EAST ST ARTS

OPEN STUDIOS TOOLKIT


EAST ST ARTS



The Open Studios Toolkit


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PARIS
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LONDON

The purpose

Since our first Open Studios in 2012, we have been researching and visiting other events and looking at good practice so that we can continue to develop and improve our own event. We have been holding professional development workshops in the run up to this year's Open Studios and information and discussions from those sessions have informed this toolkit. We hope the toolkit will:

Help you prepare for this year's Open Studios.

Help you to think about what East Street Arts Open Studios look like and how we might continue to develop them in future years.

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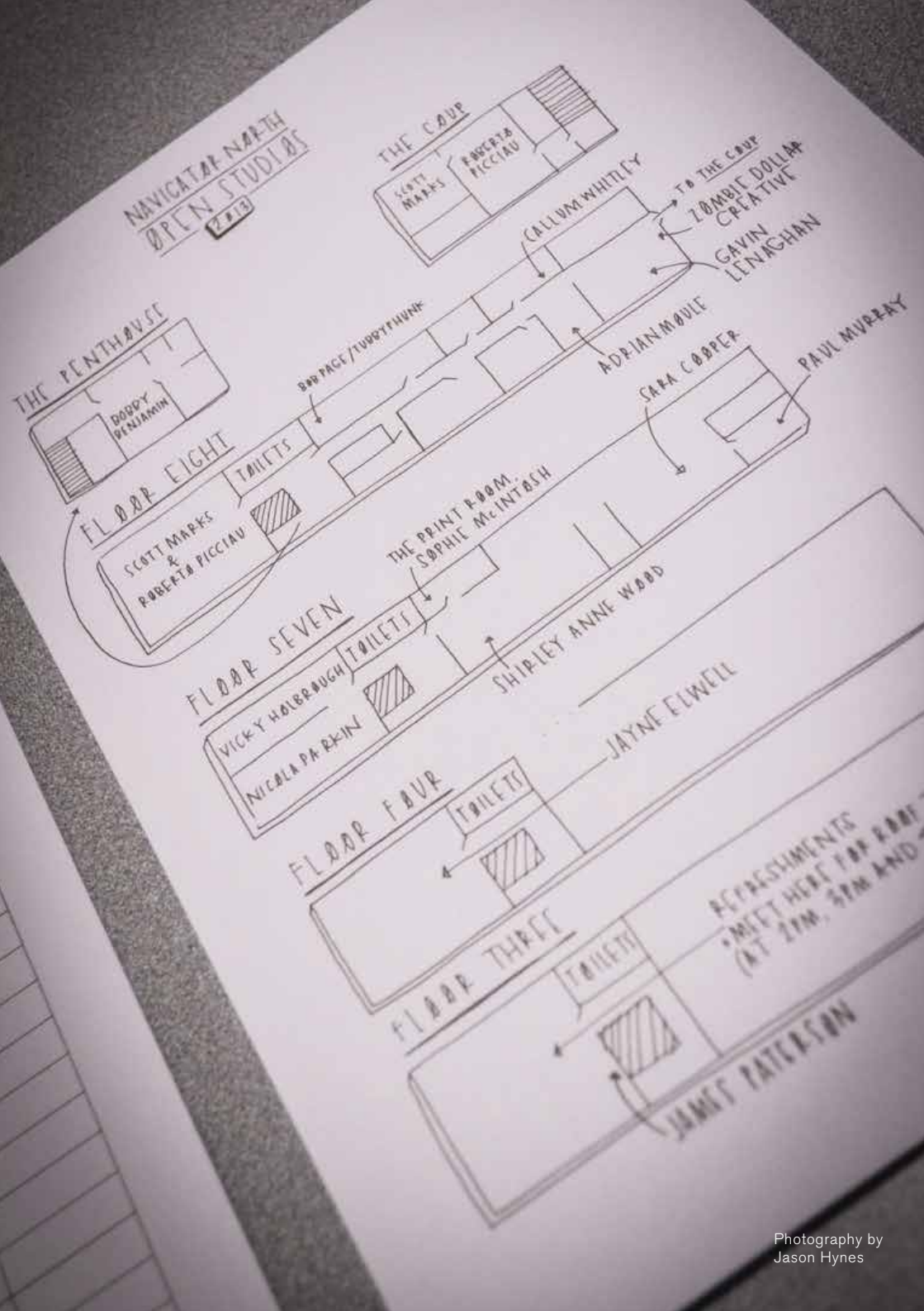
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What are Open Studios and why are they a good idea?

Open Studios happen in a huge number of rural and urban areas of the UK and they are clearly very popular among artists and audiences.

The term ‘Open Studios’ covers a wide variety of events that are organised and presented in very different ways. Just about the only constant is that audiences will see visual art of some description in the place that it is made and will get to meet the artists who make the art.



Photography by
Jason Hynes

What are Open Studios and why are they a good idea?

Open Studios happen in a huge number of rural and urban areas of the UK and they are clearly very popular among artists and audiences, we've even met people who plan their holidays around visiting them!

However the term Open Studios covers a wide variety of events that are organised and presented in very different ways. Just about the only constant is that audiences will see visual art of some description in the place that it is made and will get to meet the artists who make the art.

Beyond that there are variations in the way Open Studios are organised:

Studios the public can visit could be spread over a very wide geographical area like Norfolk and Norwich (nnopenstudios.org.uk) or may be confined to a particular building or area of a city, such as Bow Arts (bowarts.org). Artists may opt in and pay a fee for involvement to an organisation which coordinates the event and publicises it centrally, such as North Yorkshire Open Studios. (nyos.org.uk)

Sometimes Open Studios are called Art Trails, although that may mean more emphasis on artists exhibiting work in public venues, rather than being present in their studios. Saltaire Art Trail (saltaireartstrail.co.uk) is a good example.

A studio organisation, like Yorkshire Artspace in Sheffield (artspace.org.uk), East Street Arts or Second Floor Studios in London (secondfloor.co.uk) may organise an event for their members to take part in, usually there is no charge as it is included in the benefits of membership/studio ownership. In these cases the studio organisation may require members to open their studio as part of their contract.

Not all Open Studios are just about selling work. Some are about community engagement, raising awareness or showcasing the creative talent of a city or organisation. Some studio holders 'don't make objects' but there are still plenty of ways they can use an Open Studios event to their advantage.





Events

Most Open Studios have other events and activities happening alongside the opportunity to meet artists and see their work, these might include the following:

Exhibitions.

Workshops for adults and children.

Artists' talks/discussions/ conferences.

Music or performances.

Treasure hunts/information trails.

Studio exchange visits so artists can visit each other's spaces.

Family activities.

Pop-up cafés.

Social events for studio holders/ members.

Commissions of work that can be made and shown during the event.

Fundraising events, (e.g. Second Floor Studios members make postcards for an exhibition and sell them for a donation of £20, with all proceeds going to local causes).

Events that take place in larger venues like museums and established galleries.

Audiences will see visual art of some description in the place it was made, and will also get to meet the artists who made it.

Benefits to artists

An opportunity to talk about your work to the public and to other artists.

A bigger and broader audience for your work that can bring bigger and broader opportunities.

Increased opportunities for collaboration and networking, or just getting to know your colleagues and neighbours better.

The possibility of selling work where appropriate.

Exposure, collective press and publicity. People often keep brochures and publicity for future reference.

Cohesion - the creative community, members and the wider community can come together.

A point for you to assess your work's development each year.

A chance to talk about your work, reflect and get feedback.

A good time to look at your studio with fresh eyes, as if you are the visitor. Maybe this is just an incentive to tidy up because guests are coming, maybe you'll change things around completely. You can think about what your space communicates about your work.
Educating the public, sharing expertise and showcasing a career in the arts.

Raising the profile of the organisation, resulting in longer-term ability to provide more services and benefits for studio holders.

Benefits to audiences

An opportunity to meet artists - we are interesting and special people!

Access to normally inaccessible buildings.

A fun day out.

Hospitality – visitors feel a bit like you are inviting them into your home, normally a personal and private space, and this makes them feel special.

An opportunity to engage in the art world in a welcoming, friendly and unintimidating way.

A chance to talk to artists about their ideas and processes and see the making process where appropriate.

An opportunity to buy work if the artist is selling.

Insight – an opportunity to explore potentially difficult ideas and challenge preconceptions.


SONY





Photography by
Jason Hynes



Benefits to organisations

A key element of audience engagement.

Builds up the mailing list.

Raises profile across the city through advertising.

Great press opportunity.

Introduces new studio buildings.

Builds up waiting list for studios.

An opportunity to work closely with other agencies.

An opportunity to work outside the art world and potentially to attract different audiences.

Community engagement and cohesion, the studio building doesn't stand in splendid isolation but is part of a community – often in a deprived area.

An opportunity to be part of a wider conversation and to engage in research and development.

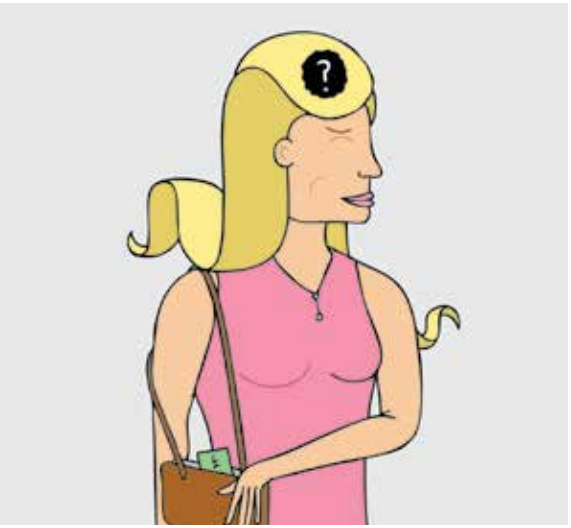
Engagement

Discover new studio buildings, work with other agencies and be part of a wider conversation...



The buyer

Attracted by a one-to-one buying experience.



The browser

The unconfident, reluctant or first time buyer, who likes the idea of buying artwork but might be unsure of what they want.



The curious newcomer

First time attendees who know little about art, who may have come with friends, but want to learn more, but may be nervous about coming into your studio and talking to you.

The artist

Professional, student or amateur artists, looking for inspiration and to share stories.



The general visitor

Those attracted to the event as an alternative, creative and enjoyable day/ evening out, seeking a different 'visitor experience' to that of a gallery.



The researcher

The curator, agency or gallerist who is looking for information for future projects and shows, or who may have seen or read about your work and wants to find out more in an informal setting.



Navigator North's top tips for a great Open Studios event

Navigator North work across Tees Valley and into Co. Durham initiating, facilitating and promoting opportunities for visual artists in the North of England. Working in partnership with East Street Arts they also offer studio, exhibition and event space in temporary spaces.

Find out what's happening in the area at the same time of your open studios event – where possible make relevant connections and maximise on shared publicity and extending activity.

Start talking to studio holders early on about the Open Studio event and getting them to inform what might happen on the day.

Put a call out for volunteers to help before and during the Open Studios (there's a lot of prep needed before the actual event itself)

Start to promote the Open Studio event as soon as possible, use websites, social media, word of mouth and any connections you must have or can make with local press.

Try to keep count of visitors and have a comments book.

Be sure to tell people how great the event was when it's over. Blog about it, tweet, spread the word.

Do a risk assessment! A necessity for thinking about what could go wrong and how to put measures in place to prevent them happening.

Your Public Liability Insurance should cover the public being present for events such as this and a risk assessment to go alongside this is standard good practice.

If possible have a designated photographer for the event.

Have a designated information point or even something like a table where visitors can pick up a map/ask questions.

Put names on doors for each artist studio so visitors know where they are.

Do something different! Give visitors something they wouldn't normally get to experience. We gave visitors rooftop tours and it brought loads of people in who might not have normally engaged with an arts event.

Make a map of the spaces you want visitors to visit and add the artist names for each space/room and list any activities and times on there too.

Offer additional support where possible to studio holders - this could be extra space to hang work, access to spaces they might not usually be able to use or a small budget for materials if they want to run activities for visitors.

Try documenting the event in a different way, maybe time lapse photography or audio recordings.

Lastly, have fun and enjoy sharing the work we do!

Navigator North
www.navigatornorth.com

"Give visitors something they wouldn't normally get to experience. We gave visitors rooftop tours and it brought loads of people in who might not have normally engaged with an arts event."

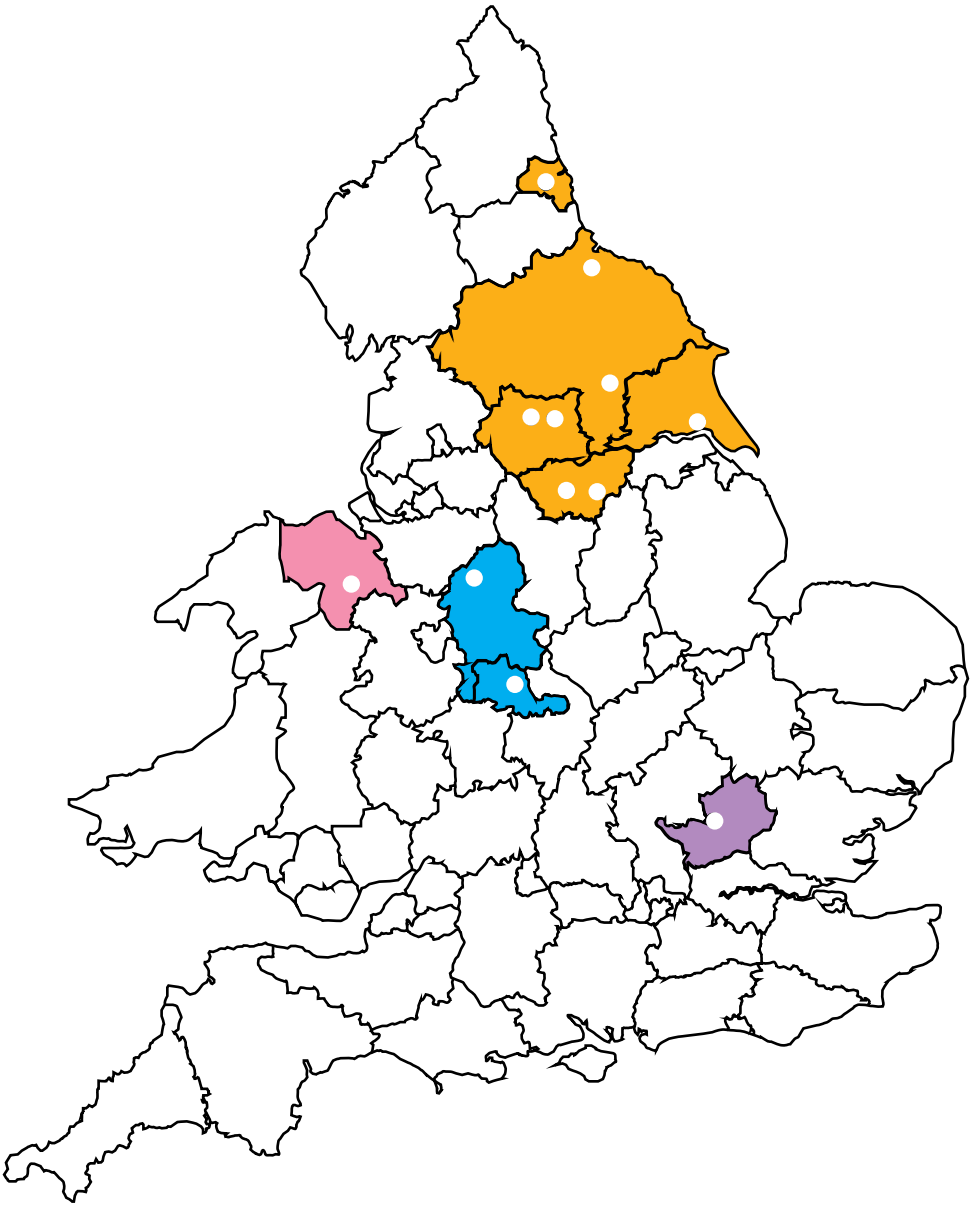


Photography by Jason Hynes

How are East Street Arts Open Studios different?

Last year East Street Arts commissioned a research document as part of the planning for Open Studios that looked at lots of other events across the country. We found East Street Arts Open Studios to be pretty unique.





North: Barnsley, Bradford, Doncaster, Gateshead, Hull, Leeds, Middlesbrough, York

Midlands: Birmingham, Stoke
Wales: Wrexham
South: Stevenage

How are East Street Arts Open Studios different?

Firstly, East Street Arts Open Studios is an event clearly coordinated by a studio organisation, but unlike others conducted in this way it also has an enormous geographical reach because of all the temporary spaces that are part of the event. East Street Arts Open Studios could become the ONLY national Open Studios in the UK.

Secondly, there is an extremely diverse mix of artists within the East Street Arts membership, many of whom are making work that doesn't result in a tangibly saleable end product. There are visual artists of all kinds, live artists, designers, craftspeople, film-makers, theatre companies, performers, writers and musicians. Whilst this could be seen as problematic in the traditional Open Studios set-up, it is seen by East Street Arts as a benefit and creates a really vibrant, interesting and extraordinary event. Visitors can come and explore the kind of work they might not see at other Open Studios.

An East Street Arts Open Studios could really push the boundaries of what Open Studios are.

East Street Arts Open Studios could become the only national Open Studios in the UK.

What do you want from Open Studios?

You need to think very carefully about what you want to get out of a weekend of visitors; what you want to achieve will influence how you set up and curate your space.

There will always be people out there who don't yet know what you do, and Open Studios are a very good focal point for getting publicity materials made to attract new audiences, or maybe just to remind existing ones that you're still here.


STABILO





Publicity and new audiences

You might be communicating to the general public and also specifically to the art world to raise awareness and open up chances for residencies, exhibitions and other projects. Remember that when people take away your publicity they may not get in touch immediately, sometimes opportunities arise months or years after people have visited you.

Publicity can take many forms and it's good to think about your different potential audiences and what they might want to engage with. You might like to think about including some of the following in your space:

Flyers/postcards/business cards. It's a very good idea to have something that visitors can take away with them. These might be professionally printed, or just a CV and/or statement. Make sure you include contact details, social media and website address if you have them.

Mailing list sign-up – maybe a paper form people can fill in. Or if people can sign-up online, have it available for them to do there and then and save yourself a job. Make sure you tell people about your mailing list, people may well be interested but not notice that they can sign-up unless you tell them. This is a great time to start a mailing list if you don't yet have one – Campaign Monitor and Mail Chimp are both very popular if you want to do this via email.

Examples (display, digital, portfolio) of work or services that can be commissioned: workshops, photography, performances or community projects etc.

Publications.

Exhibition posters.

Reviews/press articles.

Gallery catalogues.

Info on forthcoming projects/ exhibitions.

Portfolio of work not currently on view in your space.

Digital presentations/website available to view.

Dialogue

Publicity can take many forms and it's good to think about your different potential audiences and what they might want to engage with.

Think very carefully about the language you use in your publicity (and when talking to visitors). Does it make sense? Artists often learn to write about their work in a very impenetrable and academic way, but our research suggests that no-one wants to read this kind of language (apart from maybe some academics); members of the public, gallerists, curators and collectors alike might want to read more about your work but they want to read words and ideas that make sense and are well expressed.

To communicate effectively we need to use language that is understandable; we shouldn't need difficult or complicated language to express difficult or complicated ideas.

It's a really good idea to get lots of people (preferably some who are outside the art world) to read anything you write about your work. Make sure they give you really honest feedback.

In a professional development workshop on talking and writing about your work we were directed to some great online resources:

e-flux journal project by New York based art critic Andrea Lui. (e-flux.com/aup/project/andrea-liu-top-ten-words-i-am-sick-of-seeing-on-artists-statements)

Artists' statement generator, a satirical project by Belgian artist, Jasper Rigole. (500letters.org)

An essay on 'International Art English' by Alix Rule and David Levine. (canopycanopycanopy.com/contents/international_art_english)

We shouldn't need difficult or complicated language to express difficult or complicated ideas.







Photography by
Jason Hynes

Feedback and dialogue with visitors

Open Studios are a brilliant way to get feedback on your work, especially useful if you're trying out new ideas or don't make things to sell. Getting people from a diverse range of backgrounds to talk to you about your work can be an enlightening and very valuable experience.

Again you need to think about the different kinds of people you are communicating with. Some visitors might be curators, gallery owners or collectors who might be looking at how your work will develop over the next 5 to 10 years.

Others will be interested members of the public who might just buy one piece of work then disappear forever. Some might be other artists and students looking for advice or collaboration. You need to be very hospitable to all your visitors, you might be building relationships with some of them more than others.

We have done a lot of work to make sure that collectors and curators will come to the East Street Arts Open Studios. You may also wish to invite specific people who you are interested in developing a relationship with and use Open Studios to build those relationships.

You might like to think about having some of these things in your space to help facilitate feedback and dialogue with visitors:

Comments book.

Works in progress.

CV and/or statement.

Info about your influences.

Demonstrations of how you work.

Tools and raw materials.

Publications.

Digital presentations/website available to view.

Reviews/press articles.

Gallery catalogues.

Info on forthcoming projects/ exhibitions.

Portfolio of work not on view in your space.

Exhibition posters.

We've also covered 'How to be with people in your space' later in this toolkit, which will help when thinking about how to best facilitate feedback and dialogue with visitors.

Social and networking opportunities

Do you know your neighbours? Open Studios are a good time to build a stronger studio community and think about the development of your building. At East Street Arts this also means we will try to connect studio holders nationally, as well as in Leeds.

Other artists may be your best advocates and can connect you to other people who may have opportunities for you (some galleries will only take on new artists with a recommendation from artists they already represent). There may also be opportunities for collaboration that you're not yet aware of.

There's also nothing to stop you organising something you think needs to happen! We're already thinking about what we might want to do in future, so get talking to each other and East Street Arts to make sure the next events are what you want them to be.

collaboration

Other artists may be your best advocates and can connect you to other people who may have opportunities for you.



Photography by
Jason Hynes





Assessment and self-evaluation

It's all too easy to keep working, nose to the grindstone, without really taking the time to step back and reflect on how things are going. Open Studios can give us the opportunity to think about what's happened in the past year and to look at our work and its progress through outsider's eyes.

This reflection can really help us to know what we're doing and why we're doing it. It can help us to find what's unique about ourselves and our work, and if we've thought about what makes us special then it will be a lot easier to communicate that to the people who are interested in our work.

It can be helpful to think about some of the following things:

Are you making the best work you could possibly make? Do people get a sense of that when they are in your studio?

Did you have a plan a year ago for where you wanted to be now? If so are you in that place? If not, why not? Maybe that's OK?

Where do you want to be in another year? Or two? Or maybe even five!

Are there any people or organisations you want to connect with? How are you going to make that happen?

East Street Arts will be using this opportunity to reflect as an organisation too, so it would be great if you help us out and be part of that conversation – more info at the end of the toolkit.

Open Studios can give us the opportunity to look at our work and its progress through outsider's eyes.

Selling work

To sell work

Many artists sell work from Open Studios so if this is what you want to achieve then you'll need to at least partly set yourself up as a mini-gallery or shop.

Key points to consider:
You may benefit from having a range of work at different prices.

Think about catching the impulsive buyer as well as the collector.

Consider any galleries or shops you have relationships with. Don't undercut them; although they will understand if you give a small discount for expensive items, it doesn't look professional for you or the gallery. It also confuses and can alienate customers and galleries.

Price everything clearly, you can choose to negotiate if you wish but it is off-putting for people to have to ask and people will often equate the lack of a price with a very high price.

Price everything clearly. people will often equate the lack of a price with a very high price.

Pricing your work

Don't price too high early in your career, but don't undersell yourself either as that's not fair to yourself or to other artists.

Know your product and know your market. Do LOTS of research into artists making similar work to you at a similar stage in their careers (and most importantly selling it) so you know where to pitch your own prices.

Increase prices based on career and achievements by roughly 10-15% per year, as long as your career is progressing (based on exhibitions, galleries, sales etc.)

Once you've set your prices, don't lower them. It devalues your work and could annoy people who have already bought from you.

Formulas can be useful guides (e.g. expenses + materials + hourly rate x2) but can result in unrealistic prices (especially as the amount of time you take to make work may reduce as you become more experienced). Keep a note of expenses, materials and time taken but don't let them rule you.

Making a sale

Make sure that you know how to take a cheque. Ensure that the date is correct, the amount agreed in figures and in letters, and that the name is the same on the cheque and on the card. Don't take a cheque without a cheque guarantee card and ensure that it is guaranteed for an adequate amount.

Always give a dated receipt that states what was bought and includes the customer's name, address and phone number (a phone number is useful in case there is a problem with the cheque/credit card when you come to bank it), the price paid and how it was paid (i.e. cash, credit card, cheque). Sign the receipt, give them a copy and keep another for yourself.

If you take cash as payment, don't be embarrassed to count it.

Make sure you know where the nearest cash point is. Many people will not think to bring enough cash or a chequebook with them.

You're probably only going to take cash or cheques but it might be worth researching communal card payment devices, maybe shared between a number of studios or centrally for the building.

If someone wishes you to hold a piece of work for them so they don't have to take it straight away, take a non-refundable deposit (give a receipt with full details and amount outstanding) and agree a time limit for how long you will keep the work. Make sure you get the customer's contact number.

Think about whether you are prepared to negotiate a price. If you are, have prices in mind that you are prepared to accept and remember to consider work you may have in shops and galleries. Don't feel obliged to bargain; this is your livelihood. Think of your long-term goals and professional practice and don't feel obliged to sacrifice a piece of work at a very reduced price for a quick sale.

You may want to consider discounts if people buy more than one item.

Pricing

Don't feel obliged to bargain; this is your livelihood. Think of your long-term goals and professional practice.

How do you manage yourself and your space?

What you want to achieve or get out of Open Studios will influence how you set up and curate your space. Your space is an extension and a reflection of your work and for Open Studios it might look like a gallery or a shop, but it doesn't have to: It doesn't have to feel finished.















We've put together a few case studies from East Street Arts studio holders that show alternative ways to curate your space during an Open Studios.

Ashley Dean

Ashley is an animator who has been based at Patrick Studios since 2008. He now lectures at Leeds Metropolitan University full time so his space has become a treasure trove, crammed with relics from every project he has ever been involved in. Last year he took groups of up to three people at a time around his studio, walking them through the 'timeline' of his work. He considers his studio an extension of his brain and lets it form naturally, though there is a kind of system.

Treasure trove

He says 'I'll make chaos in the studio, then make sense of it on the laptop' and 'every corner has lots of processes and memories piled together'. Ashley enjoys that he can look and see this for himself, but this has also meant that he can share these processes and memories with others; his studio has become an artwork in itself.

Ashley has quite a distant relationship with commissioners and clients, so opening his studio is a rare chance to share his working space. Commissions have come his way in the following months and years as a result.

'I'll make chaos in the studio, then make sense of it on the laptop'

Ashley Dean

Invisible Flock

Invisible Flock are an organisation led by three artists, Ben Eaton, Victoria Pratt and Richard Warburton, who work together from their base at Patrick Studios. Their studio is a collaborative space that has to facilitate both the 'business' and creative sides of their work. At least one day per week, this entails five company members (and a small dog) working together.

For Invisible Flock, their studio is not a second home: It's a 'giant, collective sketchbook' that has to be responsive and changeable. Physical work is rarely made in the studio, mostly because the group work site specifically and on a large scale. For them, Open Studios is very much about the opportunity to meet people directly and chat about what they do in accessible, 'unfussy' way.

For last year's Open Studios the group simply opened their door, hung 'pretty lights' and offered beer!

Lorna Barrowclough

Lorna is an object maker who works from Patrick Studios. Given that her time is spread between a few things, Lorna sees open studios as obvious time for making: 'It's what the studio is for!' She says. By setting up a workstation by the door, she can comfortably continue making whilst also being available to welcome visitors and chat about what she's doing. Lorna is happy for people to explore her space, pick things up and ask questions: It's important to her 'not to mask anything'.

Having tried it out in the past, Lorna feels uncomfortable with prioritising selling. In fact, she rarely uses Open Studios as a time to share work that is finished; she would 'rather people leave with a sense of what Lorna does'. With this in mind, she prepares postcards with images of her favourite recent works and makes sure her website is close to hand.

What would Lorna do if Open Studios were tomorrow? Open her door.

Explore

For Invisible Flock, their studio is not a second home: It's a 'giant, collective sketchbook'.













Photography by
Jason Hynes





How to be with people in your space

Almost everyone finds it hard to know how to be with people in their space. It doesn't really come naturally to most people, so don't panic if you find the prospect a little daunting. However engaging with someone and talking about your work can be a rewarding experience for its own sake and can be enjoyable both for you and the visitor. If you are selling work, it is more likely that people will buy if you engage them in conversation.

It can help if you imagine that you are welcoming someone into your home. What would you do if someone came to visit you in your house? Invite them in, offer them a drink, talk about the weather or what their journey to get to you was like? This is why it can really help to have refreshments to offer people, apart from making them feel welcome it can give you something to say when they look round your door. Plenty of information and things to look at can also help to prompt conversation and questions. Make sure your door is open, think about what your studio looks like from outside, consider spilling out into the corridor if space allows.

It can help if you imagine that you are welcoming someone into your home. What would you do if someone came to visit you in your house? Invite them in, offer them a drink...

Key points to consider

People visit your studio because they are interested in you and what you do; you are special.

Most people will want personal contact with you, so make yourself available and accessible for conversation; make eye contact, greet and smile at visitors as they walk into your studio.

You are the host; some people may feel intimidated by the thought of talking to an artist so it is up to you to make them feel welcome.

People may be shy or uncomfortable about disturbing you. If you are standing chatting with family/friends/other visitors, break off to ask if they need help and let them know you are available to talk if they want to.

Find a way in; perhaps show them a portfolio they might not have noticed, offer to tell them a story behind the work, offer them a flyer or mention your mailing list.

Not everyone is here to buy work, so don't be too pushy if you're selling.

You may want to be working on something or demonstrating a technique. It can help you relax and visitors may feel less 'watched' if you are busy, but make sure they know you're interruptible and happy to talk when/if they want to.

New connections

People visit your studio because they are interested in you and what you do; you are special.


WOLF RUN
3971
The Pan cea Society

The following list outlines some of the things you might want to think about including when you are setting up and curating your space. These aren't hard and fast rules, just suggestions to help you start thinking and avoid missing anything essential.

Sketch books.

Works in progress.

Info about your influences.

Info about forthcoming projects/ exhibitions.

Demonstrations of how you work.

Tools and raw materials.

Images of previous projects.

Comments book/mailing list form.

Publicity materials to take away.

Examples (display, digital, portfolio etc) of work or services that can be commissioned.

Chairs/comfy places to stop and chat – might help people talk to you (if that's what you want).

Refreshments – snacks, sweets, drinks etc.

A performance.

Digital presentations/ website available to view?

Gallery catalogues.

Press articles.

Reviews.

Exhibition posters.

Publications.

Open your door.

If you are selling work you'll also need to think about these things:

Clearly priced work.

Receipt book.

Sales book – if you want something other than receipts to record what you've sold.

Order book - for commissions and/or sales where customer can't pay on the day.

Calculator.

Bubble wrap, boxes, bags etc.

Scissors, tape.

Float – keep it safe in cashbox with lock, or maybe in money belt/ bag you can wear?

These aren't hard and fast rules, just suggestions to help you start thinking and avoid missing anything essential.

Many visitors use Open Studios to research artists for commissions, purchases, exhibitions, projects and workshops in the future, so:

Think of the event as a networking event to extend your personal contacts and make new connections.

Be positive when talking about yourself and your work.

Remember that not all outcomes are immediate.

Be open and available for future follow up meetings or contact.

If you REALLY can't be in your studio for the weekend, then maybe ask someone else to look after your space, or at the very least leave some information on your door for people to read. East Street Arts are looking into the possibility of volunteers spending time with artists who cannot be around to understand their work and facilitate 'tours' in the artist's absence. If that option interests you contact Lydia, East Street Arts Open Studios Coordinator: lydia@esamail.org.uk

Be open, be positive and remember that not all outcomes are immediate.


EEL ROLLER DERBY
VS.
S ROLLERGIRLS
AGUE VS. PANAM SQUAD
PRIL 6TH 2013
DOORS 3.15PM
FIRST
WHISTLE
3.45PM
ICKETS £6 ADVANCE
£7 ON DOOR
UNDER 16S FREE
NORTH BRIDGE LEISURE CENTRE
HALIFAX
HX3 6TE


saturday
march 2nd
2013
north bridge
leisure centre,
halifax
DOORS 3.30PM
FIRST WHISTLE 4PM
PLAYED USING THE NEW
WFTDA 2013
RULESET
roller derby
all female full contact fast paced
VISIT WWW.HOTWHEELROLLERDERBY.COM
HOT
WHEEL
ROLLER DERBY
TICKETS
£5 ADVANCE
£6 ON DOOR
UNDER 16S FREE


MALE FLAT TRACK
ERBY


live all female flat track...
roller derby
march
18th
North Bridge Leisure Centre
Halifax
£5 advance
£7 on door


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Evaluating Open Studios

So, Open Studios is over for another year. How was it for you? While it's all still fresh in your mind, take note of the good, the bad and the things you might approach differently next year.

Here are a few suggestions of things you might think about:

What did you want from Open Studios? Did that happen?

What went well?

What could have gone better?

What was most memorable?

What ideas and suggestions do you have for future Open Studios events?

East Street Arts will be doing their own evaluation and will be really interested to hear about your experiences. Make sure you are part of the conversation and involved in shaping next year's event!

If you wish to give feedback contact Lydia:
lydia@esamail.org.uk




VOGUE
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EAST ST ARTS

change through creativity

registered charity 1077401
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