

THURSDAY 27 OCTOBER  
DISTRIBUTION

1200–1700 Public preparation of evaluation material  
1700 Directors' Meeting (closed)  
1830 Extra Special People AGM

FRIDAY 28 OCTOBER  
DISTRIBUTION (continued)  
Chair: Mick Wilson

Representation: 1100 Mick Wilson: Introduction  
Representation: 1115 Eastside Projects Directors' Report  
Representation: 1130 Mick Wilson:  
'Report on Eastside Projects'  
Representation: 1215 Kelly Large  
1230 Lunch  
• Presentation: 1330 Sarah Thelwall: 'Deferred Value Creation  
and its Impact on a Business Model'  
• Response: 1415 Julie Crawshaw  
Representation: 1430 An Endless Supply

OPERATION (announcement)

• Presentation: 1445 FormContent  
1500 Tea break  
• Presentation: 1530 Rebecca Gordon-Nesbitt: 'Exposing the  
Corruption in Creative Economies'  
• Response: 1615 Lara Ratnaraja  
Representation: 1645 Sian Vaughan  
Presentation: 1715 Freee: 'Economists Are Wrong'  
1800 Close

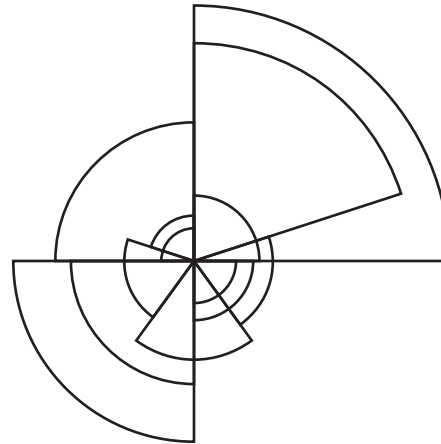
SATURDAY 29 OCTOBER  
OPERATION (continued)  
Chair: Mick Wilson

• Presentation: 1100 Jonathan Vickery: 'Anti-Spaces for the  
Post-Creative City Urban Landscape'  
• Response: 1145 Helen Legg  
Presentation: 1215 Lara Ratnaraja and Liz Hawley  
1230 Lunch

PRODUCTION (announcement)

Representation: 1330 Fraser Muggeridge  
• Presentation: 1400 Maria Lind: 'Prospect Tensta'  
• Response: 1445 Andy Field  
Representation: 1515 public works  
Presentation: 1530 Francis McKee  
1600 Tea break  
Presentation: 1615 Joanne Tatham & Tom O'Sullivan:  
'Another Indirect Exchange  
of Uncertain Value'  
1640 Mick Wilson: Postface/Report  
1730 Close

Presentations are lectures or performances on themes related to current conditions for artist-run spaces internationally (approximately 45 mins followed by open question and answer sessions). Representations are 15 minute contributions on subjects specifically related to Eastside Projects. Some presentations are followed by invited Responses. All present are invited to intervene at any point.



### OPERATION

A proposition: operation is the organisation of manpower, place and resources. Operation is conditions and policies.

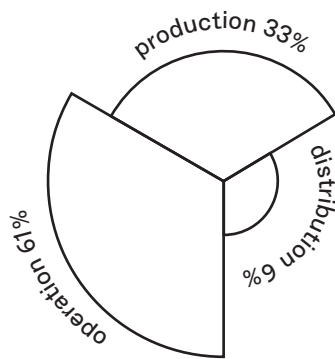
### PRODUCTION

A proposition: production is the actions that lead to making things, and what is made. Things might be art, objects, books, messages, exhibitions, the layers of making space and its narrative.

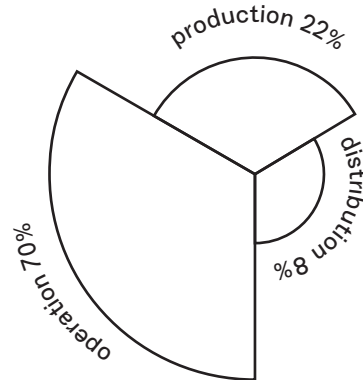
### DISTRIBUTION

A proposition: distribution is how messages go out into the world; the actions that are prompted by sharing information, knowledge, ideas, and conditions.

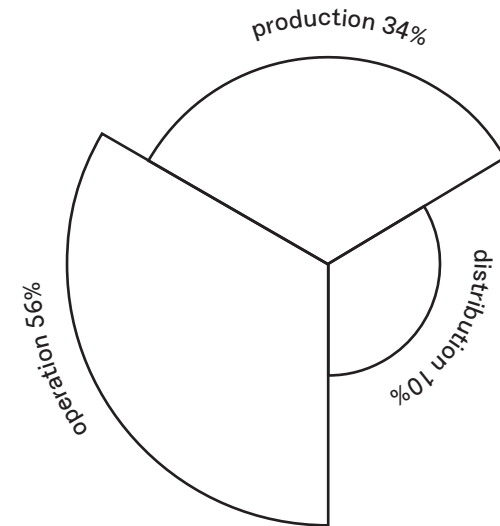
SPENDING



2008-2009  
£129,442

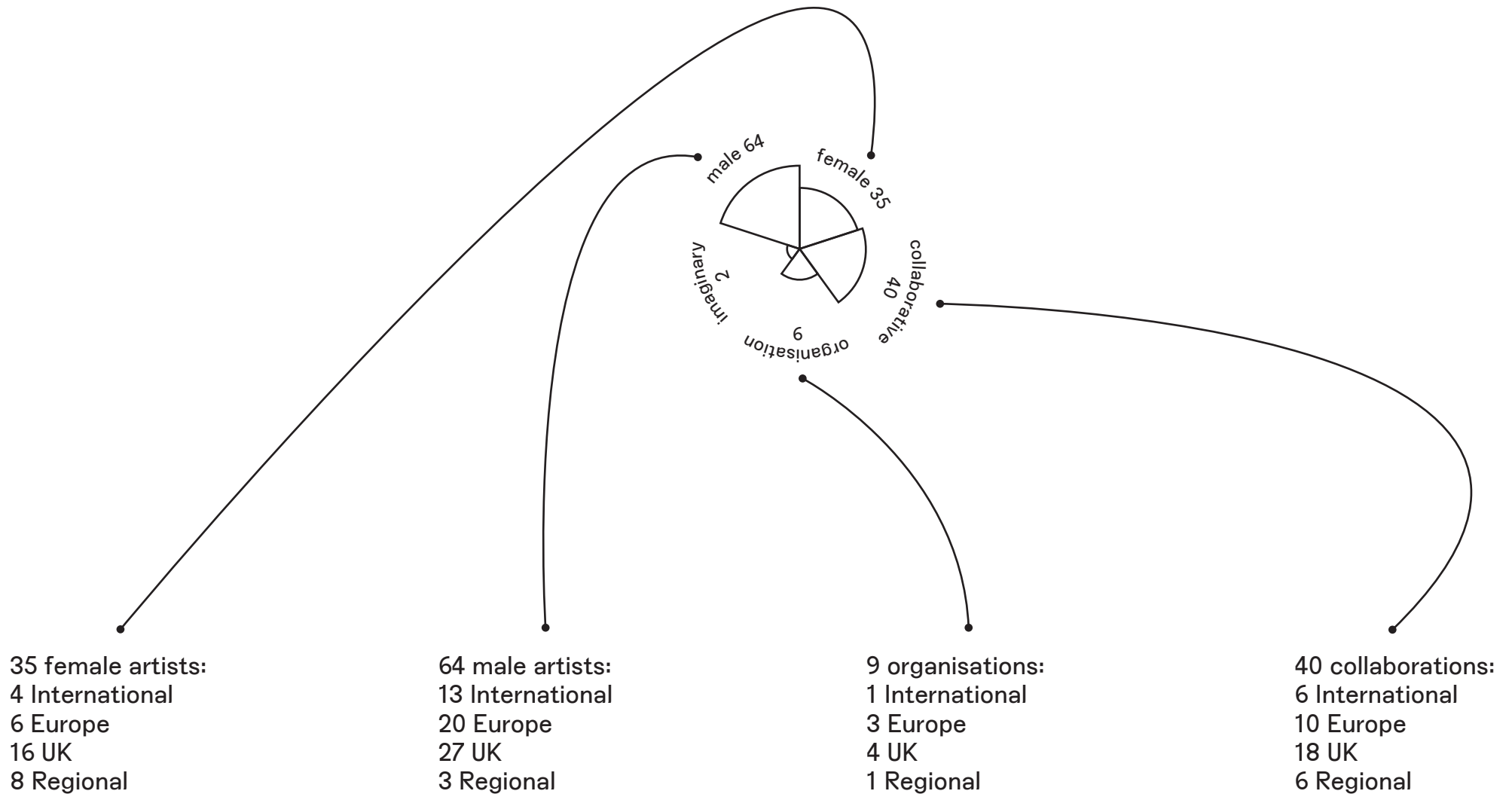


2009-2010  
£152,337

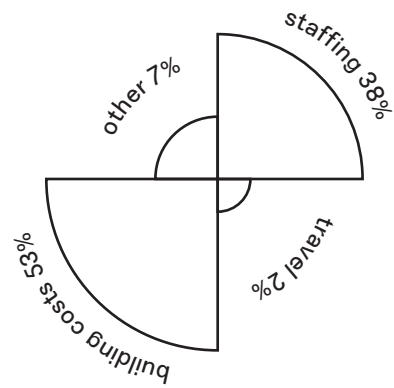


2010-2011  
£310,493

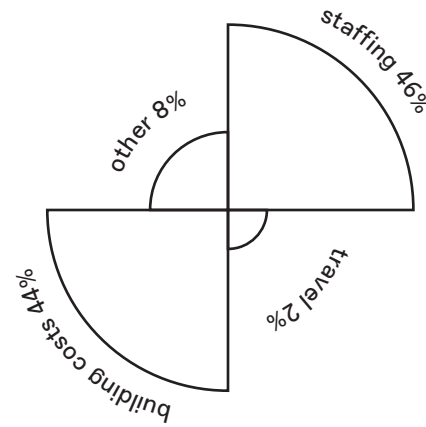
EASTSIDE PROJECTS HAS PRESENTED THE WORK OF  
190 ARTISTS, GROUPS AND ORGANISATIONS



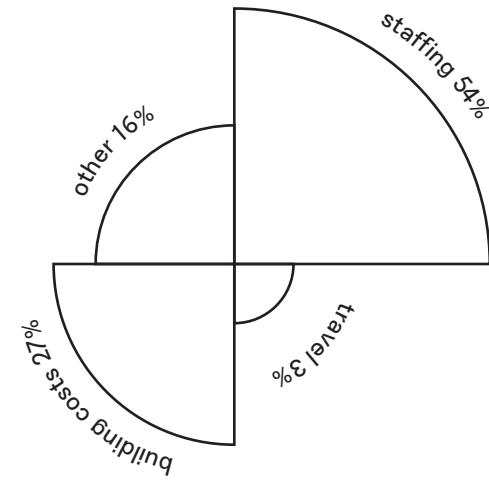
OPERATION



2008–2009  
£78,736



2009–2010  
£106,117



2010–2011  
£175,028

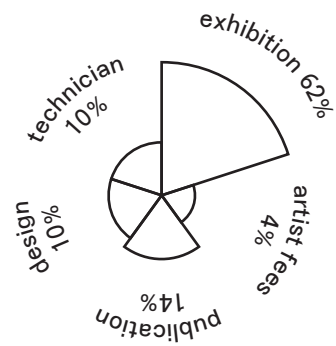
OPERATION includes:

Building (rent, insurance, health and safety, maintenance)

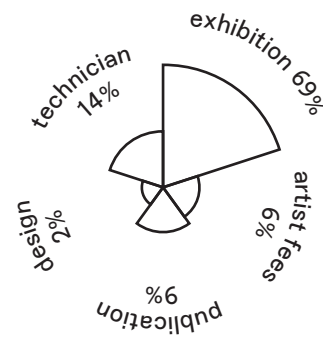
Organisational (board and director meetings, accountancy, equipment, administration materials and general expenses)

Personnel (staff salaries, temporary assistants, travel and transport)

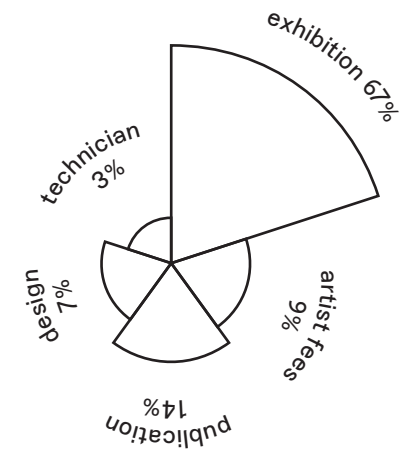
PRODUCTION



2008-2009  
£42,943



2009-2010  
£34,246



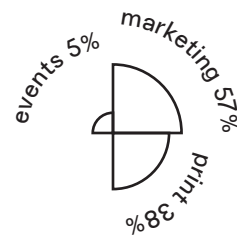
2010-2011  
£103,801

PRODUCTION includes:  
Exhibition conception, construction, installation  
Technical equipment  
Artists' fees and related costs

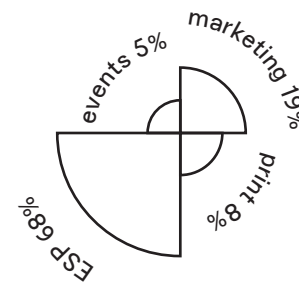
DISTRIBUTION



2008–2009  
£7,743



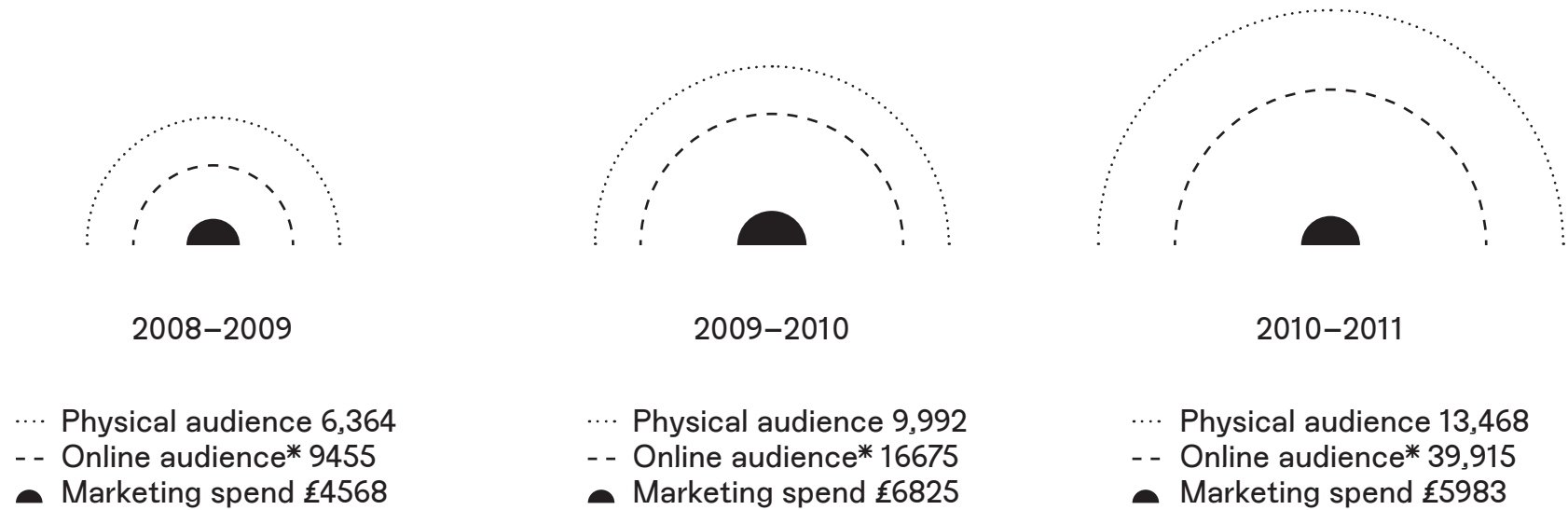
2009–2010  
£11,974



2010–2011  
£31,493

DISTRIBUTION includes:  
 Marketing (advertising, web and other associated elements)  
 Lectures, talks, events  
 Extra Special People programme

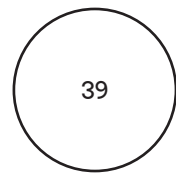
EASTSIDE PROJECTS AUDIENCE PHYSICAL AND ONLINE  
SHOWN IN RELATION TO MARKETING SPEND



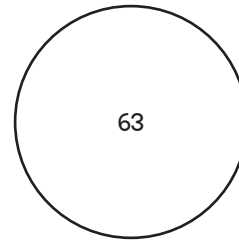
\* Visitors to [www.eastsideprojects.org](http://www.eastsideprojects.org) and members of [www.facebook.com/eastsideprojects](http://www.facebook.com/eastsideprojects)

PRESS COVERAGE  
 2008-2009 Local print 4, National and international print 5, Online 1  
 2009-2010 Local print 3, National and international print 14, Online 7  
 2010-2011 Local print 7, National and international print 26, Online 12

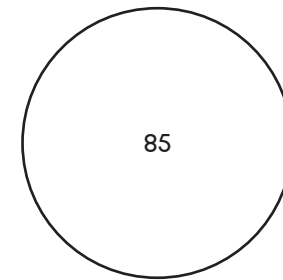
EXTRA SPECIAL PEOPLE MEMBERSHIP\*



2008-2009



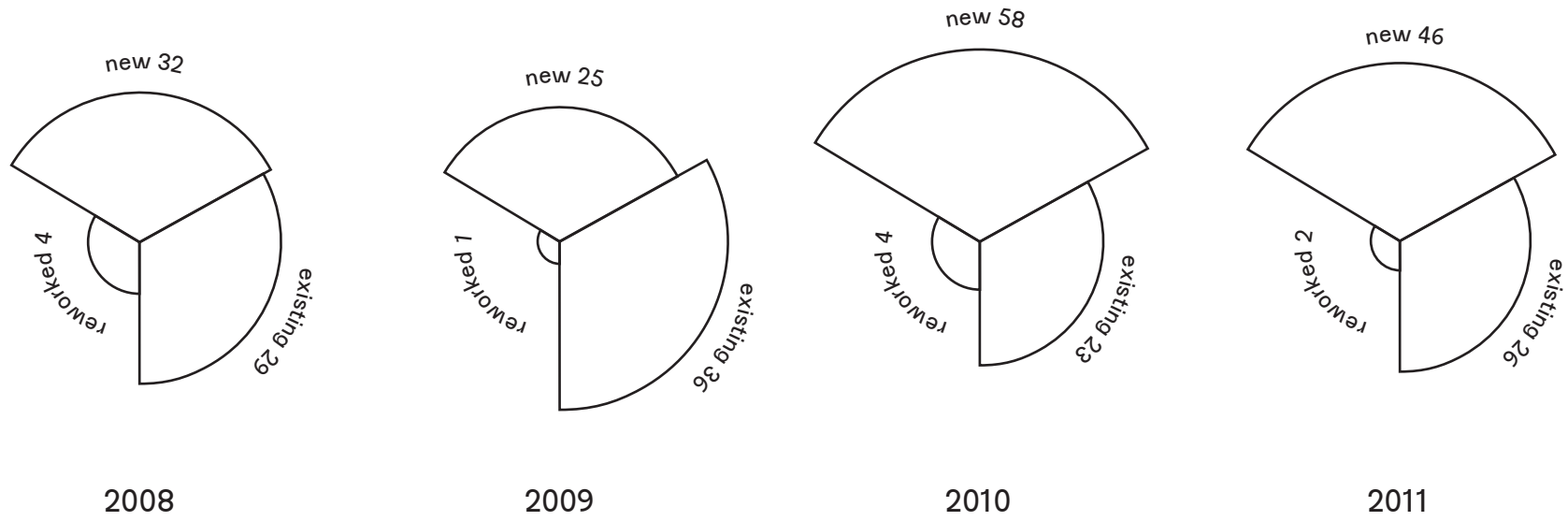
2009-2010



2010-2011

\* See also the ENGAGING entry in Eastside Projects User's Manual.

NATURE OF ARTWORKS PRESENTED



AN ENDLESS SUPPLY is a design studio formed by Harry Blackett and Robin Kirkham, with a focus on independent publishing and designing platforms for art production. Recent projects include: 'The Department of Overlooked Histories', Wysing Arts Centre, Cambridge; 'Countersituation', International Project Space, Birmingham; 'Business as Usual', Kiln Projects, Norwich; 'Again, A Time Machine (A Book Works Touring Exhibition in five parts)', Spike Island, Bristol and Eastside Projects, Birmingham; 'Open Books', Royal College of Art, London (all 2011).

JULIE CRAWSHAW is committed to developing an interdisciplinary perspective on the agency of art, artists and the 'artist-led' from an art school, development studies and social sciences background. Looking at art practice through the lense of anthropology, she is doctoral scholar of the Sustainable Consumption Institute (University of Manchester) and Art, Science and Business Fellow of Akademie Schloss Solitude, Stuttgart. She has contributed to the visioning, development and review of many visual arts 'organisations' and projects across the UK, including co-directing Midwest (2002–2008), a 'virtual' and 'real' agency for co-investigation into the 'place' of the artist (from a West Midlands perspective).

ANDY FIELD is Co-Director of Forest Fringe, an artist-led organisation making space for risk and experimentation at the

Edinburgh Festival and beyond. Forest Fringe's innovative community-led approach to supporting and collaborating with artists has allowed it to become a home to some of the country's most exciting and radical new performance work. Andy is also an artist in his own right; his unusual interactive encounters have been seen at the Battersea Arts Centre, the Southbank Centre and the ICA amongst others. He writes regularly for the Guardian's theatre blog and has a regular column on experimental theatre in The Stage.

FORMCONTENT is a project initiated in 2007 in London's East End. It is now directed by Francesco Pedraglio and Pieter Vermoortel, with the contribution of Anca Rujoiu. Our mission has always been to create a space in which to experiment with exhibition formats and foster a collaboration that challenges the roles between artists and curator. Latest curatorial projects include: 'The Responsive Subject' with João Maria Gusmão & Pedro Paiva, Ian Kiaer, Guy Mees, Gyan Panchal, Mu.Zee, Ostend, Belgium (2011). After five years of more than 35 exhibition inside and outside the UK, a rich program of performances, events, publications and commissions, we decided to close our space and work on a 15-month nomadic project. 'It's moving from I to it' finds the first embodiment in an editable script.

FREE is a collective made up of three artists, Dave Beech, Andy Hewitt and Mel Jordan. We work

together on slogans, billboards and publications that challenge the commercial and bureaucratic colonization of the public sphere of opinion formation, occupying the public sphere with works that take sides, speak their mind and divide opinion. Recent projects include: 'Nought to Sixty', ICA, London; 'Terms Of Use', Centro Cultural, Montehermoso, Vitoria, Spain, curated by Lisa Rosendahl; 'How To Be Hospitable', solo exhibition at the Collective Gallery, Edinburgh.

REBECCA GORDON-NESBITT has worked as a curator in London, Glasgow and the Nordic countries. She recently receded from direct participation to concentrate on research into the infrastructure of the art world, its institutions and economies, increasingly deploying an investigative methodology. Ongoing research into cultural policy under neoliberalism has led her to seek alternatives in the immediate aftermath of the 1959 Cuban Revolution. Her work is motivated by a belief in the radical potential of art.

ELIZABETH HAWLEY has contributed to the development of the visual arts sector in the West Midlands between 2001 and 2010 through key development roles at Arts Council England. Prior to this she was part of the curatorial team at Tate Liverpool and preceding this worked at Spike Island, Bristol. Since 2010 she has developed an independent practice, working principally in the Midlands, which is designed to

help professionalise the visual arts workforce, foster opportunities for artists and curators and to bridge gaps within the sector between the individual and the institution.

KELLY LARGE is an artist whose practice is underpinned by an interest in exploring the artist's role in the production and distribution of culture. Her work investigates ideas and experiences of 'being visible' and the act of 'being public'; especially how different registers of visibility and public-ness are entangled with the social relations of art practice. Recent solo exhibitions and projects include: 'We, the Object' for Art House Foundation, London, an on-going sculptural project that aims to connect the gallery with the school on the same site though transforming a class of 30 pupils into an object (2011) and '744 x 744 x 744', Limoncello, London, an exhibition exploring the least used books containing the word 'artist' in the British Library collection (2010). She has also presented her work in group shows at David Roberts Art Foundation, London; Eastside Projects, Birmingham and Seventeen, London.

HELEN LEGG is director of Spike Island, Bristol. Previously she worked as curator at Ikon since 2005, making exhibitions with Ron Terada, Matias Faldbakken, João Maria Gusmão & Pedro Paiva, Damian Ortega, Marijke van Warmerdam, Darcy Lange, Armando Andrade Tudela, Tercerunquinto and John Smith, amongst others. She worked on

the development of Ikon Eastside, a second gallery based in a former factory building in Digbeth. Working off-site she curated projects with Gillian Wearing, Marie Lorenz and Christina Kubisch.

MARIA LIND is a curator and critic based in Stockholm. She is the director of Tensta Konsthall, Stockholm. She was director of the graduate program, Center for Curatorial Studies, Bard College (2008–2010); director of IASPIS in Stockholm (2005–2007); director of Kunstverein München (2002–2004); and curator at Moderna Museet in Stockholm (1997–2001). In 1998 Lind co-curated Manifesta 2, Europe's biennale of contemporary art. She is the co-editor of the recent books 'Curating with Light Luggage and Collected Newsletter' (Revolver Archiv füraktuelle Kunst); 'Taking the Matter into Common Hands: Collaborative Practices in Contemporary Art' (Black Dog Publishing), as well as the report 'European Cultural Policies 2015' (IASPIS and EIPCP) and 'The Greenroom: Reconsidering the Documentary and Contemporary Art' (Sternberg Press). She is the 2009 recipient of the Walter Hopps Award for Curatorial Achievement. In the fall of 2010 'Selected Maria Lind Writing' was published by Sternberg Press.

FRANCIS MCKEE is a writer and curator based in Glasgow. He is a lecturer and research fellow at Glasgow School of Art, working on the development of open source ideologies. He is part-time director of CCA, the Centre for

Contemporary Arts in Glasgow. He has curated many exhibitions including 'This Peaceful War', The Jumex Collection for the first Glasgow International in 2005; 'Zenomap' (with Kay Pallister), work from Scotland for the Venice Biennale in 2003; 'Words and Things' for the relaunch of CCA in 2001. For the past ten years he has written extensively on the work of artists such as Christine Borland, Ross Sinclair, Douglas Gordon, Simon Starling, Joao Penalva, Kathy Prendergast and Pipilotti Rist. Previously, McKee worked as an historian of medicine for the Wellcome Trust and as Head of Programme at CCA.

FRASER MUGGERIDGE is director of Fraser Muggeridge studio, a graphic design company based in Clerkenwell, London. Through a wide range of formats, from artists' books and exhibition catalogues to posters, maps and postcard invites, the studio prioritises artists' and writers' content over the imposition of a signature style. By allowing images and texts to sustain their own intent and impact, each project is approached with an elegantly pared-down aesthetic, with colour, typography, paper stock and format playing a key role in arriving at a sympathetic yet subtly alluring object. Fraser Muggeridge founded and is a tutor at Typography Summer School, a week-long programme of typographic study in London for recent graduates and professionals.

PUBLIC WORKS are an art and architecture practice working within and towards public space. All public works projects address

the question how the public realm is shaped by its various users and how existing dynamics can inform further proposals. Their focus is the production and extension of a particular public space through participation and collaborations. Projects span across different scales and address the relation between the informal and formal aspects of a site. Their work produces social, architectural and discursive spaces. Outputs include socio-spatial and physical structures, public events and publications. Current members are Kathrin Böhm, Torange Khonsari, Andreas Lang, Polly Brannan and an extended network of project related collaborators.

DR JONATHAN VICKERY is Associate Professor in the Centre for Cultural Policy Studies, University of Warwick. He has been a Henry Moore research fellow, a director of a research initiative into management and aesthetics called 'The Aesthesis Project', editor of the journal 'Aesthesis', and reviews editor and regular contributor to 'Art & Architecture Journal'. He has published articles on urban space, public art, regeneration and art theory: he has co-edited with Diarmuid Costello 'Art: Key Contemporary Thinkers' (Oxford: Berg, 2007) editor and author of 'FLASH@Hebburn' (London: A&AJ). He also works as an art critic. At the moment he is writing a book on art, cultural politics and the public sphere, and developing the 'Art and Architecture Journal' with Jeremy Hunt, involving a new website for urban research and a cultural documentary program.

SARAH THELWALL is

a researcher, strategist and consultant in the creative and cultural industries. Her work has resulted in the publishing of new models and approaches that enable arts organisations to reduce their dependence on grant funding through increases in earned income. As a result of a decade's work in this field, she has turned this into an online resource — 'The Culture Benchmark'. This symbiosis between 'The Culture Benchmark' and Thelwall's consulting work with clients such as Common Practice is intended not only to improve sustainability in the arts but also to improve understanding of the value and role of the arts in the economic terms understood by HM Treasury.

JOANNE TATHAM & TOM O'SULLIVAN work and live in Newcastle after many years in Glasgow. They have worked collaboratively since 1995 making enigmatic images, sculptural objects and installations. The objects regularly resemble esoteric props from an avantgarde play and are designed to inhabit a range of scenarios activating their surroundings and cajoling the viewer into participating in an absurd kind of theatre. They have exhibited extensively in the UK and abroad. They had a solo exhibition at the Salle de Bain in Lyon in March 2009. They have had recent solo exhibitions at Galerie Francesca Pia in Zurich (2008) and Galerie Ruediger-Schoettle in Munich (2007). They have recently been part of the group show 'The Great Transformation; Art and Tactical Magic' at the Frankfurter Kunstverein, touring to the Museum of Contemporary Art Vigo, Spain (2008).

LARA RATNARAJA is a development consultant specialising in the cultural and creative sectors. She currently manages a project called Creative Bridge, exploring sustainability in cultural organisations and works with both the public and private sector to develop new initiatives to support the growth and sustainability of the creative industries. The former Sector Development Director for the Creative, Cultural and Digital Industries for Business Link West Midlands, she is well respected as a key influencer in the development of sector policy for the creative industries. A passionate advocate for the arts in Birmingham she is also on the board of directors at Grand Union and Stan's Cafe.

DR SIAN VAUGHAN is an art historian whose research interests fall into two main areas concerning the interpretation and mediation of engagement with contemporary art — public art and the archive. Her focus is on investigations of commissioning procedures, strategic frameworks and institutional motivations and how these converge or diverge from community participation and artistic intention. Her interest in the management and interpretation of archives focuses on creative practices of interpretation and in the use of archives and documentation in process-based and socially engaged arts practice. Dr Vaughan is currently Senior Research Fellow & Keeper of Archives at Birmingham Institute of Art and Design. An art historian, she has previously worked teaching art and design history in Further and Higher Education.

MICK WILSON (PhD) is a researcher, educator, artist and writer. He is currently the Dean of the Graduate School of Creative Arts & Media, Dublin, Ireland where he investigates aspects of public culture and contemporary cultural practices. He has lectured internationally on art research, public culture, critical education and urbanism. He is a member of the European Arts Research Network. He is the principal investigator for 'SHARE' (2010–2013), a major European research network for the creative arts jointly led by ELIA and GradCAM. Currently a visiting research scholar at UTAS, Australia; Adjunct Professor at Trinity College Dublin; and an Associate of the Humanities Institute of Ireland, UCD. He was co-curator with Daniel Jewesbury of 're : public' (2010) an expanded exhibition platform on the nature of public culture and urban politics and he is co-curator of the food thing (2011–2013) a project investigating contemporary food cultures and politics. Recent publications include 'Curatorial Research Methods & Conviviality', in P. O'Neill & C. Doherty (eds.) and 'Locating the Producers: Durational Approaches to Public Art', Amsterdam: Valiz (2011).