



EXTENDING PRACTICE CELEBRATING PLACE

A Chrysalis Arts Project

Extending Practice/Celebrating Place was a two-year project organised and managed by Chrysalis Arts, an arts and creative industries development agency based in Gargrave, North Yorkshire. It ran from mid-2010 to the end of 2011, though, in fact, it continues to have a life well beyond the actual period during which the project was funded, as a result of further projects and opportunities which have developed for several of the artists involved.

The *Extending Practice* element of the project was first developed from previous Chrysalis Arts' professional development programmes for visual arts practitioners. Previous programmes had offered portfolio sessions, advice days and mentoring to North Yorkshire artists and makers to help them "extend their practice" by having access to established artists, curators and gallery professionals, who were able to consider their work and give them feedback, along with suggestions about how to develop their practice further and take their careers to a new stage. Chrysalis realised that a scheme of this kind would be helpful for many creative professionals working across a range of artforms, providing them with access to a range of specialist expertise not easily available to them.

Chrysalis had also previously secured an award from the Esmée Fairbairn Foundation for *Inspired by Heritage*, a project offering residency-based commissions to six North Yorkshire artists, based with six of the county's most celebrated heritage sites and collections as stimuli for new work. This project thus provided the model for the other element of what became *Extending Practice/Celebrating Place*, so that the full project offered two related strands of activity: a series of commissions – for ten York and North Yorkshire artists, working in various artforms – and a programme of sustained mentoring both for these artists and for a further thirteen other practitioners, across a range of artforms including music, writing and theatre, as well as the visual arts and crafts.

The next stage was persuading some funders to support the project and, building on the success of *Inspired by Heritage* and the earlier *Extending Practice* project, Chrysalis was able to secure support from Arts Council England, via a Grants for the Arts award (£16,000), from Business Link Reserves via North Yorkshire County Council (£70,000) and from the Dales LEADER European funding stream (£15,000), providing a total project budget of £101,000.

The Selection Process

The first step in the realisation of the project was the appointment of a project manager and Hazel Cameron, herself a poet and arts event organiser, who was then based in Masham, secured this position after interview.

Next it was essential to ensure the widest possible dissemination of information about the project and to achieve this a database of artists, writers, musicians and other practitioners based in York and North Yorkshire was compiled from various 'partner' arts organisations and a launch date arranged. Information about the opportunities for artists was circulated widely using the mailing lists and newsletters of various arts organisations, including Create in Scarborough, Jazz Yorkshire, Rural Arts in Thirsk and The Shed in Brawby, as well as Chrysalis Arts' own visual arts and crafts newsletter, *Art Connections* and the Creative North Yorkshire website. A separate list of possible mentors for artists in various artforms was also assembled, again using information supplied by other York and North Yorkshire arts organisations, but the artists applying for *Extending Practice* were also asked to suggest their own ideas for who would be suitable mentors for them and in most cases these proved highly successful.

In order to enable as wide a range of artists as possible – at different stages in their careers – to have the opportunity to participate, Chrysalis arranged a series of information and workshop sessions to explain the project and the commissioning and mentoring opportunities that were available. These took place during June and July 2010 at venues in different parts of North Yorkshire – at Rural Arts in Thirsk (Wednesday, 23 June), at Scarborough Library (Friday, 25 June), at the Art Depot in Gargrave (Monday, 26 July) and at Woodend Creative Workspace in Scarborough (Wednesday, 28 July), and several of the practitioners who in the end were unsuccessful in their applications, commented positively on the usefulness of these workshop sessions in themselves, in helping them to focus on their career development.

Following this stage, applications were invited from artists, with a deadline in September 2010, and a selection panel was appointed to carry out the difficult task of selecting those who would receive the commissions and the mentoring opportunities. The application process was made as simple as possible, with a one-page application form and an invitation to artists to write a proposal about how they would like to use the opportunity of a commission or a mentoring programme. Altogether there were 52 applications for the *Celebrating Place* commissions and 33 applications for the *Extending Practice* mentoring opportunities. The three members of the selection panel, which met at the Art Depot in early October, were Stephen May, Relationship Manager for Literature at Arts Council England: Yorkshire, Sara Trentham, a freelance curator and former Visual Arts Officer at Arts Council England: Yorkshire and Gillian Wall, Arts Officer at North Yorkshire County Council.

In total ten artists were awarded commissions of £4,000, supported with mentoring and marketing support worth £2,000 each, to produce a piece of work celebrating an aspect of York and North Yorkshire heritage, life, landscape or culture, and a further 13 artists were offered amounts of £1,000 or £2,000 for mentoring to enable them to develop some aspect of their professional practice. The results of their activities form the main content of this publication.

The Lessons Learnt and the Legacy

One of the aims of the project was to demonstrate how York and North Yorkshire-based artists and creative businesses could make a greater contribution to the need for new cultural product for presentation at festivals and other relevant events and highlight the benefits of connecting producers and programmers more closely. The artists selected for the commissions were required to consider how and where the new work they produced would be presented within their proposals, and to make contact with appropriate events promoters and venues. This approach worked particularly well and, in several cases, offered the artists an excellent platform to premiere new work as well as assisting them in making new contacts and identifying new outlets. A further aim of the project was to demonstrate the value of high quality, bespoke mentoring, when linked with a clearly identified outcome for the artists involved to work towards.

This publication demonstrates how effective the project was in achieving these aims. However, it is important to stress that the ripple effects of the project have continued for most of the artists well beyond the life of the project and are continuing to provide new and unforeseen opportunities for new work. The legacy of *Extending Practice/Celebrating Place* is likely to continue for some time and will lead the participating artists in directions of which they had little or no knowledge when they submitted their applications.

Matt Anderson, Musician and Composer, Castleton
Songs of the Ridings
 Mentor: Jamil Sheriff

Saxophonist Matt Anderson received a *Celebrating Place* commission to compose, arrange and perform *Songs of the Ridings*, a collection of original compositions augmented by adaptations of traditional material, all inspired by the songs, literature and cultural heritage of North Yorkshire. The first showcase performance took place at Scarborough Jazz Festival in September 2011.



© Ist. Adebbe/Saville & Chitome

All the pieces have been recorded and made available through a web stream. Two pieces can be heard online:

- Ralph's Cross* – <http://soundcloud.com/mattandersonsax/ralphs-cross/s-MW7eB> and *Cold Spell* – <http://soundcloud.com/mattandersonsax/cold-spell/s-JVFJs>

The five-piece ensemble for the performances comprised: Kari Bleivik – vocals; Matt Anderson – tenor saxophone, compositions and arrangements; Jamil Sheriff – piano; John Marley – double bass; and Sam Gardner – drums.

Besides the Scarborough Jazz Festival performance (25 September), *Songs of the Ridings* has been performed at Pave Café in Hull (2 October), Matt 'n' Phred's in Manchester (11 October) and the 7arts Centre in Leeds (16 October). Further performances of the *Songs of the Ridings* compositions are scheduled for 2012, with dates in Edinburgh, Lancaster, Leeds, Newcastle and Sheffield, and others to follow.

"Once again, thanks so much for the funding support. It's been great to work with such excellent musicians as Kari and Jamil, to write and arrange so much new material, and do performances in big venues such as Scarborough Jazz Festival and Matt 'n' Phreds, and it wouldn't have been possible without the gig subsidy, rehearsal payments, promotional materials etc. that the commission afforded us."

More on Matt Anderson at www.matt-anderson.org.uk



Performing in Scarborough

© Tony Bartholomew



Performing in Scarborough

© Tony Bartholomew

Cold Spell

Matt Anderson

Latin ♩ = 140
 (Rhythm Section Intro - Open)

Tenor Saxophone

Electric Guitar

Piano

Acoustic Bass

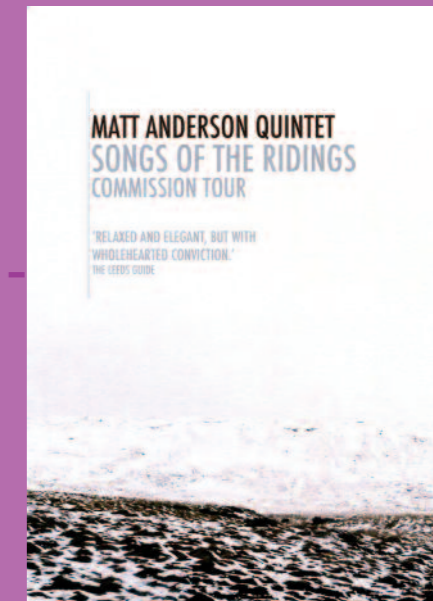
Drum Set

Chord progressions: Bb⁹, Bb⁹A⁵, Bb⁹A¹³

(Bass cue)

(Rhythm Section Intro - Open)

(Bass cue)



Em Whitfield Brooks, Director, Kirkbymoorside
Between the Salt Water and the Sea Strand
Mentors: Toby Park, Mary Cooper and Peter Spafford

"I want to write and direct a play with songs, exploring a process of devising and scripting a distinctive music theatre piece featuring community performers in Scarborough, and in partnership with Stephen Joseph Theatre."

Em Whitfield Brooks was commissioned to create a new play with songs, the title of which is taken from a line in the well-known folk song, *Scarborough Fair*, and, though the play is set in the present, it includes ghosts and echoes from Scarborough's past, and questions why people move to the town, what their memories bring to their present lives and how we all of us exist in some way or other - like the town in relation to the sea - 'on the edge'.

The play had a public read-through on 26 November 2011 in the McCarthy Studio at the Stephen Joseph Theatre (SJT) in Scarborough, following earlier devising sessions in September with the SJT outreach adult drama group, Beginners Call, and singing group, Global Voices. Members of Scarborough Hip Hop School were also involved as sound designers.

The aim is for this piece to become SJT's first community play, with funding from Arts Council England, to be performed 'in the round' at the theatre in 2013.

As part of the development of the project, Em had mentoring sessions with performer/director/deviser Toby Park of Spymonkey, and Leeds-based playwrights Mary Cooper and Peter Spafford.

"The structure is there. The whole thing is in place. I'm now on with the first draft... This is the best project ever! Learning so much, and having the mentors to support me - without whom I would be pretty stuck - is a real gift!"

More on Em Whitfield Brooks at www.emwhitfieldbrooks.com



© Tony Bartholomew



In rehearsal at SJT

© Tony Bartholomew



In rehearsal at SJT

© Tony Bartholomew

David Chalmers, Photographer, Scarborough**Carbon Print Trees**

Mentors: Jane Sellars, Mercer Art Gallery, Harrogate and Jan Bee Brown

David Chalmers, an established commercial professional photographer, received a commission to create a new body of photographic work based on documenting the forests of the North Yorkshire Moors National Park, through a series of carbon transfer photographs, using 10 x 8 inch sheet film with a Deardorff field camera.

The project was intended to build on David's continuing creative photographic work documenting wilderness and landscape and the commission allowed him to purchase special materials, as well as to invest time in producing prints using the nineteenth-century process known as carbon transfer. This creates prints with an archival stability because the images are made from carbon pigment suspended in gelatin. The prints are also handmade objects, which are both difficult to make and impossible to repeat, due to the many variables involved in the process.

"Carbon is one of the most stable elements, which is why a well-made carbon print will last as long as the paper it is supported on without fading. Also the tonal quality and depth of detail of a well-made carbon print are remarkable."

David used his blog at <http://carbonprinting.wordpress.com/> to show progress

on the project and participated in the 2011 North Yorkshire Open Studios event. He also ran a carbon printing demonstration during August 2011 at his new premises in Woodend Creative Workspace in Scarborough. In September 2012 he is having a six-week exhibition featuring both prints and negatives at Woodend Art Gallery in Scarborough.

David had mentoring sessions on developing exhibitions of the work for public galleries with Jane



On location

© Angela Chalmers

Sellars, Curator of Art at the Mercer Art Gallery in Harrogate, and also with freelance curator and designer Jan Bee Brown of Scarborough.

More on David Chalmers at www.davidchalmersphotography.com



© Angela Chalmers



In the darkroom

© Angela Chalmers



Carbon Trees

© David Chalmers



Carbon Trees

© David Chalmers

John Wedgwood Clarke, Poet, Scarborough

Ghost Pot

Mentors: Penelope Shuttle and Carol Rumens

John was commissioned to produce a new collection of poems, originally entitled *Sea Gardens*, but which ultimately became *Ghost Pot*, a series of poems based on the inter-tidal zone along the North Yorkshire coast. Following the mentoring sessions with Penny Shuttle, John produced more poems than were originally planned, and the collection is being considered for publication by several publishers.

The project has enabled John to secure a national literary agent in London as well as to raise his profile as a poet, bring his work to the attention of various new audiences, and make new connections in the literary world.

As a result, he has been able to secure a year-long Leverhulme Trust-funded residency at the University of Hull, as well as the opportunity to be co-artistic director for Seaswim, a project for the 2012 Cultural Olympiad.



© Lara Goodband

"The Celebrating Place commission enabled me to follow an idea through from beginning to end, to experiment and play with a theme, and to produce a coherent collection of new work. It's been a wonderful, transformative process for me, and I leave it with far greater confidence in my instincts and skills as a writer, with the opportunity to undertake significant prose writing and develop my career as a writer."

Follow John Clarke on Twitter
[@jwedgwoodclarke](https://twitter.com/jwedgwoodclarke)



© Lara Goodband

At Filey

Limpet

You only get one shot at me unless
you're armed. Miss, and watch me weep
as I weld to my scar; hit, and I'm loss
in a locket, a bull in a nutshell.
Press my foot as you might dig a thumbnail
into your palm to stop from laughing
at a poem beginning, *dead, lifeless, still...*
hey presto: black speck eyes and a tragic mouth.

As the weight flows I lift on my skirts
and wander the village paths, keeping
them open while the stars rampage.
What measured me has gone. That he, now she,
is me, makes all the difference: our
stones unravel in the pull of the moon.

[Short-listed in the Poetry London Competition 2011]



© Lara Goodband

At Saltwick Nab



© Lara Goodband

At Saltwick Nab

Sally Greaves-Lord, Textile Artist, Scarborough
Contemporary Home Textiles
Mentors: Vanessa Swann of Cockpit Arts and Pat Albeck

"I should like to design a collection of extraordinary tea towels, table napkins and tablecloths and make a digitally printed first batch production in order to test the market. I would also like to explore the possibilities of exhibiting the collection."

Sally Greaves Lord was awarded a *Celebrating Place* commission to research, design, manufacture and market an innovative and contemporary collection of household textiles, inspired by and celebrating the individual qualities of landscape, architecture and interiors at two 'heritage' locations in North Yorkshire.

Guided by mentors Vanessa Swann and Pat Albeck, Sally produced a series of tablecloth, napkin and tea towel designs based on photographic imagery derived from time spent studying the architecture, vegetation and vistas at the National Trust's Nunnington Hall and Rievaulx Terrace.

Sally completed eight tablecloth designs in a variety of colour-ways with sets of napkins to coordinate with them and ten designs for tea towels.

Alongside the design work, Sally explored current trends in marketing and researched gallery and museum shops and also looked at other designers' work in this field. She has been working with Sneakytrick Design to develop a suitable website for promoting and selling the work.

Sally has enlisted the help of PR and marketing consultancy, Irene Myers & Associates, to liaise with the

National Trust, with a view to exhibiting the work at one of the properties, prior to expanding the collection and exploring its potential further.

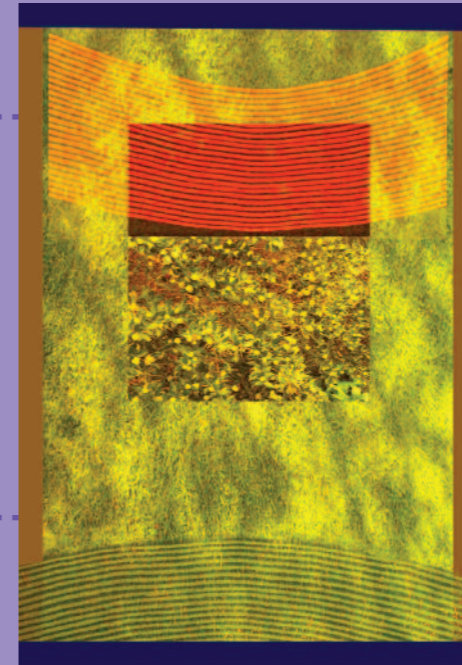
As a result of her *Celebrating Place* project, Sally has been approached by Linda Schwab, the lead artist working on a new four-storey NHS health centre in Hull, to provide various site-specific pieces for the centre.

"The most immediate effect... is the way in which it has enabled me to attract different work resulting from interest in the abstracted landscape images evolved during the Celebrating Place project."

More on Sally Greaves Lord at www.sallygreaves-lord.com



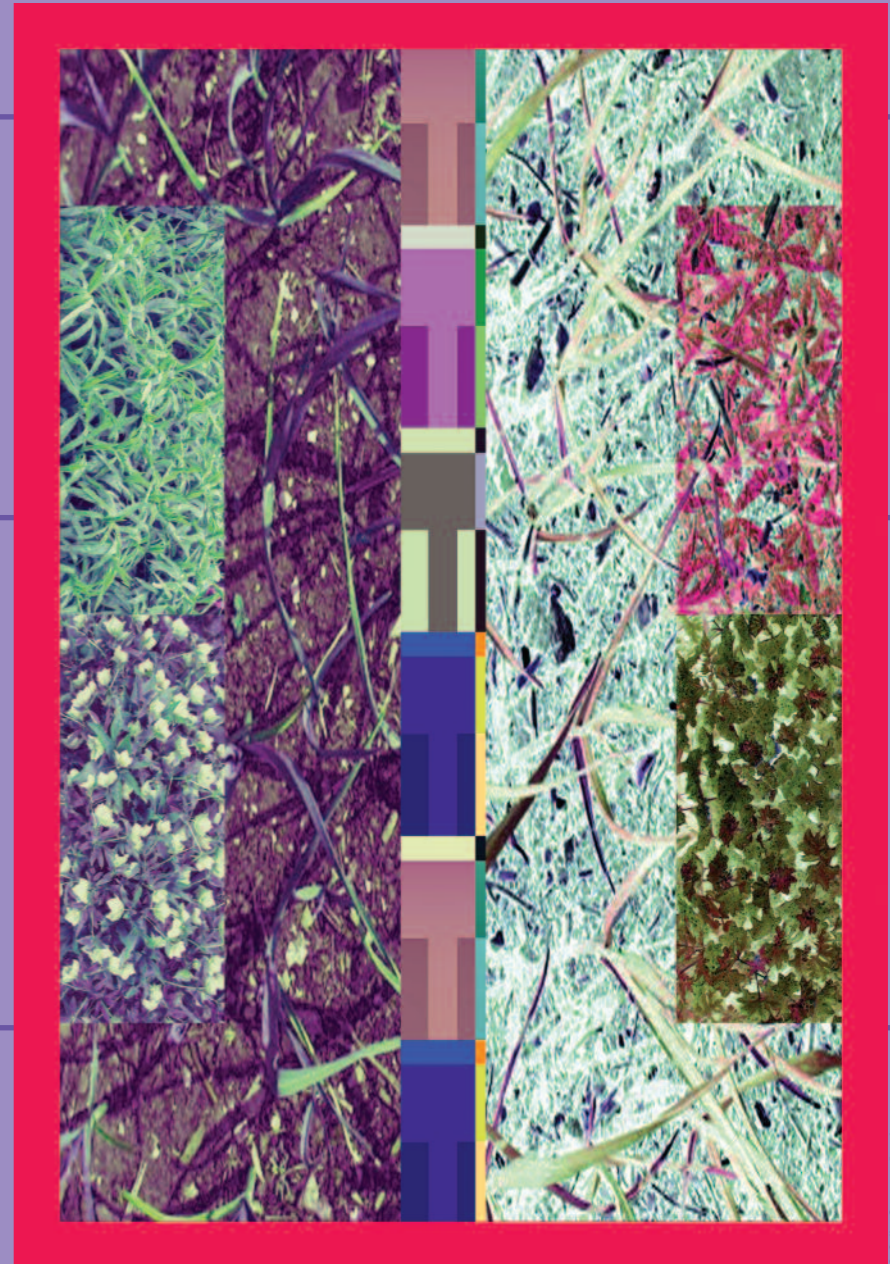
© Tony Bartholomew



© Sally Greaves-Lord



© Sally Greaves-Lord



Tea towel designs

© Sally Greaves-Lord

Sue Harrison, Environmental Artist, Pateley Bridge
Encounter (Portable stitched felt hide)
 Mentors: Matt Baker and Sue Lawty

"I would like to create an interactive experience for visitors to the North Yorkshire countryside to help focus time spent in the natural environment in a more self-reflective way."

Sue Harrison received a *Celebrating Place* commission to construct a hide using felt panels made from sheep fleeces to allow individuals – including herself – and groups of people to observe different locations within the natural environment in different parts of rural North



At Nidderdale Show

© France-Leigh Hadrysiak

Yorkshire over time and to record their observations and experiences in a self-reflective way. To construct the hide, Sue used a variety of local and other sheep fleeces to produce felt panels and created a tent-like structure, enabling people to sit inside and take a long, slow view of their surroundings. The aim was to record people's responses and make a new panel for the hide recording those responses and providing further stimulus for new visitors to the hide, when considering their reactions to the environment they were viewing. The hide was completed and displayed as the *Encounter* project at Nidderdale Show in September 2011 and at Masham Arts Festival in October. By the end of 2011, six individual encounters were completed and several group encounters have been booked for 2012, as well as show encounters.

The intention is to invite others, particularly the less environmentally knowledgeable, to share the experience, offering guests the chance to select their own preferred location. Narratives from these individual encounters have been recorded in a journal. The individual panels from which the hide is constructed will provide the bare canvas for attempts to capture the encounters in stitch, ultimately leaving a permanent record of the hide's travels within the interior walls.

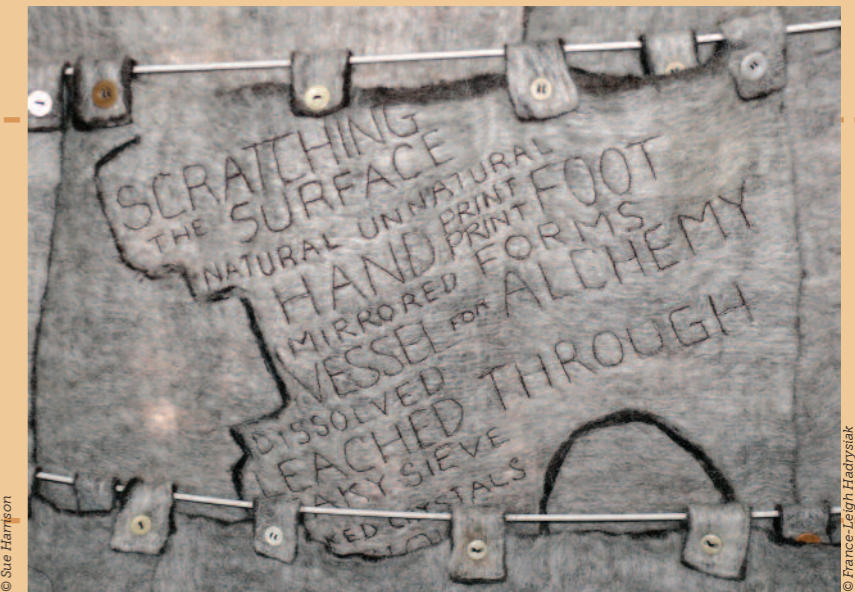
Further encounters are planned for 2012, in Hellfield, Nidderdale and Swaledale, and a seminar/conference, *Layers of Response*, which will include a series of workshops, is to be held in Pateley Bridge in September 2012. Sue also took *Encounter* to *The Home & The World*, 'creative summit' at Dartington in June 2012.

More on Sue Harrison at www.sueharrison.co.uk



Scotgate Ash Quarry, Nidderdale

© Sue Harrison



Hide close-up

© France-Leigh Hadrysiak



Skrikes Wood, Nidderdale

© Sue Harrison

Paul Mills, Writer, Ripon*You Should've Seen Us***Mentors: Graham Relton, Yorkshire Film Archive, Antony Dunn and Pat Borthwick**

"I have the idea of using poems as voice-overs to accompany pieces of [archive] film footage from North Yorkshire, with the aim of producing a fifty-minute presentation for audiences at literature and film festivals."

Paul Mills received a *Celebrating Place* commission to produce a series of poems to act as commentary on various pieces of silent archive film about aspects of life in North Yorkshire and its people.

The film material in the first section includes footage of a day in April 1916, where the townspeople of Ripon mingle with soldiers billeted in the town to watch sports events at the local racecourse; footage of the 1937 celebrations in Harrogate on the Coronation Day of George VI and Queen Elizabeth; with other pieces from the 1950s, showing holiday crowds on the beach at Scarborough; and finally to 1958 – where people gather for garden fêtes in the villages of Sherburn and Church Fenton. Each poem offers a reading of the relevant film, bringing it alive for audiences, and showing how each piece of footage illustrates its period in British life.



© Matt Wilson



Egg Harvest, Flamborough, 1908

© Yorkshire Film Archive

Material in the second part contains footage augmented by poems exploring the relationship between people and the landscape, and evoking the geology of North Yorkshire, with particular reference to winter in the Yorkshire Dales and the coastline at Flamborough.

Paul was mentored during the project by Graham Relton of Yorkshire Film Archive, who provided assistance on meeting the technical requirements of the project, and by Antony Dunn on marketing the work for festivals in 2012, with a possible trial performance at Scarborough Literature Festival. Pat Borthwick provided a critique of the poems, which have been published in a pamphlet by the Poetry Business.

More on Paul Mills at www.paulmillswriting.co.uk



Sports Day, Ripon, 1916

© Yorkshire Film Archive

Extract from A Garrison Town Sports Day, April 1916

Soldiers from the camp and townspeople mixed up behind wire in a crowd together stand about on a cold spring afternoon blocking our view of what surrounds them racecourse grass and neutral sky.

The camera rolls across them and moves on, faces framed by faces.

Instant footage holds them to the moment, the big picture happening somewhere else in this year of the Somme.

We notice what we can before it passes how the cold rubs hands together keeps them tapping cigarettes.

Boys among towers of men, girls and women, sisters, wives snuggled inside buttoned battered coats, everyone in uniform of a sort just comfortable under their angled hats.



Church Fenton, 1958

© Yorkshire Film Archive



Summer holidays, Scarborough, 1954

© Yorkshire Film Archive

Vivien Mousdell, Puppeteer/Installation Artist, Whitby Strata Smith
Mentor: Bob Frith of Horse & Bamboo Theatre

Vivien received a commission to develop a site-specific installation and puppet performance "inspired by the life, ideas and legacy of William Smith, the 'father' of modern geology" at The Rotunda Museum in Scarborough, the only building in the world commemorating his 'fossil-ordered stratigraphy'.



With William Smith

As a preliminary, Vivien devised a puppet show on similar themes, piloted to an invited audience at Whitby Museum in December 2010. In both contexts the central character is an elderly fossil collector who, slumbering for over a century and a half, awakens to discover his collection of bones and fossils have developed a life of their own.

The hour-long Rotunda performance in May 2012, as part of the national Museums at Night event, took on a different form in response to the museum architecture and displays, with the audience taken on a journey through the museum with the puppeteers acting as contemporary geologists. In one gallery, a plesiosaur skeleton was animated by light and shadow, its glass cabinet becoming a cabaret stage for beat-boxing bones and rapping raptors, the audience beating out rhythm on bone percussion.

The distinctive circular rooms with central lift shaft and spiral stairs presented sight line challenges but were used to maximum effect with Strata Smith making his first entrance from the lift and final public lecture from the upper gallery. While the audience ate sandwiches illustrating Smith's theory of stratification, period images were projected on suspended dust sheets, dramatically falling, at the show's conclusion, to reveal the floor-to-ceiling cabinets of fossil specimens on which Smith based his theories.

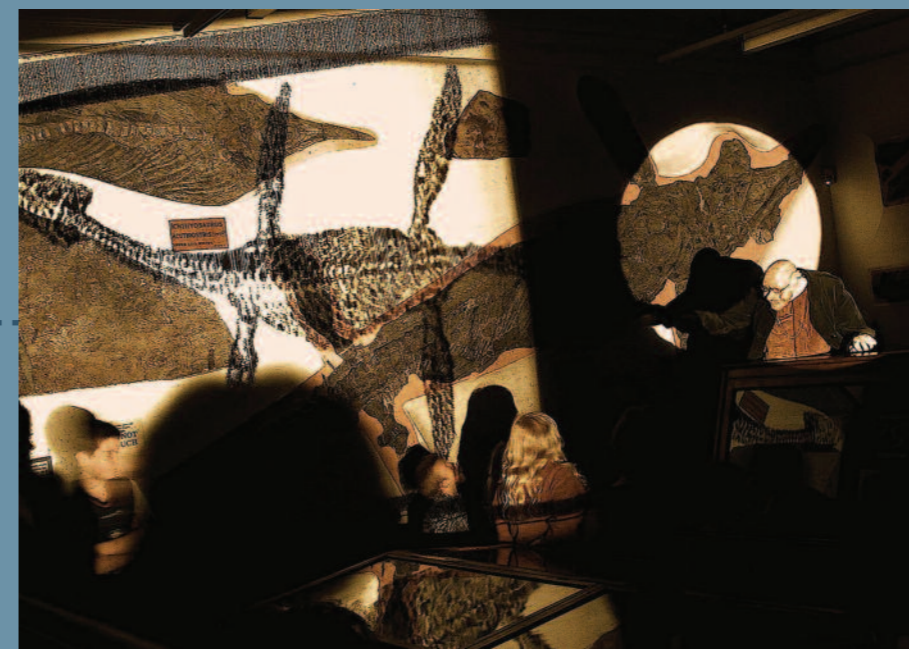
Throughout the project, Vivien was mentored by Bob Frith, founder member and director of Horse and Bamboo Theatre Company, based in Rossendale. Vivien shadowed and helped the company as it prepared its 2011 Christmas production, *The Little Horse*.

"Working with a mentor as experienced and knowledgeable as Bob Frith has been one of the high points of the project. His suggestions for developing the use of the puppets have had a major impact and it has been very rewarding working with someone who has taken on part of the role of a director."

A further performance is planned for the Fossils Festival in autumn 2012 and there is the possibility of a national tour.



With dinosaur



In performance at Whitby

Eduardo Niebla, Musician and Composer, Ripon
My Yorkshire Road
 Mentor: David Lancaster, Head of Programme for Music, York St John University

Eduardo Niebla's commission was to create a new suite of music, *My Yorkshire Road*, inspired by North Yorkshire's landscape, culture and heritage. It was premiered at the Ryedale Festival at the Joan of Arc Hall, Botton on Sunday 24 July 2011, with a pre-concert performance at Holy Trinity Church in Ripon on Saturday 23 July 2011.

"The work is a celebration of North Yorkshire on many levels, reinforcing identity and community spirit. The commission provided the opportunity to work with musicians from the area and explore the North Yorkshire landscape and ways of life. It turned out to be an amazing musical journey."

The performances featured a varied line-up of Yorkshire musicians and performers, comprising:

- Ripon City Brass Band (25–30 musicians)
- Rock Up & Sing Choir of Harrogate (150 singers)
- Men of Staithes (fishermen's choir: 10 singers & accordion)
- Lyn Geddes – vocals & guitar
- Bryony Griffith – traditional folk fiddle & vocals
- Will Hampson – melodeon
- David Lancaster – conductor & brass arrangements
- Ian McMillan – lyrics
- Eduardo Niebla – guitar & composition
- with Roberto Ares – drums & percussion
- & Carl Herring – guitar (London)



Near Ingleborough

© Mark Sunderland

"It was a very special evening for us, as was yesterday at the Ryedale Festival, and we're immensely grateful to you and to all the sponsors for making it possible."

In 2011 Eduardo arranged two of the main pieces, "Tree" and "Deep", for string quartet and premiered them with the Dante String Quartet and Carl Herring (guitar) at the Dante Festival in Cornwall. In April 2012, he presented them at the Queen Elizabeth Hall in London with the Pavão String Quartet, Carl Herring (guitar) and Dharmesh Pamar (tabla).

In July 2013 Eduardo is performing *My Yorkshire Road* with Beverley Brass Band and local choirs at Beverley Folk Festival for the festival's 30th anniversary and he is negotiating a performance at The Sage in Gateshead. Later in 2012 he plans to produce a CD of the music.

More on Eduardo Niebla at www.eduardoniebla.com



In concert, Botton, Ryedale

© David Barry



© David Barry



© David Barry

Elizabeth Sandie, Writer and Editor, York
Just One Street
Mentor: Linda Hoy

Writer Elizabeth Sandie, a former literature tutor at York St John University, was commissioned to produce *Just One Street*, a book of interview-based life stories of her neighbours in North Parade, an Edwardian terrace in Bootham, just outside the city walls of York.

In the making, the book grew to include the street's origins and show a picture of its earliest inhabitants from the 1901 and 1911 censuses, when it was much more densely populated.



In the street

The research revealed huge changes in patterns of work and family life, particularly for women, and the book contains contemporary and archive images

illustrating some of the visible aspects of these changes.

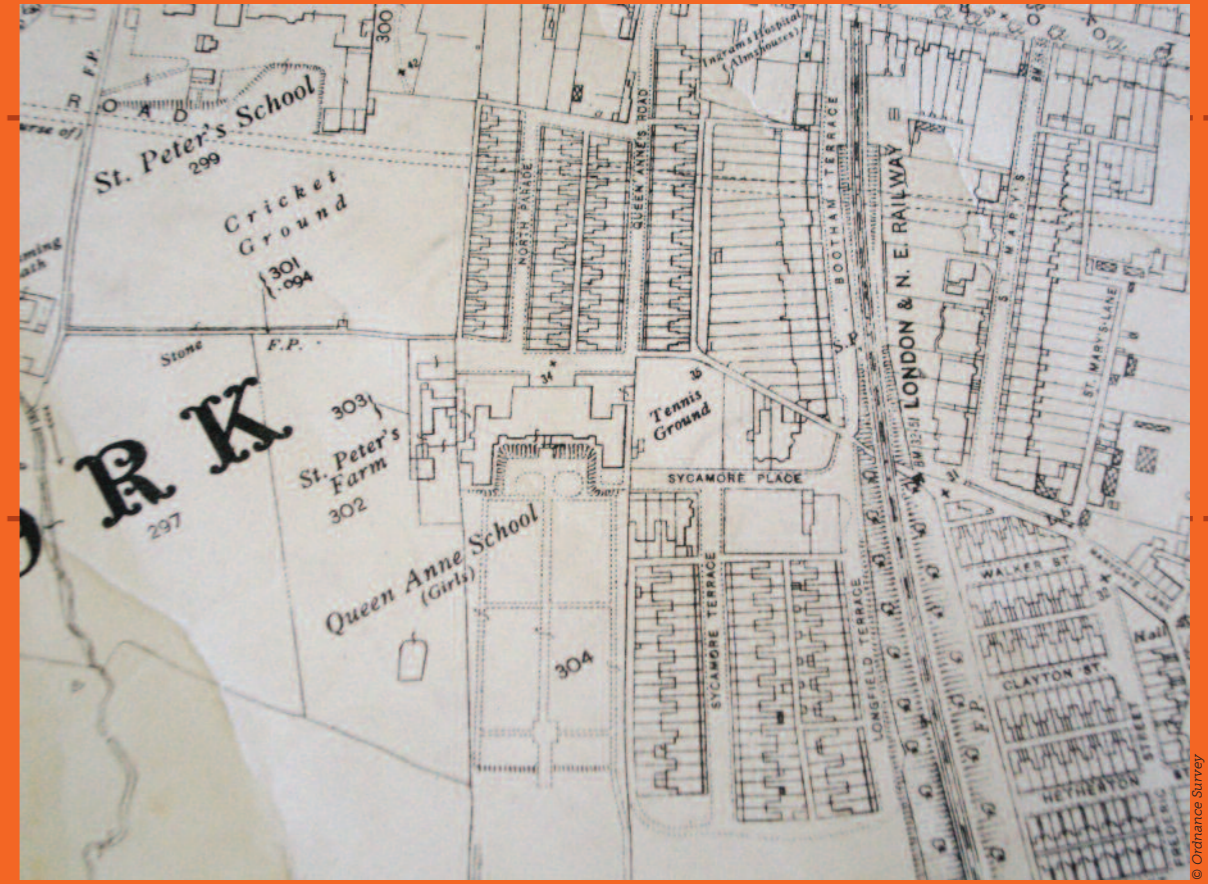
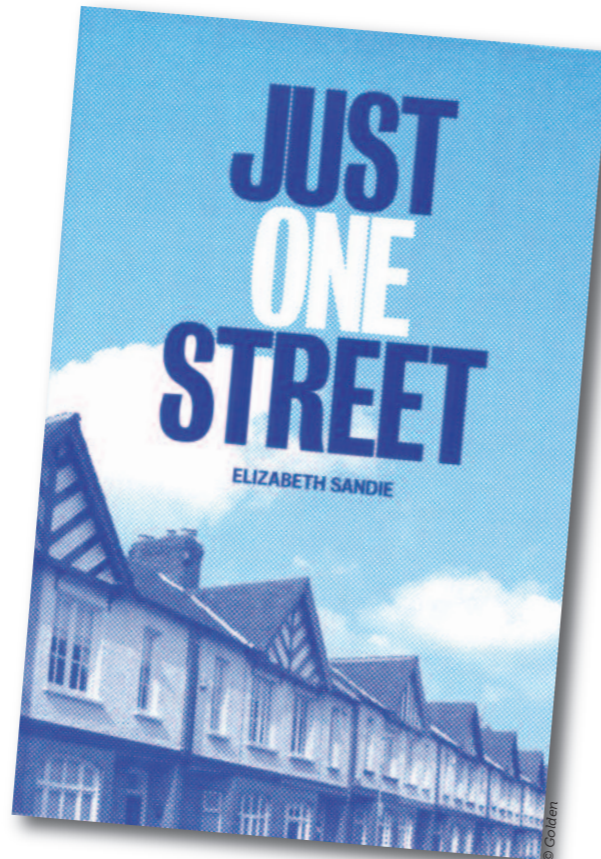
The 38 interviewees, aged from 14 to 90, include homeowners, landlords and tenants. Unlike the first residents several were born overseas, from Poland to the Philippines, or spent part of their childhoods or working lives on other continents. Their stories, together with those of neighbours from different parts of Britain, are rich in social history, telling of turning points, tough times and celebrations, as well as reflecting events in the wider world. The special quality of living in a neighbourly street, near the heart of the culturally vibrant city of York, emerges strongly.

Just One Street was published in autumn 2011, quickly sold out, and was reprinted in early 2012. It featured in *The Yorkshire Post* and on Radio 4's *Woman's Hour* in December 2011. Elizabeth has also given illustrated talks on *North Parade at the Start of Two Centuries* for York's International Women's Festival and other groups, with other events booked including Ilkley Literature Festival Fringe in autumn 2012.

"Without financial support from the Celebrating Place project, I would not have had a mentor to push me in my research or access to professional design and editorial advice – coordinated by Ian Daley of Route Publications – which has resulted in such a satisfyingly well-produced book."

"My thanks to all the neighbours who made this possible. It has been a great privilege to hear their stories. Sharing them has enhanced our sense of community. I've heard from readers not only in York but much further afield who have enjoyed the book and started thinking about their own neighbourhoods."

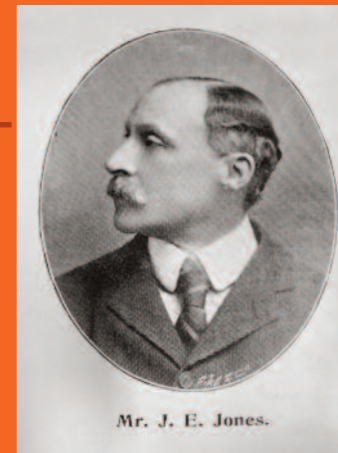
More on Elizabeth Sandie at www.elizabethsandie.com



Street map, 1929



North Parade rooftops



Developer J E Jones



North Parade under snow

Ben Beattie, Jazz Musician, Malton
Mentors: Alan Barnes and Gwyneth Herbert

Saxophonist Ben Beattie received an *Extending Practice* award for mentoring with one of Britain's leading jazz saxophonists, Alan Barnes, and also with jazz singer Gwyneth Herbert.

During the sessions with Alan Barnes, Ben focused on sharpening his instrumental and theoretical skills, exploring aspects of the jazz world that would assist his career development, including how to select and recruit supporting musicians for studio and live performances. This type of practical advice provided insights into the professional music world not covered by Ben's previous music studies.

Alongside the instrumental work Alan also provided various contacts in the jazz world and discussed life as a professional musician, working with other musicians and how to manage oneself as a solo musician.

Jazz singer Gwyneth Herbert mentored Ben in other practical areas of being a professional musician, including self-promotion, finding and hiring an agent, and relationships with record labels. During these sessions, Ben visited London to watch Gwyneth perform and made a range of important contacts with venue owners, promoters, record label managers, musicians, actors, writers and celebrities. Gwyneth also covered the best ways for Ben to promote his music, network successfully and gain greater interest in his work using social media.

The work with Gwyneth is ongoing and she will be assisting Ben in the promotion of his new album. They performed together in London in October 2011 at a "Super Poetry Jam", organised by poet Michael Horowitz and Waterstones Bookshop, and featuring actor Stephen Berkoff and various other well-known poets.



© Andy Jessop

Among forthcoming gigs is Burton Agnes Jazz Festival in July 2012, where, with his band, Ben Beattie's Jazz Essentials, he will play the festival's closing session.

"The work with both artists has been invaluable. My knowledge of areas of music that I would just not otherwise have encountered has not only been revealed to me, but also developed and utilised. I really have gained so much from these experiences and continue to grow as a musician because of them."

More information on Ben Beattie on the Ben Beattie's Jazz Essentials Facebook page

Judith Bromley, Visual Artist, Askrigg
Mentor: Fiona Rocher,
Dales Countryside Museum, Hawes



Judith was awarded an *Extending Practice* grant for mentoring to assist her in developing a non-commercial exhibition of paintings and textual material drawn from a larger body of work being produced for a book about the landscape, flora and fauna of the moorlands of the Yorkshire Dales.

The main focus of the mentoring programme was on the marketing of the exhibition to galleries and museums and on some of the practicalities of negotiating with the venues over timescale, cost, publicity material and supporting literature and interpretation panels.

The book was published in late 2011 and the exhibition launched in May 2012 with an event as part of the Swaledale Festival. Judith was also invited to have an exhibition of prints from the project at a Quaker conference, attended by 1,500 people, at the University of Kent in Canterbury during 2011.

Interest in booking the exhibition has already come from Barnsley, Doncaster and Richmond, as well as the Peak District National Park in Buxton.

"As I've previously had only selling exhibitions in a variety of venues, the mentoring sessions with Fiona have helped me considerably to understand the set-up and

mechanics of a non-commercial travelling exhibition, to know what information is required for marketing and how to approach the galleries and museums. Working together on the project has increased my own enthusiasm and focus."

More on Judith Bromley at www.askrigg-studios/judith-bromley



Juniper

© Judith Bromley



Exhibiting in Hawes

© Judith Bromley

Tessa Bunney, Photographer, Kilburn
Mentors: Anne McNeill, Impressions Gallery and David M Birkitt of DMB Media Ltd

Tessa was concerned to undertake a complete review of her marketing and PR activity and to consult widely about her work and how to present it more effectively to potential new audiences and markets. With the assistance



of mentor David Birkitt and designs by Nikie Marsden, Tessa produced a series of *Field, Forest and Family* publications illustrating her work. These have been printed using MagCloud, and have been mailed out to magazines, curators and other appropriate organisations.

Following a session with Anne McNeill at Impressions Gallery in Bradford, Tessa applied for an Arts Council grant to

continue *Field, Forest and Family* in Laos and she travelled there in September 2011 for a two-week research trip, undertook a multimedia training course and purchased essential equipment for her project.

Tessa also attended Format International Photography Festival in Derby in 2011, where she had a series of portfolio reviews with gallery and editorial staff and won the prize for the best photography portfolio.

"The mentoring sessions with DMB Media helped me view my work in a more commercial context. David Birkitt introduced me to several new potential outlets for my work and helped me put together a publication of my ongoing work, to be released in issues as I work on the project."



Ricefield, Langde, Guizhou Province, China



Xian Dao Ya village, Yunnan Province, China

"It was extremely useful to have this extended time to discuss the work and where it is going and, overall, the funding has had a big impact on my work, allowing me the freedom to experiment without the pressure of a project to complete by a specific deadline."

From July 2012 Tessa will be based in Vientiane, Laos for eight months working on *Field, Forest and Family*.

More on Tessa Bunney at www.tessabunney.co.uk

Barbara Cassell, Jeweller and Hat Maker, Harrogate
Mentor: Grace Whowell

Barbara has been a self-employed jeweller and hat maker since 2008 and wanted to have the opportunity to take stock of her career and consider future development, partly to explore the balance in her work between jewellery, which has tended to sell more, and hat-making. In particular, Barbara wanted to focus on her marketing strategy.

The mentoring enabled her to consider the geographical spread of the outlets taking her work, to explore approaches to more "high-end" galleries, and to review her marketing materials. One particular area



Boiled wool brimmed hat

addressed was an exploration of how her work could be photographed more effectively to enhance her promotional activities.

As a result of mentoring sessions, Barbara prepared an action plan to develop new promotional material, including a website, as well as promotional photography, and she has received extra advice on the development and enhancement of her new designs.

"This whole mentoring programme has been very useful both in establishing where I was and identifying a series of new goals. Based on meetings in 2011, I reviewed my work from 2010 and looked at developing my designs, as well as considering new future outlets. The need for good photography was identified as essential, together with a new personal statement and CV. I am establishing



© Michael J Oakes



Copper tube necklaces

new, more formal design folders for both the jewellery and hats."

"The opportunity to spend time with a professional such as Grace has given me the incentive and nudge to 'up my game' and take a few risks in terms of both what I make and my aspirations. It has both expanded my horizons and my practice."

More on Barbara Cassell at www.barbaracassell.co.uk



Leaf pendant and earrings

© Michael J Oakes

© Michael J Oakes

Meghann Clancy, Singer/Songwriter, Grassington
Mentors: Rebekah Findlay, Fiona Lander and Paul Mason

Meghann received an *Extending Practice* award to provide support for her to develop her career as a solo professional musician and to enable her to produce a professional standard album of original songs. Specifically, the mentoring was to focus on developing a marketing strategy.

Through the mentoring programme, Meghann was able – working with Fiona Lander and Paul Mason (Lander-mason) – to develop her songwriting and musical



© Milka Synnra

skills, and also to start recording new material. Rebekah Findlay worked with Meghann on developing new marketing materials and how she could promote herself via the internet.

Meghann subsequently worked with Lander-mason to produce demo recordings of her music and songs and



© John Rawling

Performing in Newcastle

to incorporate music at the required quality for use on her website. Progress has also been made on developing appropriate designs for a first CD and other work has helped make Meghann's work known in music circles and at the BBC.

"This activity has been very useful. Much of the help and advice I have been provided with I would not have managed on my own. I'd just like to say

thanks so much for the opportunity. I've had a great experience and got so much out of it. I feel very lucky to have been a part of the Extending Practice project."

Since completing the project, Meghann has been putting efforts into creating her debut album, *Take Flight*, which will be released later in 2012. She is also developing her live performance work in North East England, performing in Northumberland and Durham as well as hosting sessions at Newcastle's Trent House venue.

Her music is available at www.soundcloud.com/meghannclancy

More on Meghann Clancy at www.meghannclancy.co.uk



© Rebekah Findlay

Hester Cox, Printmaker, Masham
Mentor: Jane Sellars, Curator of Art, Mercer Art Gallery, Harrogate

Hester was awarded an *Extending Practice* grant for mentoring and marketing support to help her develop her printmaking and to undertake a collaboration with the Mercer Art Gallery in Harrogate. The project was based on developing artistic responses to articles contained in the Vale of York Viking Hoard for an



© France-Leigh Hadrysiak

exhibition at the Mercer Gallery in late 2011, prior to the Hoard being taken to London for an exhibition at the British Museum.

After a period of experimenting with the designing and making of plates, Hester was able to print final images and have them professionally framed for the exhibition, which opened in September 2011 at the Mercer.

The Gallery's Curator of Art, Jane Sellars, guided Hester through decision-making about how to hang the prints and introduced her to conservation staff at both the British Museum and the Yorkshire Museum in York. Hester later delivered the unframed work to the gallery and was also able to see the Vale of York Viking Treasure Hoard being put in place.

On 22 September 2011, a very well attended preview was held for Hester's exhibition and the New Lights Art Prize, and feedback on the exhibition from both the public and fellow professionals was excellent. The exhibition ran until 5 January 2012 and Hester delivered a printmaking workshop at the gallery in November and also gave a talk about the work for the study day held there on 21 November. She is also writing an article about the project for *Printmaking Today*.



Preview evening



© Hester Cox

Beneath the surface



© Hester Cox

Fragments of the past

"It's been such a wonderful project to work on and I've definitely pushed my printmaking boundaries and been able to try different approaches and create different kinds of work."

More on Hester Cox at www.hestercox.com

Duckett & Jeffreys, Art Gallery, Malton

Mentors: Alex Godfrey, Relton & Marine, Ceri Hand, Mark Doyle

Gallery owners Ian and Stef Mitchell received an *Extending Practice* award to organise a detailed programme of mentoring and advice for the Duckett & Jeffreys Gallery from a range of artists and organisations, and including visits to art fairs in Manchester and London. To expand their knowledge base, they have examined approaches taken by other galleries in developing marketing and promotional activities, in order to assess what might work for their own gallery.

Initial developments have been encouraging. After implementing suggestions made by mentor Alex Godfrey, the gallery has, over the last five months, seen an increase in sales resulting from almost 150 new customers.

The funding allowed the gallery to continue marketing widely throughout the region and, whilst hard to evaluate exactly, there has been a steady increase in 'private view' attendance, general footfall and sales, with a significant monthly increase in average takings compared to last year.

Funding to pilot a presence for the gallery on the Culture Label website has been valuable in developing the gallery's understanding of online marketing and funding for the Touring Gallery enabled the gallery to reach a much wider audience, at a range of venues, as well as online and on television. Whilst mainly a marketing tool, the Touring Gallery produced over £800 in sales in only a few months.

Because of the interest generated by these activities, the gallery has been invited to take part in a parallel project with Ryedale Folk Museum and My Last Car

(www.mylastcar.co.uk), which has provided an opportunity to work directly with the local community, and it is hoped this will lead to a continuing, mutually beneficial relationship with local people and organisations.

"Through the programme of mentoring and marketing support we have developed our understanding of art fairs and various other marketing opportunities and we are feeling very positive about the future."

More information on Duckett & Jeffreys at www.duckettandjeffreys.com



Setting out



Taking pictures

© Duckett & Jeffreys

© Duckett & Jeffreys

David Mawdsley, Furniture Maker, Gargrave

Mentor: Robert Ingham

David received an *Extending Practice* award to develop a marketing strategy and consider new areas of work.

The mentoring process allowed David the opportunity to undertake a through review of his current production, business and marketing practices. This led to a



© Peri Medlock

new focus on attendance at appropriate regional and national exhibitions and to research into a range of specialist exhibitions, which would be new to David, for the future, such as Art in Action (Oxford) and Origin (London).

Other new lines of possible development included providing short courses in furniture-making for both beginners and aspiring makers, moving into the manufacture of his own metal parts for his furniture, looking into the provision of spray-finishing, developing a series of short talks on the craft of furniture-making and its history, and considering moving to customised premises which could provide more space for making, as well as an enhanced showroom.

Mentor Robert Ingham also suggested David should consider joining the Society of Designer Craftsmen and the Crafts Council's National Register of Makers, and he provided names and contacts in Britain and the United States that could lead to David becoming a visiting lecturer at certain specialist educational institutions.

"I spent several days with renowned furniture artist, Robert Ingham, who has given me excellent advice and

suggested I concentrate on a more holistic approach to my work. As I have already written articles for specialist magazines, he thinks I should do more of this, as well as organising training workshops at my own work place. Robert has recommended me as a teacher to the American Furniture School in Maine and this may bring a US interest in my work. We are also concentrating on the precision approach in more detail and adding greater intrigue to my pieces by incorporating my own hand-made specialist catches."

More on David Mawdsley at www.mawdsleywilliams.co.uk



Coffee/bedside table

© David Mawdsley



Chelker cabinet detail

© David Mawdsley

Roger Osborne, Playwright, Scarborough
Mentors: Chris Monks and Denise Guilfoyle, Stephen Joseph Theatre, Scarborough

Roger Osborne received an *Extending Practice* award to enable him to develop his scriptwriting practice with mentoring support from two highly experienced members of the Stephen Joseph Theatre in Scarborough, artistic director Chris Monks and outreach manager Denise Guilfoyle.

Through the year-long mentoring and development process, Roger was able to expand what began as a one-act half-hour play, entitled *The Art of Persuasion*, into a full-length piece of political theatre. The script was finalised during a week-long workshop at the Stephen Joseph Theatre in August 2011, and the play was given three public performances in October.

The process has given Roger a "stepping-stone" into theatre writing – he was already a published travel and history writer – and the finished script is being promoted to other theatres. Roger is also now working on a new script for performance in Scarborough in spring 2014.



© Tony Bartholomew

"The mentoring programme made a massive difference and the regular meetings and continual contact with my appointed mentor have been invaluable. The expertise and experience on offer are essential, and our discussions are always fruitful – for all of us."



Promotional leaflet



Extract from review by Kate Evans:

I went to see *The Art of Persuasion* at the Stephen Joseph Theatre this weekend, a first play from author Roger Osborne. It was masterful. I was going to add, 'for a debut', however, that would have been disingenuous. This was a play any dramatist would have been proud of writing.

To be honest, I wasn't keen on the topic, thinking I saw enough scheming politicians on the nightly news, I didn't need to spend my Saturday evening with them too. But I was gripped from the beginning. *The Art of Persuasion* explored how and why corruption happens with wit and intelligence, it also set up audience expectations in the first act, only to bowl straight through them in the second and continue to rip 'em down in the third.

This was apparently a 'workshop' performance put on with the minimum rehearsal and scanty resources. You would not have known it. The actors were superb, absorbing us into their sordid little drama whether we wanted to go there or not.

More information on Roger Osborne at www.hightidepublishing.co.uk/about-roger.html

Miles Salter (Miles Cain), Writer, York
Mentor: Carole Bromley

As a result of his *Extending Practice* mentoring, Miles Salter, who writes as Miles Cain, has completed a new collection of poems, *The Border*, which have been edited



© Jon Cotton

by mentor Carole Bromley and published by Valley Press. The initial print-run sold out within three months and a reprint is under way.

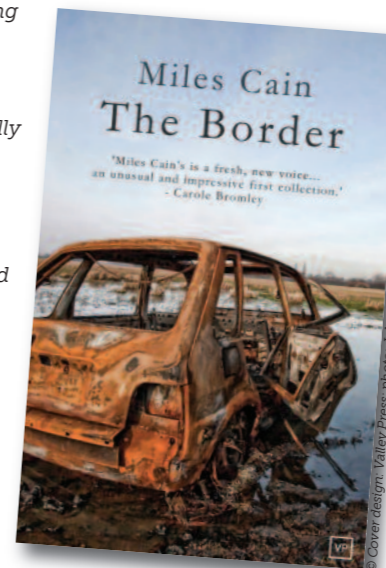
Miles has given readings of the new work at a number of venues in North, East and West Yorkshire, as well as on BBC Radio Humberside and BBC Radio York. A second volume of poetry is planned for 2013 and Miles is already booked to perform at both the York

Literature Festival and Cheltenham Poetry Festival in 2012.

"This has been great in helping me develop my work. Carole has been a great mentor, pointing out how I can improve, suggesting reading and exercises, and sharing insights and experience.

"It's worked really well from my point of view. I've gained enormously in confidence and have developed a new strand to my professional writing, allowing me to publish poetry alongside my prose fiction."

More on Miles Cain at www.miles Cain.co.uk



© Cover design: Valley Press; photo: John Illingworth

Instructions for Downloading the Human Heart

It's easy. All you need is super fast broadband and the right chip harboured in your chest nesting between lung and sternum.

Make yourself comfortable. Slide a credit card from brown leather and attach yourself to the port (the flesh-coloured wire).

There's a graphic you can watch. As the heart blooms within you it fleshes out on screen, bulging with life. Hear that thud, keeping time.

Afterwards, our guarantee: your blood will speed through arteries and veins, white and red cells motor through an internal roller coaster.

You'll feel decades shrivel, find evenings pulse with possibility; desert your bed when birds proclaim dawn. your skin may glow.

One last thing. The heart's just an engine, a valve of sorts. That other stuff (anger, jealousy, compassion etc) – all of that is up to you. Ready now? Deep breath. Sharp scratch. Here we go.

Helen Wheatley, Artist, Grassington
Mentors: Josie Beszant, Gaynor Pearson
and Ian Scott Massie of Artison Ltd, Masham

Helen Wheatley is a Yorkshire Dales-based watercolour artist who explores the relationship between permanent structures and the transient effects of light and weather.

She received an *Extending Practice* award to provide mentoring support to develop her marketing and promotional activities including both how to approach galleries and the development of an appropriate web presence for her work and other activities.



© Terry Logan

Specific developments have been the use of digital photographic images to promote her work and the creation of a comprehensive mailing list as a tool for promoting future events and exhibitions.

Helen has also been considering a 'signature style' for her work and how to

promote her work both on and offline. With the assistance of the mentoring she has achieved this and developed and updated her website at www.helenwheatley.co.uk

Her marketing activity has helped secure exhibitions in the Great North Art Show in Ripon and at Masham Arts Festival, as well as participation in exhibitions in Oxford and Settle.

"This has been extremely helpful and well worthwhile. We have worked on my website and also decided where the focus of my work should be."

More information about Helen and her work is available at www.helenwheatley.co.uk



Edinburgh fantasy

Terry Logan



Playfair Library

Terry Logan

Stuart Wroe, Digital Artist, Gargrave
Mentor: Steve Manthorp:

Stuart is a self-taught digital arts practitioner and produces wall-based digitally manipulated images. He was awarded an *Extending Practice* grant to enable him to access technical and developmental advice and expertise, improve his arts business and marketing skills, formulate a mechanism for monitoring and evaluating projects, and develop a business plan.

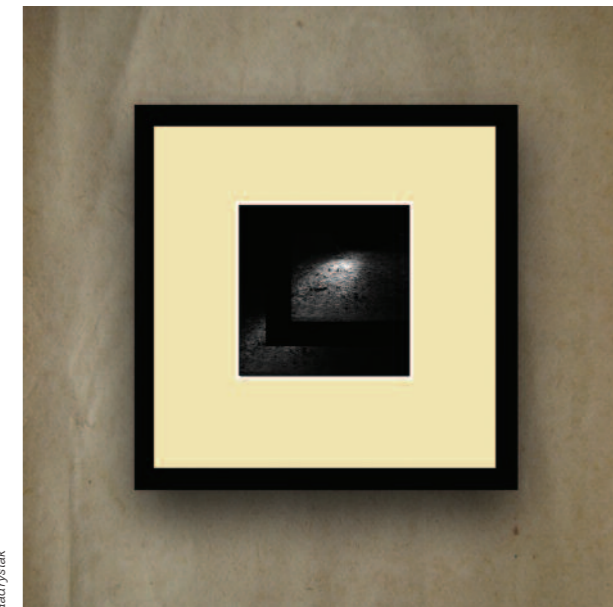


© France-Leigh Hadrysiak

Mentor Steve Manthorp used a combination of creative and analytical tools to help Stuart (above right) map his baseline and practice and then to draw up an action plan to help achieve his targets and aspirations. The results have helped Stuart further develop his practice, identify opportunities, and – as an emerging artist – help him feel part of the sector.

Through the mentoring, Stuart obtained a solo exhibition for the whole of November 2011 as part of the Leeds Digital Festival. The exhibition was promoted through media partners, the Yorkshire Evening Post and Stuart developed a blog at <http://wrophotomontage.wordpress.com/>

"Without Steve's skills and experience I would not have been able to achieve what I have – way beyond what I could have possibly imagined when I first met up with Steve one year ago. His input has been invaluable."



Whitechapel

© Stuart Wroe

"I would like to formally record my appreciation to Steve, Creative North Yorkshire, Chrysalis Arts and everyone involved with the project. As a direct result of their support I have secured a further solo exhibition and two group shows and my practice is developing exponentially."

More on Stuart Wroe at <http://established1958.wordpress.com/> and <http://wrophotomontage.wordpress.com/>



Hakuin

© Stuart Wroe

Elizabeth Bruce, Writer, Pateley Bridge

Mentor: Jean Stevens

Elizabeth applied for an *Extending Practice* award to enable her to improve the quality of her writing and develop the confidence to pursue publication of her work. Whilst personal circumstances prevented her from completing the full programme, she felt that the sessions she took part in, helped her professional development considerably.

"Mentoring helped me to focus more clearly on how to approach writing. I have only written short stories in the past so writing a longer piece seemed rather daunting. The first session helped me to focus more clearly on how to approach the writing. I came away buzzing with ideas and with practical suggestions for planning and then developing the work. My mentor is an experienced writer and an excellent teacher and communicator. I found the sessions inspired me and made me question some of my original ideas for the piece of writing."

Chrysalis Arts

Chrysalis Arts Development is an arts and creative industries development and training organization based in Gargrave, North Yorkshire. Our activities are based on the belief that artists can transform places and help regenerate communities and our practice includes a commitment to sharing knowledge and expertise with other artists, building their capacity and expanding the economic potential of the arts sector, particularly in North Yorkshire. We are also committed to developing artistic and business practice that adheres to principles of sustainability.

Extending Practice/Celebrating Place was published by Chrysalis Arts Development Ltd in 2012.

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Acknowledgements

Chrysalis Arts would like to thank the artists and mentors who participated in the project for helping to make it such a great success. It also wishes to thank Arts Council England, North Yorkshire County Council and the Yorkshire Dales LEADER team for their financial support and to thank the various arts organisations that provided assistance and information in support of the project. In particular, Chrysalis would like to thank Hazel Cameron who provided much of the project management and continuity for the project.

Credits

Project Development: Christine Keogh
Project Director: Rick Faulkner
Project Manager: Hazel Cameron
Selection Panel: Stephen May (Arts Council England), Sara Trentham (freelance curator), Gillian Wall (North Yorkshire County Council)
Administration: Ian Gasse, France-Leigh Hadrysiak
Graphic Design: Andy Thursfield
Print: Adverset, Scarborough

Supported in partnership by:



The project was part financed through funding made available from Business Link York and North Yorkshire legacy funds, administered by North Yorkshire County Council, City of York Council and York & North Yorkshire Chamber of Commerce.

