



Wasps Studios
Annual Review
2015—16



Front cover:
Ceramicist Lorna Fraser, Patriothall Studios

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WELCOME

—ANDREW BURRELL,
CHAIR



Welcome to our Annual Review. 2015–16 has been a year of development for Wasps. We have two new executive directors at the helm, four new board members, and have adopted two patrons to keep us moving forward. Our first full year as the newly consolidated Wasps Group has been a busy and productive one. All three entities of the company are now formally linked: The Wasps Trust, Wasps Ltd and Wasps Creative Industries CIC.

This year we welcomed Hilary Nicoll, Stuart Macdonald, Alison Lefroy Brooks, David Logue and Karyn Watt to our board, bringing to the team a wealth of ideas and experience. Sadly Stuart died not long after the end of this Review period and will be sorely missed by us all and a significant loss to the organisation.

Longer-term members of the board Tom Laurie and Ian Wall have become patrons of the Wasps group and continue to champion the important work that we do for creative people across the whole of Scotland.

On behalf of the Wasps board, I would like to thank departing board members Steve Inch, Alan Pert, Annette Bruton and Gordon Moir, as well as the aforementioned Tom and Ian, for their services to the organisation over numerous years. We held a festive gathering for all current and former Wasps board members in December 2015. It was an enjoyable occasion and a great opportunity for the many board members, staff and Wasps tenants who attended.

Over the review period we have established some new working partnerships and are pleased to be account-managed by Scottish Enterprise and Highlands and Islands Enterprise, who bring their support services to companies who demonstrate growth potential. We look forward to working with our new partners.

We have also been working in partnership with Highland Council and Highlands and Islands Enterprise to support the expansion of our studio network into the northernmost areas of the mainland – something we have been planning to do for some time. The first of these projects, Links Studios in Nairn, launched in September 2015 and was very positively received with 275 people attending the inaugural open weekend.

Wasps continues to evolve and grow so that we can provide the best support that we can for creative people throughout the country. Much of the art, design and craft that we see in galleries, shops and in the public realm across Scotland is created in Wasps Studios.

My thanks to all board members (past, present and missed), staff, tenants and other stakeholders for assisting us to achieve so much over this year and we look forward to witnessing the further cultural and economic impact of the artistic collaboration that is the embodiment of Wasps.

I hope you enjoy reading of our key achievements over the year of this review.

INTRODUCTION

—AUDREY CARLIN,
SENIOR EXECUTIVE DIRECTOR
FOR BUSINESS DEVELOPMENT



The review period covers my first full year as senior executive director of Wasps Studios and I am delighted to share with you the many projects, across both our arts programme and our property portfolio, which we have embarked upon.

Since joining the organisation, I have met so many amazing artists and creative people that work within Wasps Studios and it is fantastic to see how our 800 tenants strengthen Scotland's cultural scene. For example, Wasps' studios at East Campbell Street in the Gallowgate area of Glasgow celebrated its 30th anniversary this year, whilst artists based in the building witnessed the surrounding locale develop and change into a new cultural quarter for the city.

Over the past year, with changes amongst the staff and board, we have taken a pause to look at the organisation as a whole and undertaken a strategic review to allow us to invest in our infrastructure, assess our reactive and planned maintenance programmes and build up capacity for the future. We have also invested £141,000 into improving our studio spaces.

At a time when the arts and wider creative industries in Scotland are torn between austerity and ambition, it has never been more important to bring affordable workspace and support services to even more artists across the country, and to allow them to make their work.

Our latest projects in Nairn, Skye and Orkney help us to branch out into the Highlands and Islands. This is something we have always wanted to do, and means Wasps can continue to support artists and their work right across the whole of Scotland. Next year we celebrate 40 years of supporting artists in Scotland and absolutely want to make sure that we continue to support Scotland's creative community in meaningful and collaborative ways. This year we undertook our first capital consultancy project in Aberdeen and aim to develop partnerships in other towns and cities in Scotland where we have identified demand for space and where Wasps experience is requested.

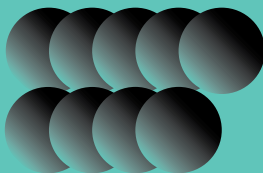
I hope you enjoy reading our annual review, and learning about the exciting journey Wasps has made over the last year.

WASPS IMPACT 2015—2016



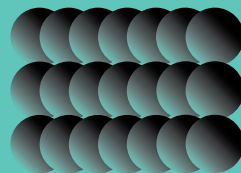
5

Capital Projects currently live



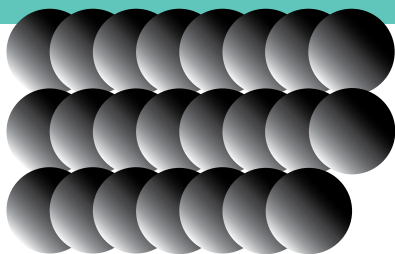
9

Exhibition spaces



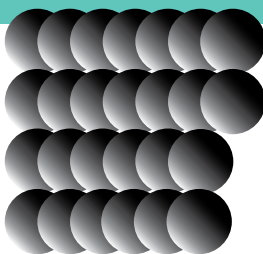
18

Buildings



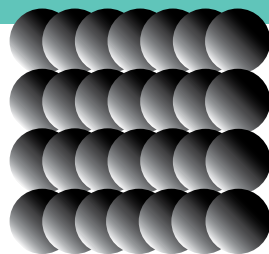
23

Arts organisations
supported with space



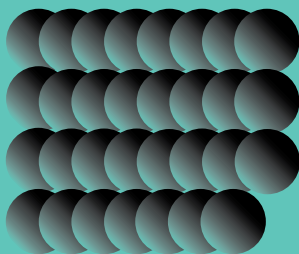
25,736

Attendees to
exhibitions and events



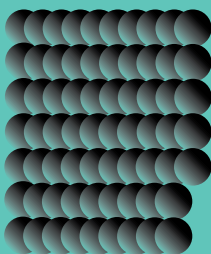
28

Artists hosted in our residency
spaces and they came from the UK,
Germany, Australia, Canada, Austria,
Malta and Peru



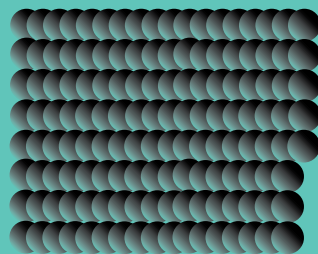
31

Creative businesses
supported with space



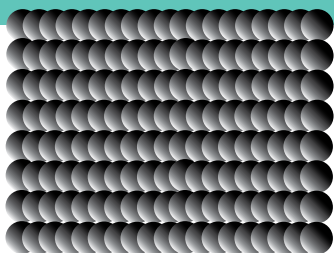
£68,000

Spend on arts programme



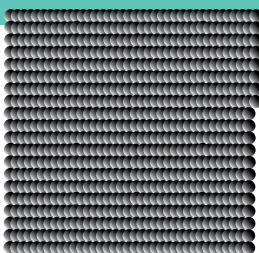
£141,970

Spend on property repairs



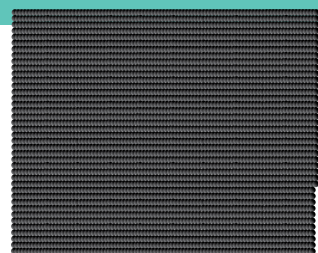
152

Artists supported
through our arts programme



788

Artists and makers
supported with space



3,829

Visitors to
Wasps Open Studios

LIVE PROJECTS



This project was completed in June 2015 providing 9 studio spaces for 12 local artists.

The studio building was a primary school until 1965 and then closed in 2011 after being used to deliver some NHS services. Since then, the local Fishertown community have been keen to bring the

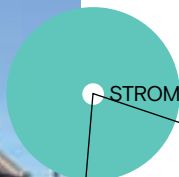
building back into use and were delighted to meet the artists now based here. This success of this project has been a catalyst for our further studio projects in the Scottish Highlands and was supported by Creative Scotland, Highlands and Islands Enterprise and Highland Council.

We held a fantastic launch event for Links Studios in September 2015, inviting project funders, partners and other supporters to the project to join us for an evening of open studios and live music. Around 275 people attended the launch and open studios. Since then, the studios have hosted gigs, creative workshops and spoken word events.



LINKS STUDIOS—Nairn





STROMNESS STUDIOS—Orkney



In partnership with Creative Scotland, Orkney Islands Council and Highlands and Islands Enterprise, we have been able to redevelop the former Stromness Library which has remained empty since the library was moved to new premises in 2015. The local community have been very keen

to see the building being brought back into use and they are delighted that the building will be used as artists' studios.

This beautiful studio project will provide a permanent home for Soullisquoy printmakers, with four other studio spaces for artists based on the island. A larger studio space on the first floor will provide a shared space for a creative collective of graduates or individual artists working in similar materials.

Stromness Studios will officially open in November 2016 and we look forward to welcoming funders, project partners and the local community to come inside and meet the artists in their working spaces.



Our newest residency facility on the Isle of Skye is named after Sir Vice Admiral Roderick Macdonald KBE.

The Admiral had a distinguished naval career which included working with NATO, the US Navy, capitaining ships during the Falklands War and as an aide to the Queen. In 2013 The Admiral's House was kindly gifted to Wasps from the Admiral's estate to properly honour his passion for the arts.



The house is stunningly located, sitting in Lower Ollach, about six miles south of Portree. From the house's grounds you are met with a tremendous view across the Inner Sound, a strait separating Skye and the Island of Raasay from the mainland.

The Admiral's house is being re-modelled to provide:

- 3 creative studios in the grounds of the house
- A communal living/kitchen space
- 3 bedrooms providing accommodation for visiting creative artists/ organisations

Alongside visual arts residencies, The Admiral's House will also support other creative practices including writing, design, music & the performing arts, gaelic language and creative partnerships with other organisations and individuals based on Skye. The project itself will allow artists the time and space to develop their own practice while engaging with the local community and other creative people visiting the house.

We hope that this new facility will attract creative practitioners from all over the world, drawing an international audience to this uniquely beautiful location from November 2016.

This building was bequeathed to Wasps Studios by John Macdonald, the Admiral's son, with additional support from Creative Scotland.



THE BRIGGAIT CREATION CENTRE —Glasgow

The Briggait is a collection of Category A listed market halls and Wasps' HQ in Glasgow. It's already home to over 150 visual artists and arts organisations. Yet it has large semi-derelict halls within the site. We are planning to transform this area to build Scotland's first 'Creation Centre'

The new Briggait Creation Centre will give Glasgow its first dedicated public base for dance and will be Scotland's first purpose built accessible space for disabled dancers. It will also be Scotland's first purpose built home for the rapidly growing physical performance sector which includes circus, street theatre, flying trapeze and other aerial skills.

Creation Centres are relatively common in Europe but not the UK. They are spaces for multi-disciplinary art making, often focusing on outdoor performance but mixing visual art, performance, circus and

other art forms. Our project partners are Conflux, YDance, Dance House Glasgow, Aerial Edge and Indepen-dance and the project will give them a permanent base and high quality facilities to grow and to thrive. Each of these companies are experts in their field and have the ability to attract exciting performers to Scotland whilst inspiring artists and performers of the future.

Our collective vision is to create a place where innovation and experimentation across artforms thrive and people of all creative abilities will find a natural home for their talent.

This will be an accessible space for all, filled with opportunities to grow talent. It will create generations of artists who are inspired to cross boundaries, push the limits of their capabilities and achieve their full potential. Over 12,000 participants and 100,000 visitors are set to benefit when we open the doors in 2018.

Collective Architecture has been leading on the design of this second phase of redevelopment which will provide 21,000 sq ft of additional space including specially equipped studios, changing facilities and a café. Here is what some of the project partners say about the project:



National Youth Dance Company of Scotland at Destinations 2015

Photo: Paul Watt

“We believe that our participants, whether they are school children trying dance for the first time, young people seeking to develop their skills and talent in dance, or teachers and dance professionals who want to improve their capacity to teach dance, deserve to work in the best possible conditions, which will not only be comfortable and welcoming, but will also be inspiring and uplifting. The plans for the Briggait will provide us with ideal spaces for our work.”

—YDance, 2015

“The realisation of this phase 2 development of The Briggait will be of significant impact to our organisation in terms of our capacity to grow and expand our programme of activities for professional and community dancers alike, contributing to our sustainability and allowing us to reach our full potential by engaging with more people through even more diverse projects and programmes, and filling a critical gap as identified in the Dance Sector Review.”

—Dance House Glasgow, 2015

“The new creation centre will allow us to grow and develop our performance thread through use of the new space and create more student and professional shows. We feel that the new space will also allow for us to work more collaboratively with other partners and organisations who share the building and this is something we are very much looking forward to.”

—Aerial Edge, 2015



THE BRIGGAIT CREATION CENTRE—Glasgow



Impression of interior by Collective Architecture



Impression of interior by Collective Architecture

This year, we also celebrated the 350th birthday of the Merchant's Steeple which sits in the Briggait footprint.

Around 60 school children from St. Francis School and Blackfriars Primary School in the Gorbals took part in workshops at the Briggait. The children made beautiful models of Merchant's Steeple which inspired the design of a birthday cake! Conflux helped us organise the party, providing performers, music and staff to help the children make a model River Clyde complete with boats and fish, followed by lots of dancing!

For those not into cakes, boats and fish, we also conducted a talk and tour in partnership with Glasgow City Heritage Trust, which focused on the historic

markets of the Merchant City and the Briggait's architectural features.

Plans for the Briggait Creation Centre took a huge leap forward this year and we were delighted to raise £4.63 million to develop the project from the following sources:

- Creative Scotland
- Heritage Lottery Fund
- Wolfson Foundation
- Glasgow City Council
- Scottish Government Regeneration Capital Grant Fund
- Robertson Trust
- Garfield Weston Foundation
- The Foyle Foundation
- The Hugh Fraser Foundation



Aerial Edge



Go Dance, Indepen-Dance 2015
Photo: Ian Watson

THE BRIGGAIT CREATION CENTRE—Glasgow

CREATIVE HUBS ACROSS SCOTLAND'S SMALLER CITIES

Wasps' aspiration is to play a part in facilitating dynamic and sustainable creative communities in Scotland's smaller cities. A strategy has been developed in partnership with Stirling Council, Perth and Kinross Council and Highland Council to explore the viability of creative hubs in each of Scotland's three smaller cities. Demand research was funded by the Scottish Cities Alliance and surveys in Perthshire and Stirling were completed in 2014/15. In each of the three cities there was overwhelming support from the creative community for a workspace hub in their area.



In May 2015 a survey was carried out in the city to understand demand for a creative hub.

This survey attracted a high response and 157 creative people, based in Inverness and the surrounding area, contributed. The feedback helped to form part of a feasibility study to research the demand for a Creative Hub in Inverness. It was vital that information was gathered from the local community to fully understand the existing studio provision in the surrounding environment, how local artists & Creative Industries work and if there is a genuine desire for a new collaborative Hub in Inverness.

The demand survey gave us the results displayed on the following pages.

As a result of the feedback from the demand survey undertaken, a building is now being considered by Wasps as a creative hub.

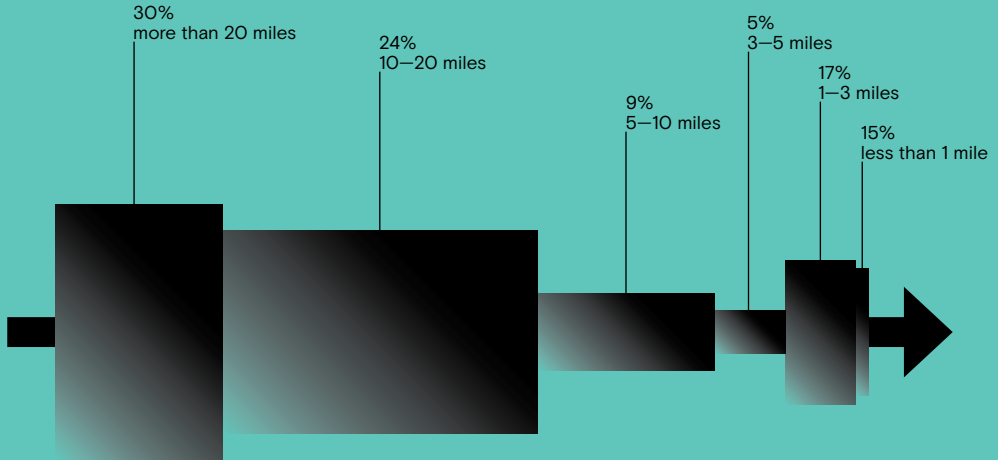
Feasibility work began in Summer 2015 into developing the former Inverness Academy on the 'Midmills' site in the city centre.

Two Category B listed buildings on the site will be converted by Wasps into creative workspace for artists, makers, designers, creative businesses and social enterprises, project space and café. Fundraising and business planning is now underway to take this aspiration forward.

MIDMILLS—Inverness



DISTANCE FROM RESPONDENT TO INVERNESS CITY CENTRE

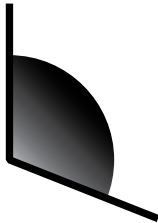


RESPONDENT INTERESTED IN CREATIVE HUB IN THE CAPACITY OF....

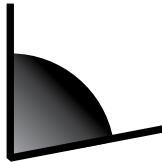
39% — self employed
or freelance within the
creative industries



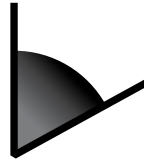
31% — professional
artist



22% — student in further
education or a recent
graduate



17% — employed within an
educational context



12% — Sole trader



11% — part of a voluntary
organisation/charity/social
enterprise



8% — employed within
the performing arts or
entertainment sector



4% — employed within a
local government context



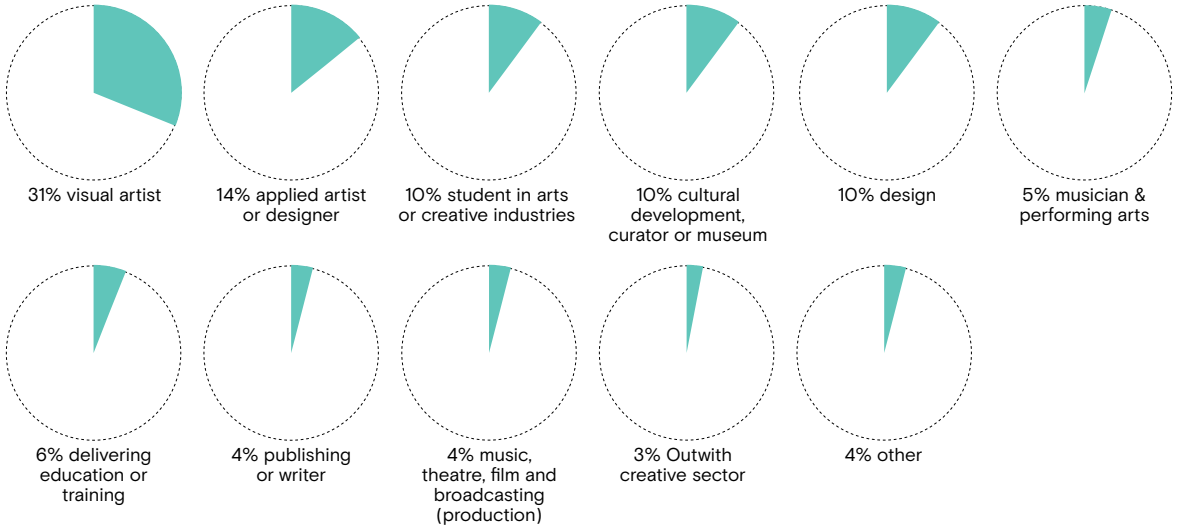
4% — community group
organiser



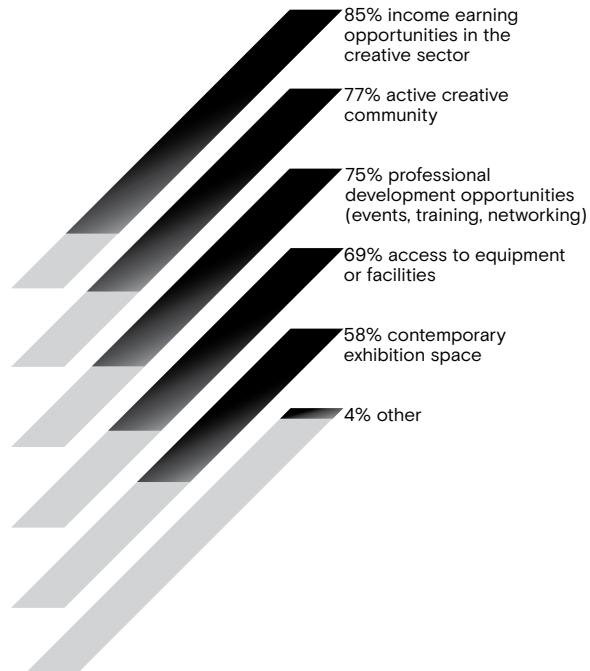
8% — other



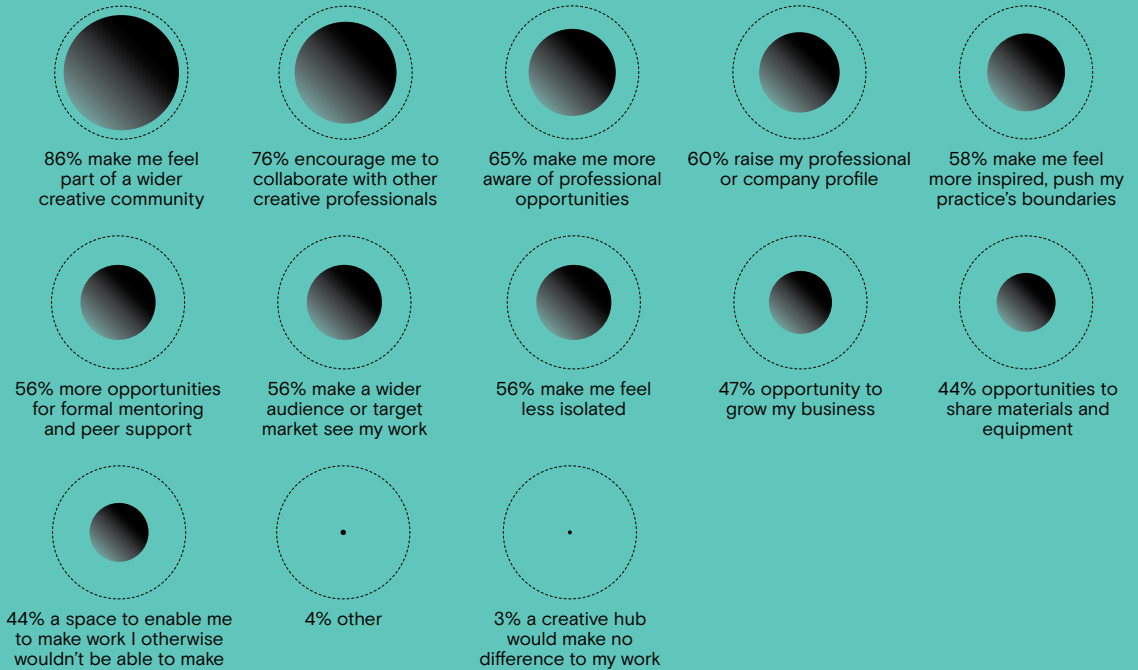
SECTOR(S) RESPONDENT WORKS IN



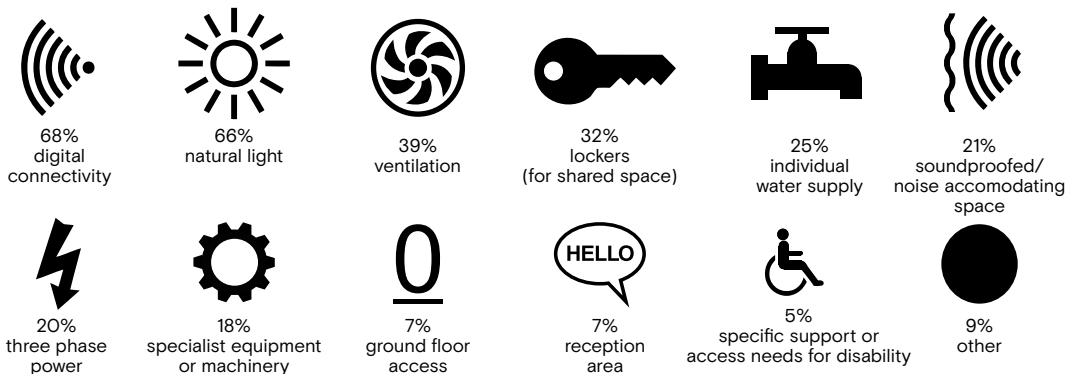
FEATURES WHICH WOULD ENCOURAGE STUDENTS TO STAY IN INVERNESS



ANTICIPATED BENEFITS OF BEING PART OF A CREATIVE HUB

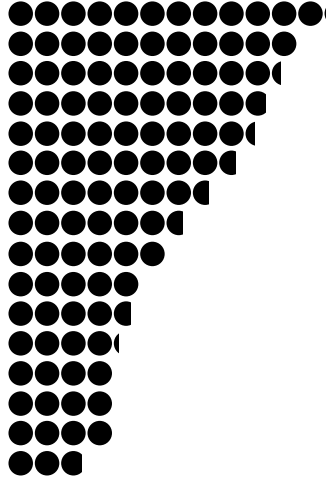


REQUIREMENTS FROM A WORKSPACE



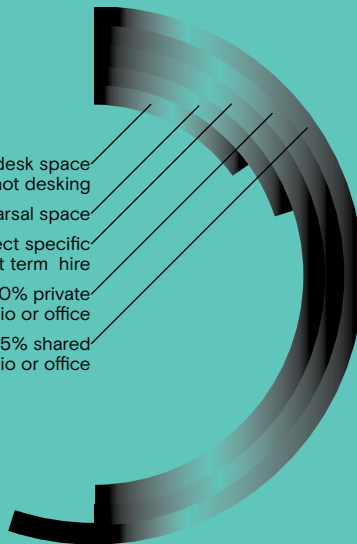
FEATURES OF A CREATIVE HUB RESPONDENTS WOULD USE

- 61% events/networking opportunities
- 55% training and skills development
- 52% café
- 49% meeting rooms
- 47% contemporary arts exhibition space
- 43% artist's studio
- 38% short-term studio to make artwork
- 33% shared workshop with specialist facilities
- 30% short-term studio for community workshops
- 25% mentoring
- 23% office space for creative company
- 21% rehearsal space
- 20% open plan, shared office space for freelancers
- 20% kitchen
- 20% live work space for visiting artists
- 14% mailbox service



TYPES OF WORKSPACE INTERESTED IN ACCESSING

- 15% shared desk space or hot desking
- 20% rehearsal space
- 49% project specific short term hire
- 50% private studio or office
- 55% shared studio or office





The Perth demand survey was completed in 2014, with 223 responses, and considered the suitability of the former St. John's Primary School as a location for a new cultural space in the city. The school building had been declared surplus to requirement by Perth and Kinross Council (P&KC) and identified as a viable creative hub opportunity for Wasps.

A Steering Group and Community Focus Group were formed in summer 2015 and have developed a momentum for the project. The groups held a community consultation event in Perth Museum in January 2016 and established a project Facebook page.

As a result of this local, artist led activity, P&KC has now taken ownership of the

project and elevated its status to a priority for the City. P&KC are now positioning the project in line with the Scottish Government's Economic Strategy, the Tay Cities Deal Bid and the Perth City Plan ambitions. This first cultural hub for the city will support the development of artist studios, Creative Industry offices, incubator creative business space, a project/gallery space and a café.

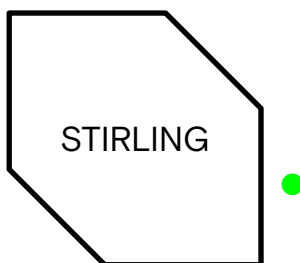
A Project Board has now also been established to guide the project, facilitated by P&KC, with senior representatives from P&KC, Wasps, Perth College, Culture Perth & Kinross and Business Gateway. P&KC has now confirmed its intention to project manage the development of the project with a preference for Wasps to take a long term lease to operate and maintain the facility for the creative community. Wasps will form a key part of the client group and lead on briefing the design development. This is supported by a commissioned business plan to indicate the long term sustainability of the project. Final fundraising is underway and design development is commencing August 2016.

ST. JOHN'S PRIMARY SCHOOL—Perth





Painter Audrey Grant



The demand survey for a creative hub in Stirling was completed in 2014, with responses from 119 creatives.

We are working with Stirling Council to identify a suitable building and the council continues to consider a series of options in line with their developing cultural and economic strategies.

PROPERTY MANAGEMENT

We currently manage 18 properties across Scotland and they are all entirely unique. From the Briggait, Glasgow's former fish market to the Booth which is one of the oldest buildings in Scalloway, Shetland, the management of our estate can be a complex process, across buildings which all have interesting histories.

Overall, the maintenance spend has been increased to £141,000 to reflect the fact that we manage a larger estate and whilst there are important works that remain outstanding we are making headway into the main challenges that we face throughout the varied buildings that we manage.

Updates on our programme of planned and preventative maintenance are reported to our board of directors on a quarterly basis so that they can note progress and ensure that we stay on track.

Improvement to boilers and heating systems has taken priority over the review period. Patriothall Studios in Edinburgh had a more efficient boiler installed in 2015-16 and we have been investigating measures to install more efficient heating to replace older boilers in various locations over the next 12 months.

Presence detection has been installed in three studio buildings to assist in our commitment for controlling and reducing energy usage within communal spaces.

For the first time, we employed a consultant Health & Safety officer to assist us in ensuring all studios are fit for purpose and comply with current regulation standards.

Most importantly, the property team ensure that studio occupancy remains high. At present, around 97% of our studio and office spaces are occupied.

Where we are

ABERDEEN
36-48 Langstane
Place
AB11 6FB

Eagle House
15 Shore Lane
AB11 5BF

DUNDEE
2nd , 3rd and 4th
floors
Meadow Mill
West Henderson's
Wynd
DD1 5BY

EDINBURGH
Patriothall
48A Hamilton Place
Stockbridge
EH3 5AY

78 Albion Road
Leith
EH7 5QZ

2-3 West Park Place
Dalry
EH11 2DJ

GLASGOW
The Briggait
141 Bridgegate
G1 5HZ

77 Hanson Street
G31 2HF

South Block
60 Osborne Street
G1 5QH

15 East Campbell
Street
G1 5DT

IRVINE
Courtyard Studios
128 Harbour Street
KA12 8PZ

KIRKCUDBRIGHT
Cannonwalls and
Claverhouse
117 High Street
DG6 4JG

NAIRN
Links Studios
Grant Street
Fishertown
IV12 4NN

NEWBURGH
67 High Street
KY14 6AH

ORKNEY
Stromness Studios
Hellihoile Road
Stromness
KW16 3DE

SELKIRK
Unit 1
St Mary's Mill
TD7 5EW

SHETLAND
The Booth
New Street
Scalloway
ZE1 0TQ

SKYE
The Admiral's House
4 Lower Ollach
Braes
IV51 9LJ

ARTS PROGRAMME

There are currently nine public/project spaces in Wasps' buildings across Scotland with some amazing projects being hosted and curated by our team and collaborators in 2015-16.

Wasps arts programme enhances our offer to artist tenants, offering quality opportunities to see and show new work, and showcasing artistic practices to the wider public. The programme also helps the organisation to raise our public profile, engages more people with artistic processes and attracts funders and potential development partners alike.

As the reputation of the Wasps arts programme and our ambitions have grown, we now find ourselves working with artists and designers at all stages of their careers. Much has been achieved to date and we now present and host 80 exhibitions and events each year, attracting around 25,000 visitors across Scotland.

As Scotland's only national studio provider we are uniquely placed to provide audiences with a better understanding of the working practices of the 800 creative people we support annually. Our programme also creates better opportunities for members of the public to encounter high quality contemporary visual art, applied art and design within the environment that it is made.

Over the 2015-16 period, the following shows took place in our spaces:

THE BRIGGAIT —Glasgow

27 April—5 June 2015

'Travelogue' by Clive Brandon

22 June—17 July 2015

'At Night I am a Dreamer'
by Emmie McCluskey

22 June—17 July

'All I want is to take a Bath'
by Margré Steensma

25 July—21 August 2015

'Tartan Setts and Pattern Sticks'
by Jim Pattison

25—31 July 2015

'Lifted From the Depths of Utility'
by Bobby Sayers

28 August—5 September 2015

'Shapes' by O-Pin

18 September—21 November 2015

'ANYKENT' by Laurence Figgis

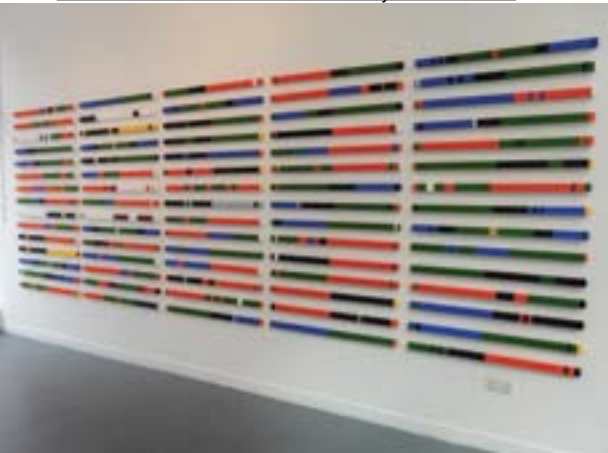
11 December 2015—22nd January 2016

'Burnt Sierra and the Ship of Theseus'
by Calum Stirling

1—26 February 2016

'Jan Guru' by Louise Schmid

'Tartan Setts and Pattern Sticks' by Jim Pattison



'Travelogue' by Clive Brandon





HANSON
STREET
—Glasgow

24 April 2015
 'Post-Point, and/or, The Sequential
 Tangential Potential' by Beth Kettel
 26 September—7 November 2015
 'The One Where We Wonder What
 Friends Did' by Oliver Braid



'The One Where We Wonder What Friends Did'
 by Oliver Braid

SOUTH
BLOCK
—Glasgow

24 April—22 May 2015
 'The Making Room':
 various designers and makers
 5 June—7 August 2015
 'Chicha Street' by Elliot Tupac
 4—18th September 2015
 'Lateral North:
 Possible Arctic Scotland'
 10—25 October 2015
 Graphic Design Festival Scotland:
 'Off Grid'
 10—23 December 2015
 Bespoke Atelier Christmas Pop-up

'Chicha Street' by Elliot Tupac



MEADOW
MILL
STUDIOS
—Dundee

27 June—6th July 2015
 Print Fest Scotland Group Show
 31 July—2 August 2015
 'This Must Be the Place'
 by Natasha Dijkhoff, Yasmin Davidson
 and Nicola Wiltshire
 20—26 February 2016
 'Bonefold'
 by Amy Jones and Fiona McCubbin

'Bonefold' by Amy Jones and Fiona McCubbin

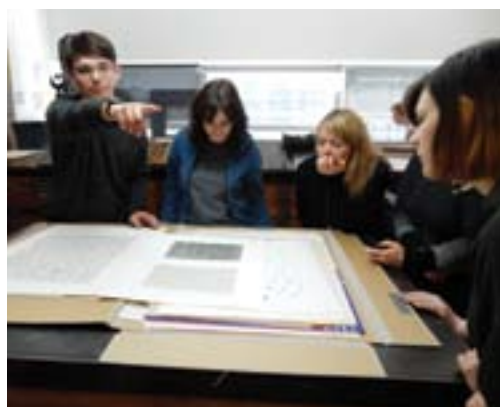




The Making Room

The Making Room brought together the work of an eclectic group of designers and makers working within a broad range of practices across Scotland. The project consisted of a resource space located at South Block that included objects pertaining to practice, relevant texts and the shared thoughts of the participating designers about making. The exhibition was also accompanied by a vast programme of workshops and talks located in various studios and making spaces across Glasgow and Edinburgh.

All workshops and talks were open to the public and creative professionals and were free of charge. The Making Room aimed to explore why and how designers make across a wide variety of practices



'The Making Room'

from arduino programming to letterpress printing. The inclusion of the resource space and participatory workshops explored the contrast between research activity and hands-on experience, highlighting the importance of both activities within design and making practices.

The project was designed to be generous in nature, offering great opportunities for practitioners to explore, discuss and share what they do with their peers, the public and other creative professionals.

Chicha Street

Elliot 'Tupac' Urcuharanga is a Peruvian screen-printing and lettering artist. He was tutored by his father, one of the original Chicha poster designers. Chicha Street at South Block was Elliot's first exhibition in the UK.

The term Chicha first appeared in Peru in the late 1970s to describe a genre of music that mixed up tropical Amazonian cumbia, Andean huaynos and rock & roll. It became the most important expression from the Peruvian Andean population that flooded the coastal cities to escape a decade-long wave of Shining Path-led terrorism.

Chicha has developed to this day as one of the most representative cultures of Peru, transcending its marginal background to become embedded in the public consciousness through music and art.

Elliot has since developed his own unique and distinguished body of work, building a solid career for the last 15 years, redefining 'Chicha art' in the process. His influence is key to understanding a specific Peruvian visual reference that is now leading the "Gráfica Latinoamérica" movement.

Chicha Posters are screen printed on newsprint paper in fluorescent colours typically with a strong black background. The designs are drafted by hand and with extraordinary skill, each layer of colour the result of a hand cut paper stencil. These posters have a very distinct aesthetic and culture behind them and are probably the best visual representation today of Peruvian Chicha culture.

The One Where We Wonder What Friends Did

Illusion, distortion and friendship were among the hallmarks of this exhibition by Oliver Braid. The One Where We Wonder What Friends Did was a sculptural installation taking the form of an Ames room, built by Oliver, which plays with perspective to create an optical illusion.

When viewers looked through a peephole everything inside appeared to be in perfect proportion, but if they saw two people in different parts of the room one would appear huge and the other tiny.

Inside the room were five replicas of works by artists he knows, each piece was distorted to help create the illusion — something people could only realise when they went inside.

The room's décor recalls the sets used in the hit US TV series Friends, which began 20 years ago and ran for a decade.

"There are no names to identify the people whose work I've replicated, but people who know young artists in Glasgow will be able to identify several of them. I'm very interested in what happens when an artist curates work by other people and then introduces their own work"

—Oliver Braid

ADDITIONAL ARTS PROJECTS

The Anna Lobner Glasgow/Dusseldorf Exchange

Over the past 13 years, the Anna Lobner exchange has given artists from Glasgow and Dusseldorf the opportunity to live, work, explore and research in a new city with a stipend, studio and apartment for two months.

This exchange remains hugely popular and in October and November 2015, sculptor Calum Stirling went to Dusseldorf to develop a new body of work which was exhibited in Atelier an Eck and the Briggait in Glasgow.

In return, painter Astrid Styma came to Glasgow and the residency allowed her the time and space to create a body of paintings for an upcoming solo exhibition in Dusseldorf. We are hoping to show these works here in Glasgow in 2017.

“The Anna Löbner Düsseldorf Residency was amazing and I would recommend everyone to apply. It provided a great opportunity to look at, think about and make new work in a city which supports a large contemporary art scene. The studio apartment is large and bright and the local arts community very friendly and welcoming.”

—Calum Stirling, December 2015

‘Burnt Sierra and the Ship of Theseus’ by Calum Stirling



New Graduate Residency in partnership with Holyrood Trust – Kirkcudbright

2015/16 was the final year of a funding partnership with the Holyrood Trust for a residency programme at our Cannonwalls and Claverhouse Studios in Kirkcudbright. The opportunity was targeted at young artists under the age of 26 who either already live in Dumfries and Galloway or would like to move back.

Since 2012, 7 young artists have been supported through the residency and nearly all are still practicing in the region.

In 2015, we held the last edition of this residency and the final artist to benefit from this opportunity was awarded to designer Rosie Reid. Kirkcudbright tenants Ryan Gillan and Suzi Plunkett were awarded this residency previously and are now permanent full time tenants in the studios. We hope that Rosie will join them and decide to stay.

“After graduating from university with a degree in Textile Design, I was slightly daunted by my career prospects. I knew two things: that I didn’t want to live in London, and that I would love to have my own brand. Receiving the graduate residency position at Kirkcudbright Wasps Studios and being awarded the funding made the dream of having a brand become a reality.”

—Rosie Reid

Glasgow Turin Mini Exchange

This mini exchange took place over a weekend in September 2015 and was funded by Glasgow City Council Twinning Office. It was organised as a welcome addition to our annual event Wasps Open Studios and in partnership with Acca Atelier, a collective of artists studio spaces across the city of Turin.

The following artists from Glasgow visited Turin on 12–14 June 2015 to visit galleries and studios: Anna Lomas, Jack Cheetham, Janie Nicol and Bobby Sayers.

From 17–19 September, artists Lavinia Raccanello, Carlo Gloria, Claudio Cravero and Cristiano Piccinelli came to Glasgow to visit Wasps Open Studios, various galleries across the city and also attend a civic reception held at the Briggait with Bailie Liz Cameron.

Wasps Open Studios 2015

Wasps Open Studios 2015 took place across 14 venues between September and December 2015. 183 artists took part in the events and 3829 visitors attended.

This event provides our main opportunity to welcome the public into an artist’s working space and chat to them directly about their work. The 2015 edition was the last event in the current format, with future open events having more of a focus on learning, demonstrating and workshop opportunities for the public.

Wasps Open Studios 2015, Selkirk



FINANCIAL REVIEW, CONTRIBUTORS AND SUPPORTERS

FINANCIAL REVIEW

Wasps Studios

31 March 2015

31 March 2016

INCOME		
Rental income	1,246,722	1,298,567
Arts Programme income	59,634	61,446
Public grants	26,814	23,742
Interest receivable/other income	536	30,485
Grant receivable from Wasps Trust	425,000	475,000
Donations from Wasps Creative Industries CIC	141,707	130,824
Gain on investments	7,424	1,527
Total income	1,907,837	2,021,591
EXPENSES		
Rental payable	716,890	771,225
Artists' studio expenditures (excl. rent payable)	444,387	570,740
Arts Programme expenditure	66,794	67,972
Staffing costs	410,311	452,427
Overheads	130,600	95,084
Interest and bank charges	22,972	21,408
Donations	0	110,232
Depreciation	58,952	56,530
Total expenses	1,850,906	2,145,618
NET SURPLUS ON OPERATIONS	56,931	-124,027

Wasps Creative industries CIC

INCOME		
Rental income & service charges	319,454	332,576
Café sales	78,678	73,755
Interest receivable/other income	165	4,265
Total income	398,297	410,596
EXPENSES		
Rental payable	80,357	97,986
Tenant service costs (CIC commercial tenants)	94,889	99,977
Café expenditure	62,428	62,933
Overheads	4,400	10,078
Interest and bank charges	1,309	1,280
Depreciation	5,783	5,991
Interim donation to Wasps Limited	141,707	130,824
Total expenses	390,873	409,069
NET SURPLUS ON OPERATIONS	7,424	1,527

The Wasps Trust

INCOME		
Rental income	656,317	709,051
Interest receivable/other income	56	188
Grant income and donations	5,900	244,887
Total income	662,273	954,126
EXPENSES		
Staffing costs	-1,600	0
Overheads	21,702	64,536
Interest and bank charges	34,100	31,787
Reorganisation costs	25,663	0
Other expenses	9,000	0
Grant to Wasps Limited	425,000	475,000
Total expenses	513,865	571,323
NET SURPLUS ON OPERATIONS	148,408	382,803

Total surplus on all operations

212,763

260,303

CONTRIBUTORS

Wasps team:

AUDREY CARLIN
Senior Executive
Director for Business
Development

STUART MCCUE DICK
Executive Director of
Corporate Services

ALISON FULLERTON
Head of
Development

ALAN SIMPSON
Head of Property

CHRIS BIDDLECOMBE
Studio Projects
Manager

IAN FORDYCE
Management
Accountant

DAVID CAMERON
Maintenance Officer

LOIS GREEN
Studios
Administrator

HELEN MOORE
Communications
Officer

MICHELLE
EMERY-BARKER
Curator

ALEXIS SMITH
Finance Assistant

LILIAS CAMP
Receptionist

INGRID SHEARER
Heritage Coordinator
(July—
December 2015)

SARAH POTTER
Fundraising Officer
(July 2015—
March 2016)

ROHANNE UDHALL
Maintenance
Assistant
(July—
September 2015)

CATRIONA WARD
Summer Intern
(July—
September 2015)

South Block team:

URSULA COX
ANDY EDWARDS
NATALIA PALOMBO
(until December
2015)

All that is Coffee team:

FIONA DANSKIN
Manager

CAROLINA DE
MATOS VARANDA,
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LLB Solicitor,
Pinsent Masons LLP

AUDREY CARLIN
BSc (Hons), MRTPI
Senior Executive
Director of Business
Development,
Wasps Studios

ALISON LEFROY
BROOKS
BA (Hons), ACA,
MCT
Chartered
Accountant

DAVID LOGUE
Partner, Gardiner &
Theobald LLP
Property and
Construction
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CALUM MACAULAY
Chief Executive
Officer, Albyn
Housing Society Ltd

ELEANOR MCALLISTER
OBE, FRIS, FRSA
Consultant at
Eleanor McAllister
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STUART MCCUE-DICK
BACC, CA
Executive Director
of Corporate
Services, Wasps
Studios (Secretary
of Wasps Trust)

PROF. STUART
MACDONALD
OBE, DA, PhD,
FNSEAD, Hon FRSA
Emeritus Professor,
Gray's School of Art

HILARY NICOLL
Visual Arts
Consultant

LESLIE ROBB
FFA
ex Partner, Baillie
Gifford and Co,
Global Investment
Company

KARYN WATT
Partner, Anderson
Strathearn Asset
Management Ltd

MARY WILSON
BEd DPE
Director, AMW
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CONTACT

For all enquiries,
please contact our head office:

The Briggait
141 Bridgegate
Glasgow G1 5HZ

T. 0141 553 5890
E. info@waspsstudios.org.uk

www.waspsstudios.org.uk
facebook.com/waspsstudios
[@waspsstudios](https://twitter.com/waspsstudios)

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