

Documenting creative journey through social media

Project greenlight

Designing exhibition

Local media marketing

Newspaper publishing

Social media call out

First plein air tour is held

Fabrication of exhibition

Finalisation of entries

Installation

Exhibition opens

Audience surveys

Deinstallation

Legacy review

Future planning

Monitoring:

Weekly reviews and reflections

Risk:

Safeguarding is a top priority when taking people out into public areas. DBS checks to ensure minors are safe and appropriately accounted for.

Weather would cause accessibility issues for the majority of people, causing discomfort during outdoor events. Thus, events will be planned around warmer weather, targeting late spring/early summer (May -July). This would give enough time for the on-going call out and the development of the exhibition to showcase both works en plein air and general entries.

General public may be reluctant on the messages of the business, perhaps going to the extent of being radical and avantgarde. However, this provides an opportunity of having "message champions," such as well-known artists and local figures, participating in the business's programme. This aims to ease public perceptions of art and human creativity as something we should protect and sustain.

Above all else, if engagement is low, the business will centre around my personal creative journey into plein air art, and the exhibition will still be held.

Week 16 - Synergy

21 January 2025 11:54

Research

Business plan

Plein air & Impressionism

Mission

Lou Sumray - Sole Trader Artist

Operational Programme

Zone arts - ltd company

Organisation Overview

Artist led project awards - demographic

Market research

Primary research - plein air tour

Feasibility study

Survey feedback 1 + 2

Four nations funding

Week 17 - Final Touches

28 January 2025 17:07



USE THIS ONE BBC Extraordinary Portraits - budget241024

Extraordinary Portraits Budget				
	BBC	BD25	Chatterbox	Notes
				Green is in-kind expenditure (listed at actual cost)
Production				
Artwork handling and transport		1650		Confirmed spend
Hanging costs/consumables			650	Check back in with David Sinclair and gallery team about materials
Lighting			0	Estimate venue lighting will be sufficient but are waiting for Chatterbox to revert on sculpture lighting which
Fabrication costs			200	Plinth- Spent by BD25
Caption boards			132	Interpretation
Technician time			5248	£45 x 35 hours for install and £45 x 21 hours for get out / this is from our venue budget so any additional I
Curator / Interpretation		1000		BD25 exploring. This is about working with the artists so need to work directly with Chatterbox and TBC if
Invigilation/ FoH			3840	£120 x 16 days x 2 people - in kind. spend
TV/digital rig		800		ballpark estimate - need to discuss your requirement. This is unfortunately not a/v in standard 26 Ficc ve
Editing & export of digital materials				
Press/Hospitality				
Opening Night - producer		750		Additional for venue and event - BD25 can book but need to clarify budget ownership and roles. Invigilat
Opening night - venue support		360	720	£120x1 night x3 people
Food and refreshments		1500		
Duty Manager			288	£24 x 12 hours / this is in-kind as is part of our venue team
FoH team			120	£15 x 4 hours x 2 people
Artist travel & accom		1500		6 artists, 250 per person
Talent travel & accom (Bill)		250		250 per person
Contributors / Sttters		1400		
Marketing				
Press & PR			1000	in-kind internal costs
Marketing collateral			750	
Contingency		750		
TOTAL		9960	12948	0

- BD25 will provide a venue technician to support install for 5 days (up to 7 hours including breaks)
 - Any additional technicians required or technical time will incur additional costs
 - The technician you will be working with will be very familiar with the space and installing work for galleries/ installations - but as this is a multi-art form venue, they may not be

The installation is relevant to my project. Some of the press and marketing is also applicable, without the broadcasting aspect. Key take aways:

- Artwork transport, lighting, Fabrication, installation, maintenance FoH (front of house), Digital rigging, Opening day, Press & PR, marketing, Contingency
- Art transportation = postage (assuming all works are the largest packaging option) x number of artworks = 12.12 x 100 = 1,212
- Lighting = 800
- Fabrication = design structure + materials(mountboard, wood, board etc) = 2500
- Installation = hourly rate for construction for 5 weeks = ((14 x 8) x 5) x 5 = 2,800
- Maintenance (front of house) = 12.12 x 2 months = ((12.12 x 8) x 5) x 8 = 3,878.4 / However, if we use volunteers, the cost = 0
- Digital Rigging = technology + software + install = 750
- Opening Day = Invites, transport, production = 800
- Marketing = 1500 (not something I fully understand how to include yet)
- Contingency = 10% of budget (£10,000) = 1000
- Total = 1212 + 800 + 2500 + 2800 + 0 + 750 + 800 + 1000 = 9862

Potential funding streams:

Arts Council England:

An organisation set up to help develop the arts and cultural sector in England. It is funded by the government and the lottery.

NPO - National Portfolio Organisation

A prestigious funder, which offers support through grants, connections and collaboration. A 2 - 3

year long process before funding is agreed

NLPG - National Lottery Project Grants

Apply through Grantium, and aims to mainly support freelancers, social & community projects, and cultural organisations.

Trust & Foundation

A legal entity that holds a portion of assets or wealth, for the intent to use it for charitable purposes. Trusts are formed when two or more people agree to use the assets as mentioned before.

Foundations can be trusts but can also be limited companies, social enterprises, partnerships etc. but they do not need to be charities.

Key fund

Born from the ashes of the coal and steel industries in 1999, Key Fund provides support for businesses from the midlands to the borders of Scotland through investment. They directly focus on businesses with a clear social mission as such to grow and benefit the wider community.

Curator space

While not directly funders, CuratorSpace aims to make managing creative productions easier, from exhibitions, galleries, call outs and submissions. They'll be an essential reference point when considering how I integrate public relations into my business.

Four nations funding