

Committee Reports

AGM Saturday 30 November 2019

Chair's Report – Debbie Lyddon

Phew! It's been a busy year!

We've already had 2 exhibitions: the first being the second leg of the Ctrl/Shift tour at the National Centre for Craft and Design, Sleaford which opened in February, and the second of which was Construct that opened at Sunny Bank Mills, Farsley, Leeds, in July. Still to come this year is the opening of the third, and last leg, of the Ctrl/Shift tour at 20:21 Visual Arts Gallery, Scunthorpe. The opening is in a couple of weeks on 14 December and will be celebrated by an informal talk and tour by the curator, Liz Cooper and the launch of the new Ctrl/shift catalogue. In total, at the end of the year, there will have been a 62 Group exhibition running for 22 weeks in 2019 which is (almost) 50% of the year. Not bad going!

62 Group members ran successful and full workshops during both of these exhibitions: Jane McKeating, Nigel Cheney and Debbie Lyddon at the National Centre for Craft and Design as part of Ctrl/Shift, and Hannah Lamb ran two workshops during Construct at Sunny Bank Mills. Later this year Jane McKeating and Sue Stone will be running workshops at 20:21 Gallery during the final run of Ctrl/Shift. The education programme is an important part of our offering as a group and although we managed to fill our workshop requirement to galleries we have struggled to offer as wide a range of workshops as we would like. I know many of you do teach and I would like to see more members step forward to offer their services.

As well as exhibitions and workshops, Catherine Dormor and Joanna Kinnersly-Taylor both spoke about their practice under the title **The Future of Textiles: Innovative & Conceptual** at the second in the series of five lectures at the prestigious Fashion Textile Museum. The lectures were well attended, and interesting questions asked of the speakers at the end. I am looking forward to the 3rd lecture, **The Skill of Narrative: Stitched Textiles** next March when Emily Jo Gibbs and Richard McVetis will speak. These lectures will continue for the following 2 years and then, very excitingly, will culminate in 2022 with an installation by a 62 Group member (or group of members) in the foyer of the museum and an exhibition of work in the small gallery. Something to look forward to.

Of course, none of these events would have taken place without the hard work of all the committee and you, the members. As an artist-led group, exhibitions and events only materialise if members seek out opportunities and work to make them happen. This takes time and a high degree of commitment from people who are already trying to make a living and progress within a demanding occupation. So, I'd really like to thank the committee who have given up their time to help run the group and ensure that everything gets done. I'd also like to say thank you for supporting me throughout my first year as chair!

We have one committee member standing down this year. Heather Belcher has been the treasurer for the past four years and she has done a fantastic job keeping all our finances in check. It's sad to lose Heather from the committee but I'm sure she will be back helping with the selection and hanging of exhibitions and I'm quite sure she won't miss putting endless cheques into the post for me to countersign! I'd like to say a big thank you to Heather.

A special thank you to also needs to go to Sue Stone who has made sure that the Ctrl/Shift exhibitions have run smoothly. She has liaised with the curator, Liz Cooper, and with gallery staff to ensure that the work arrives in the right place at the right time, is hung and taken down and then stored again. She has controlled the budget from the Arts Council, and she has organised the

content and design of the Ctrl/Shift catalogue which has been recently printed. She's now going to the Post Office every day to send out the many orders for catalogues that have been flooding into the online shop. I'm sure there have been other jobs as well and she taken them all on board and as a result everything has run very smoothly. Without Sue the mammoth task of a three-leg tour would not have been achieved and I would like you all to show your appreciation in the normal way.

As well as organising this year's events and exhibitions the committee have been planning for next year and the years following. We are keen to get things in the diary for the time up to the 62 Group 60th anniversary in 2022 and beyond.

2020

Conversations at St Barbe

FTM lecture

2021

K&S shows (unconfirmed)

FTM lecture

2022 60th anniversary

FTM lecture, installation and exhibition – 60th anniversary exhibition (confirmed)

2023

Possible Gawthorpe Hall exhibition (unconfirmed)

Planning exhibitions is getting harder. Galleries appear to be less likely to take on large groups, especially when they don't fully understand what the standard will be or indeed what the exhibition will consist of. This presents a problem for us given the current 62 Group policy of selecting work only a few days before the hang. This is not something that will change. However, when we do organize an exhibition, the gallery frequently wants to know, well in advance, the names of the artists taking part and to have images for promoting the exhibition. This is something we struggle with and St Barbe have asked for this information 4 months before the Conversations exhibition next year. Because of this the committee is putting forward a motion at this AGM for Digital Submission that we hope will address this problem.

We are always looking for exhibiting opportunities, especially where the gallery space is free. Gallery hire is becoming more and more expensive with one central London gallery recently quoting us £20,000 (plus VAT) for a two-week hire in 2022 - this is something, that even with a steep rise in the hanging fee, we can't possibly hope to afford. I know that many of you have contacts and associations with galleries and curators and we are going to need the help and knowledge of every member to enable the group to go forward. This is a co-operative and without the input of every single member we will be unable to continue to offer an ambitious exhibition programme.

It's been a great year and the next few years are shaping up to be equally as exciting.

Treasurers Report – Heather Belcher

The annual accounts for Year beginning 1st September 2018 opened with a balance of £12,725.25 and closed this year on 31st August 2019 with a balance of £17,932.32, leaving us with an increase of **£5,207.07** in the account.

This sizeable increase is due largely to the Arts Council grant for the Ctrl Shift exhibition. There are still some expenses and income to come through from the grant and gallery fees at 20:21 Gallery.

We are now comfortably able to pay a large proportion of members travel expenses when they are able to offer their time and expertise in helping with the many jobs including selection panels, packing and unpacking exhibitions, giving gallery talks etc etc.

Annual Accounts for the year ending 31st August 2019

BALANCE at 31st AUGUST 2018 **£12,725.25**

INCOME

Subscriptions (includes overseas member's fees held on account)	£2,780.43
Exhibition Member Fees (submission and hanging) Ctrl Shift – NCCD	£366.00
Arts Council Grant and venue fees	£10,676.40
CONSTRUCT Member Fees (submission and hanging)	£712.00
New Members Applications (includes commission paid to Pay Pal)	£814.00
Book sales	£30.00

TOTAL INCOME **£15,378.83**

EXPENDITURE

Exhibition Expenses (Ctrl Shift - NCCD) (includes curator fees, storage, travel expenses and photography)	£6,401.26
Exhibition Expenses CONSTRUCT	£406.08
Talk at Fashion & Textiles Museum	£354.70
AGM (does not include room booking paid after 31/8/19)	£89.96
Website Design and Hosting (includes items relating to Ctrl Shift)	£1,352.80
Advertising	£300.00
P&P	£88.65
New Members Applications	£303.22
Committee Meetings	£778.25
Paypal Fees	£96.84

TOTAL EXPENDITURE

£10,171.76

BALANCE at 31st August 2019

£17,932.32

Membership Report - Isobel Currie

No membership was lapsed this year by the three strike rule, but two members resigned:
Anne Jackson (artistic direction did not fit with requirements of exhibitions)
Willemien De Villiers (cost of sending in speculatively to exhibitions prohibitively expensive from South Africa)

Five new members were selected to join the group- Jennifer Smith-Windsor, Gerri Spilka, Sally Spinks, Teresa Whitfield and Helen Yardley.

Two members have been granted a sabbatical- Hilary Bower and Dot Daly

Current number of exhibiting members: **61**

Current number of honorary exhibiting members: **6**

(Of those, **10** are wholly or partly overseas members from:

Spain (2 part time) Netherlands(2) Hungary, Belfast, Germany, Canada, USA, Japan)

One new honorary non-exhibiting member: Catherine Harper

Current number of honorary non-exhibiting members: **18**

Current number of friends: **11**

New Members 2019 - Catherine Dormor & Imogen Aust

This year we received 40 applications for membership and, as usual, we held a two stage process:

Stage 1 is a digital selection process, using Curatorspace. We selected 10 of the applicants for Stage 2 (July)

Stage 2, applicants sent a body of work for the panel to view (September)

We selected 5 of these to join the group: Gerri Spilka, Teresa Whitfield, Sally Spinks, Jennifer Smith-Windsor and Helen Yardley. They will all be featured in the Newsletter in the coming months, so other members can get to know their work.

Both panels were impressed with the quality and ambition of the work submitted and the reach of the group to attract established as well as emerging textile practitioners. The criteria for selection were discussed and the panels felt that they still retained currency and should remain in place for the coming year. The panels also agreed that the two-stage process worked well as a mechanism, allowing a pre-selection and then the ability to see the final work in the flesh. There were a few submissions where the images and descriptions were difficult to fully understand what was being submitted at Stage 1, but largely other images submitted enabled the panel to make a clear and confident decision.

There were two applicants who were unable to use the Curatorspace portal and we allowed them to email their application directly. One of the shortlisted applicants did not manage to send work in time for the Stage 2 selection, and the panel was not able to reconvene to review her work, so we were not able to consider her this year.

Where applicants were not selected at Stage 2, it was largely on the basis of the quality and finish of the work submitted.

We will be scheduling this year's New Member Selection panels in the new year, so do let us know if you are interested in taking part in this. The timeframes will most likely be the same as this year, but locations of the panels will need to be confirmed.

It is exciting to have new members and their work will be an asset to future exhibitions.

[Education Report - Jane McKeating](#)

Education events taken place since the last AGM.

NCCD the 2nd venue for CTL Shift

2nd Feb

11.00 Curator tour, Liz Cooper and some of the artists

We had 4 proposals for workshops of which 3 were selected.

16 March

Family workshop

White Rabbits or Mad March Hares

Led by Nigel Cheney

30 Mar

Adult workshop

Disrupting Printed Cloth

Led by Jane McKeating

6 April

Adult workshop

Colour from the landscape

Led by Debbie Lyddon

19th Feb

Children's half term workshop inspired by the exhibition

Construct, Sunny Bank Mills

13th Feb Members event

Members event/ study day took place to access the archive in the mill and look at the gallery and surrounding Mill site.

It was difficult to find a day which suited all members, but we settled on a Wednesday due to the availability of the staff who managed the archive.

We had attendance from 8 members, who all felt the day had been inspirational and worthwhile. At the AGM many more members had expressed an interest and it should be noted in future plans that an expression of interest does not necessarily turn into confirmed attendance. (This also happened with the planned weekend during the MAC venue) Therefore I would suggest plans are made to offer opportunities for small groups which are not dependant on high numbers for their viability. Because the visit was only £5 per person there was no loss incurred due to low numbers.

The day itself was very informative and Jane took photos which have been circulated to members via a drop box link in case of interest to those unable to attend. Sunny Bank Mills have also said they welcome members at any time to arrange a visit. Some members went on to use inspiration from this day to inform work for CONSTRUCT.

Workshops

We only had one proposal put forward. This may have been due to short notice or summer or the location.

Hannah Lamb

9th and 24th August

Blueprints from the Mill

Workshop sold out quickly so Hannah agreed to do a 2nd.

Catherine Dormers lecture was scheduled to be held at the Gallery but did not in the end go ahead. It was difficult to finalise arrangements with the gallery and we need to have a clear fee and expenses agreement for future occasions.

20/21 Scunthorpe

Three workshops have been agreed so far:

Sue Stone

A focus on Faces

18th January

Jane Mckeating

Re use /Reinvent

29th February

Lynn Settingington

Contribution to the *Do something Different project* date TBC

Conversations: People, Places, Materials, Objects.

St Barbe, Lymington

The call out went out for workshops and we have 5 proposals from 4 members. We are waiting to hear back from the Gallery to see which have been selected.

Proposed review of workshop activity

Review of members offering workshops on website needs updating and those that say they offer them I can target specifically for a call out if I can get more of a sense of what each member offers and the regions that are prepared to go so we can expand the offer and identify where we need more support.

I will prepare this review in the new year, and suggest we give a document to each venue when we are finalising exhibition dates. With my details as contact and a guide as to costs and expectations so

we don't have confusion and short notice when their contacts change or they want unrealistic turnaround times.

New images for website

Plan to update the images on the website with this years' workshops and education activity.

Future plans

Education emphasis and requirement for proposed exhibition for 2023 at Gawthorpe Hall utilising the Gawthorpe textile collection. This is still in its discussion stage; more details will be announced next year.

The Handling Collection Report - Lucy Brown

The 62 Groups' Handling Collection consists of 22 samples and is currently part of the project space in our touring Exhibition 'CTRL/shift'. Once this tour has come to its end in February (29th) next year, I plan to have the collection back in my studio and will start to work out how to get The Handling Collection represented and accessible on our website along with other documentation of previous 62 Group Education events.

The Handling Collection was launched in 2012, as part of the 62 Groups 50th Anniversary celebrations and is made up of 2d and 3d samples generously donated by 62 Group exhibiting members. If any members are interested in donating a sample to this collection, please get in contact with me, (Lucy Brown) lucybrownmakes@btinternet.com • 07951 657764
THANK YOU to everyone who have donated so far

Publicity Report – Hannah Lamb

New Members publicity

Publicity for new members included some online listings but also reinforced extensively through social media posts and our own website. Whilst applications were down in comparison to 2018 (which was a blip year for applications) there were still an excellent number and I do not believe the lack of paid advertising affected us adversely.

Press coverage

This year we have achieved some strong press coverage for the group;

A two-page feature about CTRL/Shift at NCCD appeared in the Jan/Feb 2019 issue of *Crafts* titled 'Say Hello to Clive' (p.4). The piece included images by Daisy Collingridge and Caren Garfen and also mentions Jane McKeating's work.

The Surface Design Journal (Spring 2019) included a one page piece about the exhibition; 'Ctrl/Shift: New Directions in Textile Art'. It included an image of Sue Stone's work and one of Caren Garfen's 'Room for Improvement'.

Ahead of the 'Construct' exhibition at Sunny Bank Mills we received a small calendar / what's on mention in the July/August issue of *Embroidery*, alongside an image of one of Richard McVetis' cubes (*Embroidery*. July/Aug. 2019. (p.8).

June Hill kindly came to review 'Construct' for *Embroidery* magazine and her review appeared in the Nov/Dec 2019 issue of *Embroidery* (p.53). The review was generally very positive about the exhibition, the work and the venue.

We also received a review of Construct on the Bernina blog by German writer Gudrun Heinz: <https://blog.bernina.com/de/2019/08/construct-the-62-group-of-textile-artists/> - although it's a nice piece of publicity for the group it isn't thought that the author actually visited the exhibition herself!

Advertising:

We paid for a small advert for 'Construct' in *Selvedge* (July/Aug. 2019 issue). The price included a Selvedge blog post, which reaches a much wider readership, but sadly the blog editors made a mistake and included incorrect images without consulting with me before publishing. The mistake was rectified as soon as I became aware of it.

Sunny Bank Mills also paid to be included in the gallery guide in Crafts magazine to promote the gallery.

This year we benefitted significantly from the support of Sunny Bank Mills in designing adverts (like the one in Selvedge) preparing digital media to promote the exhibition across various platforms, including a small animation. This was really helpful and undoubtedly helped us to reach a wider audience with a very consistent identity.

Sunny Bank Mills also paid for flyers to be distributed and publicised the exhibition widely to local media and through local listings.

Social Media:

During the first half of the year I conducted an audit to take stock of the 62 Group's social media. A summary of this report can be found in the committee minutes and members newsletter. We currently use the following platforms: Twitter, Facebook and Instagram, with growing audiences on all but especially Facebook (5,381 followers), and Instagram (2,626 followers).

Key suggestions from the report were:

- Recommend closing Ebb & Flow Facebook page as the content is not current. Our website provides a more appropriate place to archive previous exhibitions. Ensure any content required for archive is kept (liaise with Louise Baldwin).
- Ensure that passwords for all social media accounts are shared with two senior committee members (suggest chair and secretary) for security. This needs to be checked annually and updated immediately.
- Set up a Pinterest account. Suggest posting directly from website content.
- Create a LinkedIn profile as an organisation.
- Create a list of 'safe' recognised organisations we will repost from.
- Develop a mission statement for each platform.
- Create a checklist for reposting e.g. Does it meet with our core aims? Are there any ethical conflicts? Is the quality of the content professional? Is it relevant to our audience?
- To explore options for streamlining content (e.g. a central repository for images and content).

- To explore costs and implications of using scheduling services.

The costs associated with using Hootsuite or similar for scheduling were prohibitive, but the committee agreed that our various forms of publicity and promotion need to be better co-ordinated. A committee member with responsibility for, and overview of our social media was suggested by the committee.

Images:

The ongoing difficulties surrounding promoting our exhibitions ahead of selection continues. Without engaging, high quality images of work it is incredibly hard to gain good press coverage. We also struggle to gain press because we can't say which artists are exhibiting or what the work will be. Frankly it's pure guess work on my part. I have also found that it tends to be the same people who send in high quality images every time.

On a connected note, the fact that selection takes place so close to the exhibition opening limits members engagement with promoting our exhibitions themselves.

I would recommend that members consider these points when voting on the proposed changes to selection for exhibitions.

An appeal for help

Please can members watch out for any mention of the 62 Group in the press. I don't see everything and it would be useful if people could drop me an email if they see anything, especially in obscure journals or daily newspapers.

Website Report – David Pitcher

The number of websites compromised by malicious hacking attacks is increasing each year. A successful attack can bring down a site by corrupting files, sometimes to the extent that a complete rebuild is required.

We now have installed software on both the 62Group.org.uk and the membership 62group.co.uk and the membership.62group.co.uk which monitors malicious login attempts and locks out offending individual users and web hosts. It has to be said that no website is 100% safe, but this solution plays an important role in helping to keep the bad guys out.

62group.org.uk

The success of any creative group website depends on informative, accurate content. The Group's main website continues to be updated to show upcoming, current and past exhibitions, events and membership.

Recent changes to the homepage include: Addition of Ctrl/Shift Touring Exhibition (Scunthorpe) details.

Addition of Ctrl/Shift catalogue promotion linked through to purchase page.

Addition of Conversations Exhibition details.

Addition of Ctrl/Shift Workshops.

Addition of New Members 2019 linked through to 'Chair Welcomes' page.

Other recent updates include the addition of five new members pages, two new workshop pages and one new exhibition page.

It is important that your artist page is kept up to date. Please take the time to look at your page and ask yourself; Does it reflect my current working practice? Is my profile statement still relevant? Do the the images show my recent work? Do I need to add a new CV?

You can find out how to update your page at membership.62Group.co.uk or contact me directly at davidpitcher@me.com

Membership.62group.co.uk

The membership website is the place where you can view/download upcoming exhibition information and required forms, committee meeting minutes, newsletters and details of how to update your artist page.

There are now 57 members who have a login to access the site content.

Please remember to change your password every two or three months. Use a minimum of 8 characters (12 is better). Include both lowercase and uppercase alphabetic characters, numbers and special characters.

If you require a login or have forgotten your password, or need help please email me at davidpitcher@me.com.

Ctrl/Shift Report - Sue Stone

- The first of 2 Ctrl/Shift exhibitions in 2019 took place at NCCD in Sleaford from 1 February 2019 to 22 April 2019. NCCD set up a very well organised Textile Festival for our opening weekend which included a talk/tour of the exhibition in the gallery on 2 February led by curator Liz Cooper who was joined by 62 Group members, Debbie Lyddon, Isobel Currie, Nigel Cheney, Caroline Bartlett, Sian Martin, Emily Jo Gibbs and Sue Stone who each talked a little bit about their work. 62 Group members Nigel Cheney, Jane McKeating and Debbie Lyddon also ran workshops during the duration of the exhibition. These were well attended and had good feedback from the NCCD.
- We had very good feedback from the National Centre for Craft and Design who told us that it was the most successful touring exhibition that they have presented. The 62 Group attracted 12,161 visits with an average of 152 visitors per day. The average number of daily visitors to the main gallery was up 23% on the previous year and our exhibition was one of the main contributing factors in this.
- We received a small grant from Arts Council England which enabled us to publish an A5 120 page catalogue designed by Pitcher Design as a legacy of the project. There will be a catalogue launch at 3pm on 14 December 2019 at 20:21 in Scunthorpe which is one of 2 venues for our final exhibition of the tour.
- Between the exhibitions the ACE grant has also allowed us to safely store the majority of the work at Bill Bowden event logistics in Crawley who have also taken care of delivery and collection of work for each exhibition.
- Everything is in place for our final Ctrl/Shift exhibition in North Lincolnshire which is split over 2 venues. 20:21 Visual Arts Centre and Scunthorpe Central which is the main library building just across the square from 20:21. The exhibition opens at both venues on 14 December and runs until 29 February 2020.
- There is no formal private view but Liz Cooper will lead an informal talk & tour across both venues starting at 2pm at 20:21. Liz will be joined by several 62 Group members. Then at 3pm we will launch the catalogue in the café area when refreshments will be served.
- The catalogue has an ISBN number and I have sent the required copies to the British Library. So far we have sold 25 catalogues through our BigCartel shop. There are also for sale at NCCD (50 copies) and I have contacted MAC to see if they could put some in their shop, but although I had a reply from Damien Vincent, head of Customer services that he had passed my email onto Rebecca Knight, the retail manager I have not, to date had a reply from her.
- Sue Stone and Jane McKeating will both run workshops early in 2020.
- At the end of the exhibition artists will be able to collect their work in person from 20:21 or Scunthorpe Central on 2 or 3 March. Please contact Sue Stone by 31 January if you wish to do this. We need to know so that we can get a quote from Bill Bowden events logistics in good time for the return of the rest of the work to their store in Crawley.

- Once the work has been returned to Crawley artists should contact Debbie Wickson at Bill Bowden to make arrangements for collection in person or courier return. Courier return will be at the artists own cost. An email will be sent out before the end of the exhibition to confirm dates for collection from Crawley.
- It looks like we will have a small surplus in the budget so Liz and I are working out ways to spend this that will be of benefit to the Ctrl/Shift Project.

Exhibition Report – Richard McVetis

+ Digital motion with assistance from Debbie has been proposed and will be discussed at the AGM
 + Feedback from Construct has been given already but here is a summary

- * Committee to check all fees etc are correct
- * Check condition of walls of gallery/ exhibition space, this can be communicated to members to ensure they send the correct fittings
- * Alternative method of payment for hanging and selection fees (if members don't have cheques books)
- * Communicate with all members if selection date changes (I had a number of members emailed who were not happy about this changing, I'm not sure what difference this makes)
- * Re - confirm to members that no feedback is given after selection
- * If there is no paperwork then work will not be selected
- * Before selection slips are posted we should double check (so that the Marilyn things doesn't happen again)
- * Some installation instructions were illegible, notes and instructions should be typed up with images to detail installation
- * If the work being submitted is an installation then multiple images should be included to show full scope of work, front, side views etc
- * Committee to check installation instruction for members work
- * Reminder that statement should only be 50 words
- * Review how we select - yes/ no only - query should be about the display not a maybe
- * I think the criteria for selection should also be sent to members
- * packaging not labelled
- * The exhibition setup group needs a basic set up kit/ tool box
- * Members are reminded to organise collection of their work at the end of the exhibition on the date specified

+ Exhibition - St Barbes 2020

- * Sending in forms and all information is available in the members area of the website
- * Awaiting the contract - emailed recently to chase
- * It would be good to remind members to look at their calendars now and see if they can free to assist (if required)

+ Exhibition - K&S 2021

- * I have applied for the Ally P & Harrogate K&S shows - Jo Hall has confirmed receipt of our application and will be in touch soon
- * There is potential for this exhibition to be linked to the British Textile Biennial - Richard to email SuperSlow Way and begin discussion, potential for them set the brief

+ Fashion Textile Museum - Installation + Small Gallery 2022 June to Sept

- * Caron P leading
- * Write a brief for the installation work for you both to amend or rubber stamp as you see fit.
- * Progress the call out to our Artists
- * Create a short list for your and our approval
- * Fundraise via Arts Council or Crowd funding (if necessary).
- * For the small gallery space we need to put together a vision for this space and forward this in due course for approval

+ Exhibition 60th Year anniversary show 2022

- * We need to help to locate a central central or well connected Gallery, Lethaby Gallery 10K a week, Menier Gallery 7K
- * There is potential for us to apply to the Fashion Textile Museum, they currently don't have anything booked in for the summer period 2022
- * We need to create a small committee to brainstorm and write a proposal to present to the F&T museum asap

+ Exhibition Gawthorpe Hall 2023

- * Talk with Jane M and begin planning

[Fashion and Textile Museum Report – Caron Penney](#)

Lecture Series

A number of very good applications have been submitted for next years Fashion and Textile Museum lecture, this will be the third lecture in the series. The title this year is The Skill of Narrative & Stitched Textiles and the successful speakers are Emily Jo Gibbs and Richard McVetis. Gibbs will be discussing the Value of Making and Richard McVetis will be looking at the Potential of Stitch.

The date of the lectures next year is the 19th March.

Site Specific Artwork

Having been looking for a meeting with the Fashion and Textile Museum for a while now, I was able to succeed in pinning them down to a date. Richard, Debbie and I all met with Melissa French, Head of Commercial and Operations and Dennis Nothdruff, Head of Exhibitions on the 19th November. This was a very successful meeting and we were able to secure both the foyer area and the small exhibition area for June - September 2022.

We next need to do the following:

- 1) Write a brief for the installation work for the FTM to amend or rubber stamp.
- 2) Progress the call out to Artists
- 3) Create a short list for the FTM and us to approve
- 4) Fundraise via Arts Council or Crowd funding (if necessary).

There was also the opportunity open to use to secure the whole gallery for June - September 2022 if we were able to put a strong proposal into them as soon as possible / urgently. If we were to consider this we should offer more than just an anniversary exhibition.