

## Newlyn Art Gallery & The Exchange

### Creative Case for Diversity Achievements 2019/20

In this report, I show the progress we have made in contributing to the Creative Case for Diversity in 2019/20, referring specifically to the smart objectives for this period, as detailed in our current Business Plan. I have copied our CCD action plan below, including a very brief 'Updates' column indicating the progress we've made against each objective. I have also highlighted a column which shows which of the six CCD themes each objective addresses.

In addition, before the action plan, I include a brief narrative highlighting our key achievements under each theme.

The protected characteristics we selected to focus on are age (older people in particular, but younger people too) and class/socio-economic background.

#### **1. Artistic and Cultural Programme**

Programme highlights include a group exhibition featuring the work of Abel Rodriguez and including Gemma Anderson, Serena Korda, and Delfina Munoz del Toro at The Exchange. We facilitated a residency for artist Lubaina Himid at Porthmeor Studios, St Ives, an opportunity that in turn led to us inviting Lubaina to curate a main gallery exhibition and extended public programme at Newlyn Art Gallery. Through our involvement in the Arts Council Collection (ACC) National Partner Programme, we developed curatorial opportunities for a range of individuals, never before given such a platform. These included 14 students at Mounts Bay Academy, who curated the exhibition 'Go On Being So' (young people) - the first occasion in the history of the ACC that school pupils have curated a gallery show for the collection; primary age pupils at Newlyn School (class/social economic group & young people) curating an exhibition in their school, drawing on the ACC, and we began work developing similar projects working with charities WILD Young Parents and the Intercom Trust to develop separate projects with young vulnerable parents and their families (class/social economic group & young people) and LGBTQIA+ young people (young/sexual orientation) respectively.

We also delivered an exhibition of work by the painter Albert Reuss at Truro Cathedral in January this year, as part of the Cathedral's marking of National Holocaust Memorial Day. Reuss was a Jewish emigrate, who fled from Austria in the late 1930s to escape persecution by the Nazis. Reuss settled in Mousehole and on his death in the 1970s, left a sizable collection of works to Newlyn Art Gallery. The exhibition of Reuss's work was presented alongside work by other groups in Cornwall who represent communities, persecuted by the Nazis. They included groups representing Cornwall's LGBTQIA+ and Romany Gypsy communities.

## 2. Development of artistic talent/museum practice

We have worked with curatorial partnership Fieldnotes on many projects since they were on the MA Curating course at Falmouth University, culminating in the exhibition Hummadruz, which included a number of early career artists (Emily Beth Richards, for one) alongside very well established artists. This approach to including emerging artists in main gallery shows alongside established names is applied across our programme. We included BA Photography and Fine Art and Film students in Many & Beautiful Thing (Catie Close, Nadja Redman & Lulu Freeman), alongside Melanie Manchot for example. We commissioned a young artist, Oli Udy to curate the two billboards of work by many recent graduates from across the UK, as well as our own Collaborators group (14 - 30 year old artists). The Fragment 24a show in the Engine Room was co-curated with recent Falmouth graduates.

The Collaborators has been a platform that enabled us to deliver so much work with emerging artists, including artists group Keiken, who were recently picked up by the Jerwood for a gallery show. Keiken describe the opportunities given to them by the Newlyn Art Gallery in the following way:

*"We were at the very beginning of our artistic career as a collaborative practice, right before graduating. We were warmly given the support and confidence which propelled us to continue making work together. It encouraged us to continue developing Keiken and since, have exhibited and performed at some incredible institutions and events."*

The Midas Falmouth sponsorship has enabled residency places for recent graduates in Structures Residency with mature artists from Europe and the US (Rachael Coward, Bronwyn Anwel, plus Liam Jolly and Georgia Gendall), and in Transition, Dan Hollings and Jessica Glover and the cooperative JOMO.

Palace of Culture this year includes cultural Secretaries - emerging artists Sophie Butcher and Theo Carter Weber, with again graduates assisting, plus as in every year, 2nd year fine art students on one-week placement.

We have created opportunities for many artists to run workshops for the first time, developing their skills and earning money from the gallery, including Alice Ellis Bray, Alice Mahoney and Ben Sanderson. Hippo Campus Lunchtime School, a programme now successfully converted from gallery-based session, to online gathering, has mostly employed artists who haven't delivered contemporary art 'education' content before.

The Jerwood Residencies and Seen exhibition, planned for Autumn 2020, are going to create high profile opportunities for LGBTQIA+ artists at all stages of their career.

Over the past 12 months we have created selling opportunities for fourteen emerging Cornwall-based artist through our Picture Room programme.

Funding from Jerwood Arts has enabled us to create six new residency opportunities over the next two years. We have developed recruitment approaches that encourage diverse applicants to apply.

As outlined above we enabled a residency opportunity for Lubaina Himid, through our connections with the Borlase Smart John Wells Trust. The exhibition she went on to curate provided a platform for two artists to realise new commissions in Cornwall.

We have also created opportunities for artists who would describe themselves as amateur rather than professional. This year we established a programme called Tea, Cake & Art as a space for older people to gather, make and share a social encounter. Many of the participants were previously isolated in the community (age/class/socio-economic).

### **3. Addressing barriers to artistic or cultural involvement**

Most of our activities detailed in the action plan below address barriers to artistic involvement, from our recruitment strategies, our programming decisions, our representation monitoring of artists in our programme, our national leadership activities through the Plus Tate network, to the creation of curatorial opportunities for people of an age or class/socio-economic background, not usually given the chance to curate and have their opinions heard.

### **4. Resourcing and monitoring**

This year our bid to join the ACC/NPP was successful. This enables us to resource a significant expansion in our work in support of the Creative Case for Diversity. It also supports the appointment of an expanded staff team, including the appointment of Debbie Sharp, who brings significant expertise in working with creative LGBTQIA+ communities as curators, artists and producers.

In order to progress a major bid to the Paul Hamlyn Foundation we appointed an independent fundraiser to write up the bid focussing on addressing issues around poor take up of arts subject by boys in school, in an attempt to remove barriers to artistic involvement. However, the Covid-19 crisis has led to PHF suspending applications, so the bids submission will now be delayed.

This year we secured significant funding from Jerwood Arts to support a two-year residency programme. We approached the application process with care, to ensure applicants with protected characteristics in particular were encouraged to apply. This led to the appointment of George Morl as one of our first residents. George is a gay artist and has a neurodivergent condition. As part of George's residency, we expect to learn more about how the organisation can adapt its work to better support the needs of neurodiverse artists and audiences.

We continue to monitor our performance against CCD targets with reports and discussions taking place at Board level on regular occasions throughout the year. As indicated below, we continue to monitor the diversity of artists we include in our main programme to ensure representation is in line with national population data.

### **5. Self-evaluation**

In order to ensure barriers to artistic involvement are reduced or removed, we continue to monitor the number of artists with protected characteristics in our programme and compare these percentages with national population data. Our programme in 2019/20 continues to be representative on characteristic of gender, race and sexual orientation.

## **6. Sector leadership**

We continue to take our sector leadership responsibilities seriously. In summer 2018, The Exchange hosted a national meeting of Plus Tate Directors where the priorities of Education, Access (these later merged) and Diversity for the next few years were agreed. I now sit on the Diversity Steering Group and have actively contributed to its work over the past year. The group's priorities are to appoint new organisation members whose work is diversity focussed and to increase the representation of diverse individuals amongst Plus Tate organisations' leadership teams.

Our involvement in the ACC/NPP provides us with a platform to share best practice, for example in our work in updating our recruitment processes to encourage applications from as diverse a pool of talent as possible, to jobs and freelance opportunities at the gallery, positions on our Board or amongst the artists we invite to apply for residency and exhibition opportunities.

This year I was invited to nominate five artists for the Paul Hamlyn Prize, including three artists at very early stages in their careers and one who self-identifies as disabled. Each has received a £10,000 award.

## Creative Case for Diversity Action Plan

Goal	Aims	Objective	Lead	Timeframe	Addressing which ACE goals & ACE CCD Themes	Updates
<i>We will drive up the quality of our programme</i>	<p><b>Artistic Programme</b></p> <p>We will increase the diversity of artists represented in our programming and regularly review our progress towards this aim, with colleagues, peers and audiences</p>	Monitor annually the diversity of artists in our programming, with the aim of ensuring the artists we present reflect the diversity of contemporary Britain	Director & Programme Curator (Exhibitions)	Qtr 4 2019, then annually	<p>Goal 1 Creative Case for Diversity Themes: Artistic Programme</p> <p>Addressing barriers to artistic or cultural involvement</p> <p>Resourcing and monitoring</p> <p>Self-evaluation</p>	<p>2019</p> <p>48% women artists in 2018/19 programme compared to 51% national data (2011)</p> <p>15% artists of colour in programme compared to 12% national data (2011)</p> <p>3% LGBTQIA+ artists in programme compared to % national data.</p>

		We will monitor the gender balance in our programme to ensure that, in the period to 2022, we present work by equal numbers of male and female artists	Director & Programme Curator (Exhibitions)	Review annually at Qtr 1 programming meetings  Addressing barriers to artistic or cultural involvement  Resourcing and monitoring Self-evaluation	Goal 1 Creative Case for Diversity Themes:  Artistic Programme	<b>Achieved:</b> <b>2019 Main Gallery Programme</b> One solo show (Fathom) - male. One two person show - 1 female, 1 male. One CPD Transition - 8 female, 8 male Three groups shows (Invisible Narrative, Gaa, EATR) - 12 female, 8 male artists
		As part of the above, ensure protected characteristics 'Age - older people and representative class/socio-economic groups, in particular, young people, are priorities in our programming, through 5-8 programmes to 2022	Director, Programme Curator (Exhibitions) & Programme Curator (Learning)	Qtr 4 2019, then annually	Goal 1, Goal 2, Goal 5 Creative Case for Diversity Themes:  Artistic Programme  Addressing barriers to artistic or cultural involvement	<b>Five projects initiated in 2019:</b>  Tea Cake & Art class and exhibition(older people centred project)  Mounts Bay Academy curated exhibition (young people)  Newlyn School curated exhibition

					Resourcing and monitoring Self-evaluation	(class/ social economic group & young people)  WILD Young Parents curated exhibition (class/ social economic group & young people)  Our Town printmaking workshops and exhibition of work from homeless community (class/ social economic)
		Our programming will become more international, to better reflect the diversity of contemporary Britain, presenting 6 - 9 main gallery shows, to 2022, with an international focus	Programme Curator (Exhibitions)	Review Qtr 4 2019, then annually	Goal 1 Creative Case for Diversity Themes:  Artistic Programme  Addressing barriers to artistic or cultural involvement	2 x achieved 2018: Hummadruz Many & Beautiful  2 x achieved 2019: Gaa Europe After The Rain

					Resourcing and monitoring Self-evaluation	
		We will ensure artists who identify as Cornish are regularly included in our programme, being involved in a minimum of 2 exhibitions per year	Programme Curator (exhibitions)	Review Qtr 4 2019, then annually	Goal 1 Creative Case for Diversity Themes: Artistic Programme Addressing barriers to artistic or cultural involvement Resourcing and monitoring Self-evaluation	<b>2 x achieved 2019:</b> <b>Transition Surf School</b>  <b>Engine Room and Picture Room programmes have Cornish focus</b>
		Curate, and investigate touring to two UK venues of international group exhibition <i>Many and Beautiful Things</i> , for presentation in summer 2018	Programme Curator (Exhibitions)	Qtr 2 2018	Goal 1 Creative Case for Diversity Themes: Artistic Programme Addressing barriers to	<b>Partially achieved:</b> <b>The Gallery at Plymouth College of Art is confirmed for July &amp; August 2019</b>

					artistic or cultural involvement	
		Present the exhibition <i>The Fertile Forest</i> in 2019 and the work of Abel Rodriguez, indigenous artist from Columbia	Programme Curator (Exhibitions)	Qtr 4 2019	Goal 1 Creative Case for Diversity Themes:  Artistic Programme  Addressing barriers to artistic or cultural involvement  <b>Outside of NPO</b>	<b>Achieved:</b> A group exhibition featuring Abel Rodriguez and including Gemma Anderson, Serena Korda, Delfina Munoz del Toro opens at The Exchange on 16 Feb 2019
		Compile a finalised list (7-10) of international artists for the group exhibition <i>To the Moon and Back</i> by summer 2018	Programme Curator (Exhibitions)	Qtr 2 2018  <b>New reporting date Qtr 2 2019</b>	Goal 1 Creative Case for Diversity Themes:  Artistic Programme  Addressing barriers to artistic or cultural involvement	<b>New timescale:</b> Exhibition now rescheduled for autumn 2020 (from 2019), so revise reporting timeframe to Qtr 2 2019

		Confirm residency at Porthmeor Studios for Oslo/San Francisco-based collective FutureFarmers to conduct R&D for possible future gallery commission	Director	Qtr 2 2018	Goal 1 Creative Case for Diversity Themes:  Artistic Programme  Addressing barriers to artistic or cultural involvement	Artist changed: Unfortunately it wasn't possible to persuade Future Farmers to take up residency opportunity, but we have proposed and facilitated a residency at the studios by Lubaina Himid.  Update: This residency resulted in Newlyn main gallery show curated by Himid, demonstrating the value of local partnership working.
		Invite Lubaina Himid to curate an exhibition at Newlyn to accompany her Porthmeor Studios Residency, focussed on supporting talent development	Director	Qtr 4 2018	Goal 1 Creative Case for Diversity Themes:  Artistic Programme  Addressing barriers to artistic or	Achieved.

					cultural involvement	
		Invite Lubaina Himid to develop a learning programme accompanying her exhibition, focussing on talent development.	Programme Curator (Learning)	Qtr 1 2019	Goal 1 Creative Case for Diversity Themes:  Artistic Programme  Addressing barriers to artistic or cultural involvement	<b>Completed:</b> Learning programme provided extended platform for Magda Stawarska-Beavan & Rebecca Chesney
		Provide opportunities for targeted young people to lead and initiate action through <i>A Postcard to Penzance</i>	Development Manager & Programme Curator (Learning)	1-2 by 2022	Goal 5 Creative Case for Diversity Themes: Artistic or cultural programme  Developing Artistic Talent	ACC NPP will provide platform for WILD Young Parents, Mounts Bay Academy (MBA) & LGBTIQ+ group. National Portrait Gallery (NPG) partnership Creative Connections focus on Y10 Students under development for 2022 Now investigating a new iteration of

						A Postcard to Penzance to get the community creating under lock-down, with resulting work contribution to as community celebration marking our 125 <sup>th</sup> anniversary when we re-open.
		Give voice to diverse groups within recognised protected characteristics (young and old), through 3 projects by 2021	Programme Curators	Qtr 4 2019	<p>Goal 5 Creative Case for Diversity Theme:</p> <p>Artistic or cultural programme</p> <p>Developing Artistic Talent</p> <p>Resourcing and monitoring</p> <p>Self-evaluation</p>	Through appointment of Programme Producer (ACC NPP) working with young LGBTQIA+ group (12-25yrs)

	<p><i>Addressing barriers to artistic involvement</i></p> <p>We will identify and seek to address barriers to artistic involvement</p>	<p>Set up two meetings with Chair and trustees of Trelya, to develop strategies for partnership working, to assist us reaching targeted young people and support them as practitioners</p>	<p>Director &amp; Programme Curator (Learning)</p>	<p>Meets concluded by Qtr 3 2018</p>	<p>Goal 5 Creative Case for Diversity Themes:</p> <p>Artistic or cultural programme</p> <p>Addressing Barriers to Artistic Involvement</p>	<p>Progressed: First meeting scheduled, with second likely to take place by Qtr 2 2019.</p> <p>Now on hold. ACC NPP to work with Wild Young Dads in 20/22 Similar postcode and demographic</p>
		<p>Make Paul Hamlyn application focussing on the decline of boys taking Art &amp; Design GCSE</p>	<p>Programme Curator/ learning Lead + Development Manager + Independent Fundraiser</p>	<p>Complete QTR 1 2020</p>	<p>Goal 2 Creative Case for Diversity Themes:</p> <p>Addressing Barriers to Artistic Involvement</p> <p>Resourcing and monitoring</p>	<p>Independent fundraiser appointed</p> <p>PH programmes now suspended until Autumn 2020, when bid will be submitted</p>
		<p>Establish a weekly art class and meeting space for older and isolated members of the community</p>	<p>Development Manager &amp; Community Engagement Programmer</p>	<p>2 Qtr 2019</p> <p>Review Qtr 2 2020</p>	<p>Goal 4 Creative Case for Diversity Themes:</p> <p>Artistic or cultural programme</p>	<p>Tea Cake &amp; Art established April 2019. Christmas Campaign to raise funds to continue &amp; expand successful model</p>

					Addressing Barriers to Artistic Involvement Resourcing and monitoring Self-evaluation	
		We will use our representation on the Plus Tate steering group to press forward proposals to diversify the national visual arts workforce (a likely barrier to the development and programming of diverse artists/practitioners)	Director	Review progress Qtr 2 2018	Goal 4 Creative Case for Diversity Themes: Addressing Barriers to Artistic Involvement Resourcing and monitoring Self-evaluation Sector leadership	<b>Progressed:</b> <b>Director attends regular Diversity Working group session on 5<sup>th</sup> October. 5 Year Action Plan now emerging.</b>

		Trial employment strategies in order to increase the likelihood of recruiting a more diverse staffing cohort	Director	Qtr 4 2019 Review Qtr 4 2020	Goal 2 Creative Case for Diversity Themes:  Addressing Barriers to Artistic Involvement  Self-evaluation  Sector leadership	<b>New recruitment process developed summer 2019, including adoption of Disability Confident Employer principles, for recruitment of 2 Programme Producer roles (ACC/NPP). Our equality process resulted on two appointees with protected characteristics.</b>
		Diversifying the curatorial voices in our programme through 3 community curated programmes by 2022	Director / Programme Curators	Review Qtr 4 2019, then annually	Goal 2 Creative Case for Diversity Themes:  Artistic or cultural programme  Addressing Barriers to Artistic Involvement Sector leadership	<b>Working with Mounts Bay Academy, WILD Young Parents and YAY (LGBTQIA+) to curate main gallery exhibitions (ACC NPP)</b>