Vision
Dundee Contemporary Arts is a world-class centre for the development and exhibition of contemporary art and culture.

Mission
DCA promotes the development and exhibition of contemporary art and culture through providing opportunities for artists to create, and for audiences to engage with an active, varied and high-quality cultural life for the people of Dundee, Scotland and beyond.

Core values
Bold, Open, Meaningful, Magical
key aims

1. To present contemporary art and culture of the highest quality.
2. To create clear pathways for engaging with art and culture at DCA.
3. To develop artists and practical support mechanisms for the creation and dissemination of their work.
4. To establish and sustain Dundee as an internationally significant cultural hub.
5. To be a community asset.
6. To maintain a healthy and progressive environment for staff.
7. To create and consolidate the ventures that will provide for a secure and vibrant future.
During 2013/14, DCA sustained our very full programme for 7 days a week, 12 hours a day, with brief closures at Christmas and Hogmanay. Over the year the centre once again welcomed over 350,000 people through the doors and generated over £1.7m of external investment and trading income.

2013/14 was the seventh year in which DCA was working within the context of Creative Scotland ‘Foundation’ status and the penultimate year of a three-year funding commitment. Partnership working with Dundee City Council continued with work on taking forward and reporting on the cultural strategy for the Dundee Partnership as well as active membership of the Culture and Learning Group of the Partnership and active engagement with the Cultural Agencies Network and the Cultural Events group (a group which provides an interface between cultural and community organisations in the city).

DCA also played a very active role in the bid process for ‘City of Culture 2017’

**Exhibitions**

During the year, the DCA Galleries featured a carefully selected series of exhibitions designed to appeal to broad and specialist audiences. New opening hours were implemented by opening every Monday (replacing the previous policy of only being open on public holiday Mondays) and this has had a very positive effect on visits and access in general. The year began with a highly successful exhibition by the Aberdeen based, Dundee trained illustrator Johanna Basford. Johanna is intrinsically linked with the city and a big advocate of DCA as an institution. We then presented an exhibition of Sister Corita Kent's colourful screen prints alongside the work of five contemporary artists inspired by her life and work. This exhibition was programmed to coincide with Impact - the major International Print Conference held in Dundee this year. We commissioned new work from the popular video artist Hiraki Sawa for exhibition during the Discovery Film Festival and closed the programme for the year with a survey exhibition by Thomson and Craighead - DJCAD graduates celebrating twenty years of collaborative practice. The exhibitions by Thomson and Craighead, Hiraki Sawa and Jutta Koether (from the end of the 12/13 programme) all involved partnership working with internationally recognised venues. MEWO Kunsthalle in Memmingen, Tokyo Opera City Art Gallery and Arnolfini, Bristol providing us with opportunities to showcase our work in other prestigious locations. Excellent visitor responses and increased attendances capped a successful year.
Community & Education Programme
The DCA Community and Education team continued working to deliver both high-profile programme events alongside longer-term development of relationships with partner groups. They sustained their portfolio development workshops with 11-16yr olds and offered a strong range of CPD sessions for teachers in support of the Curriculum for Excellence.

Cinema
Cinema at DCA continues to grow with record audiences for all aspects of the programme, once again exceeding last year’s figures. From foreign-language to quality independent filmmaking to a wide range of alternative content (including theatre, ballet, and opera), the cinema programme continues to attract audiences from all across Dundee and further afield. Discovery, Scotland’s International Film Festival for Children and Young People celebrated its 10th anniversary and reached over 85% capacity for its schools programming. Working with local teachers, Discovery produces teaching materials and film resources which are used by educators all over the globe. Locally, new learning opportunities were also launched in 2013/14 by the cinema department. Focus On Film, a life-long learning opportunity was created in partnership with Dundee University and covered topics such as Adaptations, Film Noir and Stars. In addition, DCA was awarded a grant by the BFI to delivery the Discovery Film School Dundee, a new Film Academy through which 12 young people aged 15-19 spent four months of intensive training with industry professionals to learn about filmmaking. Finally, DCA are key partners in the development of the Scottish Film Hub who will be administering the BFI Film Audience Network funds going forward.

Retail & Craft
DCA Shop continues to grow and once again has met ambitious retail targets that will see turnover rise to a new record high in 2013/14. A major project for the Shop this year has been a full refurbishment including bespoke, architect designed display fittings, giving a high quality platform for our suppliers, and improving customer experience. Successful retail events were delivered, including our largest Christmas Craft and Design Market to date, Christmas shopping evenings and launch events following the refurbishment. Shop staffing was re-structured to enable the addition of a Shop Supervisor role that will help support continued future growth.
Print Studio
This year saw the culmination of two years’ planning and preparation with the first Print Festival Scotland. The Festival, planned to coincide with the Impact 8 Conference, saw over 450 delegates from 35 countries visit the city, for an intensive programme of print-related exhibitions, papers, presentations and events. DCA Print Studio was prominent in many aspects of the planning and organisation. Organisations all over Dundee and cities throughout Scotland presented an extensive range of print exhibitions, and DCA curated its first ever entirely print-focused exhibition ‘There will be New Rules Next Week’. It was an exciting fortnight that we believe has established printmaking as a major presence in the city, and showcased the high standard of Print Workshops in Scotland. Delegates were impressed by the commitment that Scotland has shown to funding printmaking as an important area of artists’ production over 40 years. There are few countries that can demonstrate similar support.

New Initiatives
DCA continued to play a key role on developing new initiatives, staging the second year of the ‘Blue Skies Festival’, led by DCA with invited collaborations with Dundee Science Centre, Dundee Rep Theatre, Leisure & Culture Dundee, Smallpetitklein and others, as well as leading on some exciting new innovations with NESTA (through the Digital R&D Programme), the Small Society Lab, and our Code Club creative computer programming workshops for 9-11yr olds.

Employment and Income
DCA continues to be a major factor in the local economy in terms of both economic activity and employment, with the centre directly sustaining 71 full-time equivalent jobs as well as providing work opportunities for 22 sessional artists (many of whom either work as artists or across other cultural institutions in Dundee and beyond).
**Major Plans for 2014-2015**

With clear and positive support from all its major stakeholders, DCA enters 2014/15 with a strong commitment to sustain our programme and our audiences during economically straitened times. Work continues in ensuring the organisation is doing all it can to deliver excellent value to audiences and artists and we continue to lead on partnerships both nationally and locally to ensure every opportunity to achieve this is explored. DCA also continues to take a lead in developing local collaborative working with Cultural Quarter partners in Dundee Rep Theatre and Dundee Science Centre.

The 2014/15 programme will sustain the national and international profile of the venue while also growing the pathways of access for local audiences. Exhibitions are increasingly being planned in partnership with other international venues to ensure value is maximised and newly commissioned work has as long a life as possible. The organisation remains ambitious both in terms of the scope and scale of the programme and has committed to an active process aimed at further growing audiences. Work also continues on the development of the organisation itself and a process of board and staff development was begun during the year.

The significant plans in place for 2014-15 build upon our local, national and international reputation. Each exhibition programmed is devised with offering clear pathways of access to local audiences and to develop the profile of the venue. Exhibitions are delivered with the aid of external support in terms of grants from cultural bodies or with partnership working with other visual arts organisations. Exhibition garner local and international press attention and bring visitors to the region. In the summer, DCA is participating in Generation - the national celebration of contemporary visual arts with over 100 artists exhibiting across over 60 venues.

DCA is committed to working with partners across the city to ensure the cultural life of the city remains rich and diverse and will continue to take a lead in the support and promotion of visual and media arts activity in the city as well as providing, wherever possible, platforms for a range of cultural experiences including literature, music and new media activities.
2012/13

- Earned income: 50%
- Creative Scotland: 34%
- Dundee City Council: 15%
- Other grants: 5%

2013/14

- Earned income: 50%
- Creative Scotland: 31%
- Dundee City Council: 14%
- Other grants: 5%
Arts Programme includes all expenditure on Exhibitions, Cinema and Print Studio activities including staff costs.

Operations includes building management, HR, IT, retail, administration, front of house, VAT liabilities and associated staff costs.

Core covers governance, banking, insurance, external research and Director’s costs.
Audiences

We estimate a total of 375,000 visits in 2013/14. Over the past year we have sustained record numbers of visitors in our Cinema with an increase in visitors to our Gallery and Print Studio.

27,191 [21,769] exhibition visits
87,475 [85,814] cinema attendances
31,276 [30,631] visits to our Shop and Print Space.

Unfortunately due to a technical fault our building wide entry figures are not as accurate as we would have hoped. These figures are based on automatic door counters which have collected corrupt or incomplete data for six months of 2013. We are currently working to resolve this and we hope to be able to report more accurate through 2014/15.
Online

In 2013/14 there were 385,735 visits to DCA website, an increase of 7.52% on the previous year [358,745]. This figure was made up of 185,693 unique visits, an increase of 4.31% on 2012/13 [178,025].

This year we generated more referrals than ever before. Once again Facebook generated the most referrals of all social media sites and was the third highest source of traffic to the website overall (after organic Google search and direct links) this year saw a drop in referrals from the Facebook desktop site with 8,458 [11,238] visits (-24.74%) with a corresponding increase from the Facebook mobile site to 4,053 [1,969] (increase 105.84%). Traffic from Twitter also continued to grow, generating 5,994 [3,924] (increase 52.75%) visits. The highest number of visitors to the website in 2013/14 was generated by Facebook and Twitter posts advertising a recruitment drive on 17 January 2014.

Over 2013/14 we have continued to increase our activity on Twitter and Facebook. DCA’s Facebook page has attracted 5,600 [4,549] likes and on Twitter we now have 10,900 [8,251] followers.

We continued to use Constant Contact to distribute our e-bulletins including weekly cinema emails, monthly shop/editions emails, exhibition-specific emails and highly-targeted events emails. All emails sent to date using Constant Contact have an average open rate of 24.4% [23.9%] with an average click-through of 13.5% [14.4%] which is comparable to industry benchmarking rates (23% for open and 10% click-through).

In summer 2013 we launched DCA’s Instagram account. Through this we were able to better capture events such as the Blue Skies Festival as well as enabling behind the scenes photography, and more engaging online competitions. An example of this is our Grand Budapest Hotel competition which ran across Twitter, Facebook and Instagram in March 2014. The competition ran over two days and generated 39 comments, 1,987 organic page views and 15 new organic likes on Facebook alone in addition to positive media coverage from STV Dundee.
The DCA website continued to be a popular route for audiences to find out about DCA. This page details the traffic pattern for 2013/14 overlaid over that for 2012/13.
This page details the average statistics that relate to the DCA site for 2013/14 with some comparisons for 2012/13.

- **Sessions**: 7.52% (385,735 vs 358,745)
- **Users**: 4.31% (185,693 vs 178,025)
- **Pageviews**: 5.04% (1,435,626 vs 1,366,786)
- **Pages / Session**: -2.31% (3.72 vs 3.81)
- **Avg. Session Duration**: 4.58% (00:02:00 vs 00:01:54)
- **Bounce Rate**: 2.39% (40.87% vs 39.91%)
- **% New Sessions**: -3.99% (44.13% vs 45.96%)
Print
DCA continues to produce a wide range of printed marketing materials, from our monthly Highlights posters and leaflets that are designed in-house, to one-off print related to individual projects and exhibitions, and regular print such as the Cinema Guide which is produced on average every six weeks.

In 2013/14 we will review our Marketing output with a particular focus on print, beginning with the Cinema Guide.

Press and Media Coverage
Press and media coverage of DCA’s activities continued to increase throughout 2013/14. In the period covered by this Annual Review DCA’s programme was mentioned 1639 times in newspaper, magazine and online articles. This compares to 919 mentions in 2012/13, an increase of 78%.

DCA played an important part in Dundee’s bid for City of Culture 2017. This included hosting visits from then Secretary of State for Scotland Michael Moore and Minister for Culture, Communications and Creative Industries Ed Vaizey which resulted in significant media coverage and exposure for the organisation.
The 2013-14 exhibitions programme was successful in a number of ways. We expanded the gallery opening hours to open every Monday (previously the gallery was only open on Bank Holidays). We also programmed exhibitions in a targeted manner to dovetail with local festivals. The Johanna Basford exhibition was specifically programmed for the Ignite Festival which is timed to coincide with the annual Degree show at DJCAD. There Will Be New Rules Next Week was designed for the Impact08 Print Conference which brought several hundred print specialists into the city. Hiraki Sawa was programmed in collaboration with our annual Discovery Film Festival and charmed audiences of all ages with immersive video and sound installations.

2013-14 was an excellent year for our exhibitions being developed in collaboration with other institutions. The Jutta Koether exhibition travelled to Arnolfini, Bristol and we realised a publication that shows the works in both spaces and has contributions from both institutions – a joint foreword by the directors of both organisations and then separate texts by the respective curators. Hiraki Sawa exhibition was a partnership with Tokyo Opera City Art Gallery and supported by the Daiwa Anglo Japanese Foundation. Graham Domke contributed the text for the book. The Thomson and Craighead exhibition coincided with a survey exhibition at MEWO Kunsthall and this enabled both organisations to partner up to create a joint publication that is the largest analysis of their work to date on the occasion of their biggest public institution shows to date. Clive Gillman wrote an essay, as did new DJCAD Dundee Research Fellow Sarah Cook.

The year was marked by targeting an aspirational 20% increase in audiences. A combination of the increased opening hours, different approaches to marketing and the choices of exhibitions brought about a large increase of approximately 17%. Undoubtedly some specific circumstances, such as the populist approaches of Johanna Basford and Sister Corita Kent, contributed specifically this and we are now looking at what we can learn from this year’s approach.
DCA Exhibitions

*Seasons and Sacraments*
Jutta Koether
9 Feb – 21 April 2013
DCA Exhibitions

Seasons and Sacraments
Jutta Koether
9 Feb – 21 April 2013

*Seasons and Sacraments* by the influential German artist Jutta Koether featured a selection of new and recent works. The exhibition was Koether’s response to two important series of paintings by the French artist Nicolas Poussin (1594-1665) and was the largest exhibition of the artist’s work in the UK to date. The exhibition was supported by the Institut für Auslandsbeziehungen and subsequently travelled to Arnolfini, Bristol.

*Seasons and Sacraments* was an exhibition of contemporary paintings by an artist who is remembering, repeating and working within the tradition of historical painting, while at the same time deviating from and radicalising the conceivably conservative position of being a painter. The idea of ‘Network Painting’ is central to Koether’s work. It is a term coined by the art historian David Joselit in his essay *Painting Beside Itself* from the journal *October*, 2009. It references a statement by Martin Kippenberger (1953-1997), a contemporary of Koether’s, in which he states that: “Simply to hang a painting on the wall and say that it’s art is dreadful. The whole network is important!”. Koether acknowledges and emphasises the act of reading and re-interpreting paintings within her own work. This process was expanded in a performative event by the artist which took place in the galleries on 7 March.

Jutta Koether was born in 1958 in Cologne, Germany and works as a painter, performance artist, musician, critic and theoretician. Based in Berlin and New York, Koether is also a professor at the Hochschule für bildende Künste Hamburg. As a musician, she has worked with artists such as Tony Conrad, John Miller, Tom Verlaine, Kim Gordon and the late Steven Parrino. Recent exhibitions include the Whitney and Sao Paulo Biennials; the Moderna Museet, Stockholm and the VanAbbe Museum, Eindhoven. Her work was first shown at DCA in 2008 as part of the group exhibition *Altered States of Paint. Seasons and Sacraments* coincides with her inclusion in the Tate Modern exhibition *A Bigger Splash: Painting after Performance*
**DCA Exhibitions**

**Seasons and Sacraments**  
**Jutta Koether**  
**9 Feb – 21 April 2013**

*Gallery 1: Seasons*  
*Benign in Spring, rich in Summer, sombre yet fruitful in Autumn and cruel in Winter*  
Anthony Blunt, Nicholas Poussin, 1967, p.352

Poussin’s original *Seasons* (1660-1664) were the last works that he would complete and they now form part of the historic collection of The Louvre in Paris. There is a sense of an artist in old age looking back through life and, whilst recognising his own mortality, he is looking at the renewing aspects of the seasons.

Koether’s *Seasons* were first shown at the 2012 Whitney Biennial in New York, before being shown in Europe for the first time at DCA. The paintings being presented floating on large sheets of toughened glass. Jay Sanders, co-curator of the Whitney Biennial, wrote four short texts about each of the Koether’s *Seasons*, which are incorporated into the work on the reverse of the paintings *Spring* and *Summer*. Sanders observes that in these paintings, “Koether re-insists on the seasons as still-relevant demarcations to contemporary life - aesthetic, fashion, economic and otherwise.” In Koether’s installation the first painting that is encountered is Winter and a counter-clockwise orientation would be the only way to read the paintings in their perceived order.
DCA Exhibitions

Seasons and Sacraments

Jutta Koether
9 Feb – 21 April 2013

Gallery 2: The Seven Sacraments
Poussin painted two versions of the The Seven Sacraments. The second version, to which Koether has responded, was painted in Rome between 1644 and 1648 for his friend Paul Freart de Chantelou. Considered “richer, grander and more complex than the first” (Blunt, Poussin: The Seven Sacraments, 1968) they represent Poussin at the height of his career.

The original paintings depict the sacraments of the Catholic Church: Baptism, Eucharist, Confirmation, Marriage, Penance, Ordination and Extreme Unction. Koether reinterprets The Seven Sacraments as a series of dynamic installations. These seven new works propose seven different approaches to contemporary painting. Visitors can compare Koether’s work with the second and only complete set of Poussin’s Seven Sacraments which is on display at the Scottish National Gallery in Edinburgh.

Koether’s response to the The Seven Sacraments is less traditional than her Seasons. Her restless, iconoclastic and interdisciplinary approach to painting includes sculptural elements. This is particularly striking in her innovative use of clear liquid acrylic to incorporate objects into the work, capturing the present in a frozen moment like the natural world in amber. Several of these works were completed on site at DCA.
DCA Exhibitions

Seasons and Sacraments
Jutta Koether
9 Feb – 21 April 2013

Related events

Jutta Koether gave an Artist Talk in the cinema on 6 February, in association with DJCAD. Koether delivered a specially devised presentation focusing on new propositions on painting and the role of performance in her practice. A Meet the Artist event took place in the gallery on 8 February, with Jutta Koether and Exhibitions Curator Graham Domke leading an introductory conversation and sneak preview of the exhibition before the official gallery opening. Jutta Koether also gave a special one-off performance in the gallery on 7 March, in which she used some of the works in the gallery as performance objects in order to expand on the role of painting in her practice. Several DJCAD students were invited to participate in the performance. Jutta Koether chose the film Pola X by Leos Carax to accompany her exhibition. It was screened in the cinema on 12 March.

Senior Citizen Kane Club Exhibition Tours were given by the Gallery Assistants, inviting anyone over 60 to come along for an informal tour of the exhibition, followed by tea and a chat. A free, interactive exhibition tour was available for groups and classes throughout the run of the exhibition, linked to Curriculum for Excellence outcomes for English and Expressive Art & Design. Free illustrated teacher’s notes were downloadable from DCA’s website. Free, drop in activities were on hand throughout the duration of the exhibition in the Your Four Seasons themed Activity Room. Free Art Cart Adventures were also available on 3 weekends.

The remaining two Enter Darkness live music events programmed by Cry Parrot took place during the run of the exhibition. The first, on 15 February, was in the VRC and presented enigmatic London-based duo Raime, supported by Glasgow-based artist Female Band. The second event took place off-site at the Soul Function Suite on 31 March and featured cult artist Umberto, with support from Stefan Blomeier and Dundee-based musician Raz Ullah.
Press comments

Almost a century after Malevich’s controversial work [his Black Square painting], a new exhibition – titled Seasons and Sacraments – opens today at Dundee Contemporary Arts (DCA) which attempts to bridge the gap between the classic approach to painting of 17th-century French artist Nicolas Poussin and the cutting edge of contemporary art practice.

Jan Patience, The Herald

The exhibition... demonstrates Jutta remembering, repeating and working within a tradition but deviating and radicalising the apparently conservative position of being a painter on canvas.

Jennifer Cosgrove, The Courier

Jutta Koether: Seasons and Sacraments is a major solo exhibition from an artist who, since the 1980s, has been steadily moving from the heart of the cultural underground to the centre of the art world and debates about the future of painting.

Moira Jeffrey, Scotland on Sunday

Although her distinctive style is far removed from Poussin’s, Koether’s starting point is with traditional subject matter. The artist has made this accessible and relevant in an exhibition that is both intriguing and thought provoking.

Katie Rice, The Skinny

Rather than overloaded with scattershot free-associative detritus, Koether has meticulously plundered her sources to make a series of epic statements for a secular age.

Neil Cooper, The List
DCA Exhibitions

Seasons and Sacraments

Jutta Koether
9 Feb – 21 April 2013

Visitors

Total audience: 4734
Daily average: 74
Previous year (Jane & Louise Wilson) 6278 (Average 110)

Talks & Events
Artists Talk (79)
Meet the artist (80)
Senior Citizen Kane tour (11)
Jutta Koether performance (85)
CPD event/engage (9)
UNISON gallery tour (20)

Selected audience comments
Great installation of paintings
Mysterious and interesting
Doodles/graffiti
Such arrogant art – bring in the originals
Under so wide an expanse of grey floor
Lovely to see daylight and paintings at DCA
Wonderful - still thinking!
I enjoyed it. I would have liked to have seen the performance and look forward to the video that will be uploaded to the website.
Very well constructed
Simply beautiful when the light hits the glass pieces.
DCA Exhibitions

Wonderlands
Johanna Basford
4 May - 7 July 2013
DCA Exhibitions

Wonderlands
Johanna Basford
4 May - 7 July 2013

DCA presented the young commercial illustrator Johanna Basford’s first ever exhibition and it proved to be a huge success. Basford studied Printed Textiles at DJCAD and has been a regular user of the DCA Print Studio for many years. She is also a powerful advocate for the arts in Dundee and her accessible exhibition proved to be one of DCA’s most popular ever exhibitions. Her commercial work has included the Edinburgh Fringe Festival programme and commissions for Nike, Absolut, Brew Dog and Starbucks. The exhibition coincided with the major success of her Laurence King published Secret Garden which has sold tens of thousands of copies in a number of languages.

The artist transformed the entrance area with a eye-catching patterned design that enticed visitors into the gallery space. An ambitious 100sqm of hand printed wallpaper was pasted onto the gallery wall. Cuckoo clocks, hand painted mannequins and a special Kickstarter project contributed to a very different gallery experience.

DCA published an artist book with Johanna entitled Wonderlands with a special hand printed cover. This book presents her illustrations for the gallery in the context of her commercial business.

The artist attracted lots of great press for DCA both in design and in art circles. Her famed use of social media complemented our own and helped generate a great buzz for the show.
**DCA Exhibitions**

**Wonderlands**
Johanna Basford  
4 May - 7 July 2013

**Related events**

A **Meet the Artist** event took place in the gallery on 3 May with Johanna Basford and Sarah Derrick, Head of Community and Education at DCA, in conversation. Two **Senior Citizen Kane Club Exhibition Tours** were led by the Gallery Assistants in May and June, inviting anyone over 60 to come along for an informal tour of the exhibition, followed by tea and a chat. For **Wonderlands**, DCA’s Activity Room was based around the theme **Wonderbeasts & Garden Doodle**, with free drop-in activities available. On 26 May Johanna Basford led **Wonderlands: One-day special Creative Skills for 11-16 year olds**. Participants learned how Johanna creates mirror image designs and repeat patterns using drawing, a scanner and Photoshop.

Johanna Basford delivered an Artist’s Talk, **Inside Wonderlands**, on 15 June in DCA Cinema. Johanna and Graham Domke, Exhibitions Curator at DCA, discussed the creation of the exhibition and Johanna’s career since graduation from DJCAD in 2005. This event also marked the launch of DCA’s Johanna Basford publication **Wonderlands**. Johanna was on hand to sign copies of the book which were on sale at a special promotional price in DCA Shop. Linked with Johanna’s exhibition was the Summer **Craft & Design Market** on 15 June. DCA’s foyer was transformed into a busy market place where customers could buy innovative craft and design items from some of Scotland’s most talented makers.

On 3 June, **Creative Skills for 11-16 year olds: Doodle Designing** showed participants how create their own designs suitable for wallpaper, ceramics and textiles. Free **Art Cart Adventures** were available on several weekends throughout May and June. Visual treasure hunts, badge making and activity sheets were all on hand for children to get involved in.

Johanna Basford selected three screenings for DCA Cinema in May and June to compliment the exhibition: **Labyrinth** (Jim Henson, 1986), **Alice in Wonderland** (Tim Burton, 2010) and **The Illusionist** (Sylvain Chomet, 2010).
DCA Exhibitions

Wonderlands
Johanna Basford
4 May - 7 July 2013

Press Comments

Wonderlands is a truly appealing exhibition: Basford’s designs are intricate and mesmerising and will appeal to the imaginations of adults and children alike.
Katie Rice, The Skinny

Johanna Basford is preparing her first gallery exhibition in one of Scotland’s top contemporary art spaces. It’s the latest step for an up-and-coming artist with an instantly recognisable style of drawings.
Susan Mansfield, The Scotsman

Worth jumping down the rabbit-hole to see it in all its bright-eyed glory
Neil Cooper, The List
DCA Exhibitions

Wonderlands
Johanna Basford
4 May - 7 July 2013

Visitors

Total audience: 8488
Daily average: 129
Previous year (Scott Myles): 4315
Daily Average: 72

Talks & Events
Meet the Artist (54)
Harris Academy visit (36)
DCA Education Group (16)
Knitting Group tours x 2 (13/25)
Senior Citizen Kane tours x 2 (4/8)
Publication launch event (38)
Morgan Academy visit (24)
School visit from Durham (19)
DCA Exhibitions

Wonderlands
Johanna Basford
4 May - 7 July 2013

Selected audience comments

Twitter
If you’re in Dundee and you’ve not yet visited @johannabasford’s exhibition @DCADundee...why not? It’s fantastic
Congrats @johannabasford your work is beautiful. I have wallpaper envy
Went to @johannabasford exhibition @DCADundee well worth a visit, amazing what you can do with a little black pen and a lot of talent
Highly recommend @johannabasford exhibition @DCADundee, superb, ethereal and fascinating – our 6 year old is inspired too
@johannabasford exhibit @DCADundee is absolutely amazing and well worth going to see.
An absolutely beautiful exhibition. One of the most enjoyable I’ve seen at DCA.
Waow @johannabasford @DCADundee is mindblowing. What a talented lady! Make sure you check it out
Great inky day at @DCAdundee: first the black pen of @johannabasford then the Inkers of @vanillainkUK best Saturday since Dr Who finished
@DCAdundee brilliant day at the @johannabasford exhibition & talk, and I didn’t see any mistakes in the wallpaper installation @arab_dave501!
@JohannaBasford gave an excellent talk about her work @DCAdundee I didn’t realise the products I’ve handled embellished with her graphics.
DCA Exhibitions

Wonderlands
Johanna Basford
4 May - 7 July 2013

Selected audience comments (ctd)

Comments Folder (Information Space)

Absolutely stunning exhibition and works — very inspiring concepts and designs — can’t spend enough time looking at them! So much depth. You have an amazing and versatile talent – I will be following your work with enthusiasm. Well done.

Best exhibition I’ve ever seen here!

Wonderful work Johanna! Thoroughly enjoyed our visit – inspiring… Feeds the soul. Hope to see more – much more…!!

Fabulous, love the processes presented – video very good – thanks for just being true to yourself and what you so obviously love doing ie DRAWING!

Beautiful work, you are an inspiration, me and my sister loved this exhibition, it is exquisitely presented and produced. I love the heart of your work, the simple mixing with the detail in organic patterns.

Very beautiful work, amazing!!! I loved all of it; the forest, boat, clocks, mannequin family and the mock studio. The little white birds were a lovely touch :D

Fantastic work, very intricate and makes you want to search for all the different elements to it. Great clocks. Love the figures especially the dog! Best exhibition I’ve seen for a long time.

We are two illustration students just graduating from ECA. Really inspired by your work and how much effort you’ve put into everything. We are especially impressed that you screen-printed all of that wallpaper! Looking forward to seeing more!

Thank you, so wonderful!

Lost myself in your world!!

I thought it was a cool exhibit
DCA Exhibitions

Wonderlands
Johanna Basford
4 May - 7 July 2013

Selected audience comments (ctd)
Comments Cards
Sans pareil
Johanna Basford’s Wonderlands is my favourite of all exhibitions I’ve seen at DCA

Gallery feedback
Especially like the forest, impressive installation
Love the space, very clean, good lay out
Love the forest, detail of everything is very impressive
Wonderful, very uplifting. I will tell all of my friends about it. The handouts could be in a more prominent place though, I missed it on the way in but will enjoy reading about what I’ve seen.
Fantastic show. Wonderful to see an exhibition that is centred around talent and ability. Very clever application of the work and scaling up of delicate pieces.
Breathtaking.
Favourite is the mannequins. The ‘mum’ has such movement. Delicate, but so much going on.
Beautiful. Really shows off the gallery space!
Love the trees. Reminds us of Japanese room dividers. Clever and immersive design. Much enjoyed!
It’s just wallpaper
It just looks like a retail display for Harrods or something. Not much content!
Absolutely beautiful
So inspiring for the current students and graduates.
So tranquil and calming – especially the trees
I really like it!
It is really lovely
There Will Be New Rules Next Week
Sister Corita Kent, Peter Davies, Ruth Ewan, Emily Floyd, Scott Myles, Ciara Phillips
20 July – 23 September 2013
There Will Be New Rules Next Week
Sister Corita Kent, Peter Davies, Ruth Ewan, Emily Floyd, Scott Myles, Ciara Phillips
20 July – 23 September 2013

This summer exhibition presented works by Sister Corita Kent (1918 - 1986) alongside five contemporary artists inspired by her printmaking and life-affirming teaching: Peter Davies, Ruth Ewan, Emily Floyd, Scott Myles and Ciara Phillips.

Born Frances Elizabeth Kent in Fort Dodge, Iowa, Sister Corita Kent was an artist, illustrator and educator who worked in Los Angeles and Boston. She was also one of the most innovative and unusual pop artists of the 1960s. A political and religious rebel, she organised nuns and students to make ambitious installations, processions and banners, revolutionised graphic design and encouraged the creativity of thousands of people. Corita’s art reflects her spirituality, her commitment to social justice and her delight in the world around us. Her prints combine slogans and poetry and are now recognised as some of the most striking and joyful American art of her time.

Peter Davies exhibited two large-scale paintings referencing Corita’s approach to language and poster advertising. Ruth Ewan and Scott Myles both re-exhibited work from their recent solo shows at DCA, allowing the pieces to take on new associations in the context of this exhibition. Emily Floyd is an Australian artist who undertook a month-long residency at DCA through the Scottish Print Network Commonwealth Project, while Ciara Phillips also produced new work in DCA Print Studio.

There Will Be New Rules Next Week formed part of Print Festival Scotland, a nationwide exploration and celebration of print which ran from Fri 23 August – Sun 1 September. The festival coincided with the Impact8 International Printmaking Conference, which was held this year in Dundee. To celebrate, we held a series of pop-up events in the Galleries and Print Studio throughout the exhibition.
DCA Exhibitions

There Will Be New Rules Next Week
Sister Corita Kent, Peter Davies, Ruth Ewan, Emily Floyd, Scott Myles, Ciara Phillips
20 July – 23 September 2013

Related events

Graham Domke and Annis Fitzhugh led a Meet the Artist event in the gallery with artists Ciara Phillips, Peter Davies and Emily Floyd on 19 July. Visitors also gained a sneak preview of the exhibition before the official gallery opening.

A British Sign Language Exhibition Tour was given on 13 August by registered sign language interpreter Jennifer Ramsay. This was followed by refreshments and informal discussion in the Activity Room. The regular event was held on 19 September. The contributors were Gallery Assistants and artists Morgan Cahn, Susannah Stark and James Lee from GENERATORprojects.

Several events were programmed to tie in with Print Festival Scotland (23 August – 1 September) and the Impact8 International Print Conference held in Dundee. Poster Club (Ciara Phillips, Michael Stumpf, Laura Aldridge, Tom O’Sutherland, Kendall Koppe and Charlie Hammond) were in residence in DCA Print Studio between 28-31 August. Members of the public were welcome to drop in and see the group at work creating a series of vibrant, collaborative posters which were then displayed on the wall outside the galleries. On 29 August, the Henningham Family Press Chip Shop set up shop in the foyer outside Gallery 1. Visitors could suggest a word for catch of the day and buy a printed word of their choice, wrapped in newsprint, for £1. A DCA Wee Printathon took place on 1 September. This free, drop in event encouraged visitors to try their hand at printmaking with DCA’s mobile print cart.

The related gallery screenings were both documentaries: Primary Colours: The Story of Corita (Jeffrey Hayden, 1991) on 11 September and Sign Painters (Faythe Levine & Sam Macon, 2012) on 22 September. Sign Painters co-director Faythe Levine was at DCA to introduce the screening and to take part in a masterclass on 23 September.
DCA Exhibitions

There Will Be New Rules Next Week
Sister Corita Kent, Peter Davies, Ruth Ewan, Emily Floyd, Scott Myles, Ciara Phillips
20 July – 23 September 2013

Press comments

*Historical works by Kent is at the centre of DCA’s contribution to Print Festival Scotland, a celebration of print and the Impact8 International Printmaking Conference Dundee. The show brings Kent together with a new generation inspired by her, and charts her progress from early tentative works that emphasise extracts from scripture to radical posters against the Vietnam War.*
Moira Jeffrey, The Scotsman

*The exhibition is a truly joyful and educational experience throughout.*
Katie Rice, The Skinny

*A joyful affirmation about the power of visual art.*
Jan Patience, The Daily Record
DCA Exhibitions

*There Will Be New Rules Next Week*
Sister Corita Kent, Peter Davies, Ruth Ewan, Emily Floyd, Scott Myles, Ciara Phillips
20 July – 23 September 2013
DCA Exhibitions

There Will Be New Rules Next Week
Sister Corita Kent, Peter Davies, Ruth Ewan, Emily Floyd, Scott Myles, Ciara Phillips
20 July – 23 September 2013

Visitors
Total audience: 6829
Daily average: 102
Previous year (Ruth Ewan): 4488
Daily Average: 80
DCA Exhibitions

There Will Be New Rules Next Week
Sister Corita Kent, Peter Davies, Ruth Ewan, Emily Floyd, Scott Myles, Ciara Phillips
20 July – 23 September 2013

Selected audience comments
I like the colours.
Love the rules. Especially ‘keep everything, it may come in useful’, explains the mess in my house.
The first rule, “find a place you trust, try trusting it for a while” has particular resonance with me.
Sister Corita looks 30 years younger displayed with this young rubbish.
The colours are really jumping.
The cardboard cinema is a great idea, I’d like to see it as an interactive work.
It’s so much better to see an exhibition you don’t feel intimidated by going into.
Actual images aren’t that interesting, if you look at them individually, but the whole thing seems to work.
Fantastic to see this in Dundee.
Really wonderful show.
Incredibly inspiring – I have been very moved. All teachers and students should watch that film (gallery 2).
She is someone I definitely want to find out more about.
(Before gallery tour) I felt lost and confused. I didn’t understand the video. (after gallery tour) I wish I’d had that before I came in!
Love every aspect of it.
I have more time for Scott Myles’ work in this show than before. It looks fantastic opposite Corita’s prints.
How could I not know of her? The exhibition has been mind blowing.
Wonderfully powerful. New hero!
The contemporary responses really add so much. I’m sure she’d have been thrilled to see how her influence translated over the decades.
Outstanding. So inspired.
Really perfect for the summer. The colours are so vivid and strong I consider their date especially – they are still modern looking!
Awesome exhibition. Thanks.
What better way to spend a Sunday afternoon?
It was so interesting, I love it.
I loved the film.
DCA Exhibitions

Lenticular
Hiraki Sawa
5 October 2013 – 5 January 2014
**DCA Exhibitions**

*Lenticular*

Hiraki Sawa

5 October 2013 – 5 January 2014

Our annual exhibition programmed for the Discovery Film Festival was a survey of video works by artist Hiraki Sawa.

For his exhibition at DCA, Hiraki Sawa created a new film shot at Dundee’s Mills Observatory. The work was inspired by and features Robert Law, the self-taught astronomer employed by the Observatory, who shared his vast knowledge of the solar system and the stars beyond with the artist. This newly commissioned work is a loose portrait of the astronomer and the planetarium itself. The work is presented in two channels, one of which is projected into a dome from a projector housed in old wooden cases. The strong sculptural presence in this work referenced works from the artist’s earliest expressions as a sculpture student in the late 1990s. The dome evokes the planetarium and the architecture of the Observatory. For the soundtrack, Sawa has collaborated with Tokyo based musician **Bun**.

Sawa was born in 1977 in Ishikawa, Japan and lives and works in London. He studied Sculpture at the Slade School of Fine Art (MFA) and Fine Art at the University of East London (BA). Significant exhibitions of Sawa’s work have been presented by Chisenhale Gallery, London; Kresge Art Museum, Michigan; and the Hiroshima City Museum of Contemporary Art. Sawa had previously featured in the group exhibition Behind Closed Doors at DCA in 2005.

A generous grant from the Daiwa Anglo-Japanese Foundation and a close collaboration with Tokyo Opera City Art Gallery where the DCA commissioned works were subsequently exhibited.
**DCA Exhibitions**

**Lenticular**

Hiraki Sawa  
5 October 2013 – 5 January 2014

**Related events**

**The Tenniscoats** from Tokyo played two sets in the DCA galleries – during the opening and an afternoon event with live vj’ing from the artist.

The artist did two in-conversation events with Graham Domke – one for DJCAD students and another for our popular meet the artist event ahead of the opening.

**Dr Catriona McAra** from Edinburgh University gave an illuminating talk focusing on Hiraki Sawa’s video installations in relation to her own research into Surrealism and fairy tales.

Andrew Styan and Duncan Campbell, Anna Murray, Katy Christopher and Dan Shay contributed to our regular (((echo))) evening with carefully considered presentations.

Upon the transfer to Tokyo Opera City, Graham Domke visited to present a public introduction to the artist’s exhibition there.
DCA Exhibitions

Lenticular
Hiraki Sawa
5 October 2013 – 5 January 2014

Press comments

There’s something quietly starstruck about the subject of ‘Lenticular’ (2013), the new film work by Hiraki Sawa, which forms the centrepiece of the Japanese artist’s first solo exhibition in Scotland. Robert Law is a self-taught astronomer who works at Dundee’s Mills Observatory, where Sawa filmed this cosmonaut of inner space, going about his business of exploring other worlds with somewhat archaic-looking machineries of joy.
Neil Cooper, The List

Sawa has a great eye and sensibility, but he is at its best when he embraces the lo-fi.
Moira Jeffrey, The Scotsman

Hypnotic Hiraki Sawa’s work is. Boring it is not.
Jan Patience, The Herald

Under the Box, Beyond the Bounds is an extension of a show that has just closed at Dundee Contemporary Arts (DCA) in the Scottish city of that name. That show was built around a work called Lenticular (2013), which the artist made after a visit to Dundee’s famous Mills Observatory, the only full-time public astronomical observatory in Britain.
C.B. Liddell, The Japan Times
DCA Exhibitions

*Lenticular*

Hiraki Sawa
5 October 2013 – 5 January 2014

Visitors

**Total audience:** 5954  
**Daily average:** 66  
Previous year (DashNDem & Nikolaj Bendix Skyum Larsen): 5174  
**Daily Average:** 88
DCA Exhibitions

Lenticular
Hiraki Sawa
5 October 2013 – 5 January 2014

Selected Audience Comments

Enamoured with the Hiraki Sawa exhibition
Mixture of Bemusement and Fascination as I sit in the dark watching animations by Hiraki Sawa
Quietly mesmerising, hypnotic even
What a charming wee night at Ech. Some beautiful interventions.
Amazing, it took me back to being a child. I feel a new sense of wonder.
I love the way he has used the children’s drawings.
The music is so haunting. Very stunning.
The last two exhibitions have been outstanding. Keep it up!!
Great show, this is my 2nd visit and I’ll be back again.
Absolutely loved that! Nice surprise to see Robert Law in the other piece as know him via observatory.
I love his use of circles, it’s nice to see art which projects into and onto your mind. Everything becomes part of the same personal cycle.
Fascinating work – the refinement of the artist’s voice was clear!
Hauntingly peculiar.
I’m really happy to come here to see your work!
Always appreciate your great sense of installation as well as the film itself especially enjoyed the incorporation between Lineament and Lenticular (and a wee trick at the end of Lineament when I watched it twice).
The exhibition is great – really evocative.
DCA Exhibitions

Maps DNA and Spam
Thomson & Craighead
18 January – 16 March 2014
DCA Exhibitions

Maps DNA and Spam
Thomson & Craighead
18 January – 16 March 2014

We were delighted to welcome back artists Thomson & Craighead to DCA for our first exhibition of 2014. Maps DNA and Spam featured new works (Dundee Wall, Corruption and The First Person) alongside a selection of important older pieces including The Time Machine in Alphabetical Order, Belief and A Short Film About War.

Much of Thomson & Craighead’s work looks at how communication networks such as the world wide web are changing the way we relate to the world around us - highlighting the conflict between our private and public identities, and how the tension between the global and the local inform our sense of place and self in the world.

Jon Thomson, born 1969, and Alison Craighead, born 1971, studied at Duncan of Jordanstone College of Art in Dundee and now live and work in London and Kingussie. Thomson is Reader in Fine Art at The Slade School of Fine Art, University College London, while Craighead is Reader in Visual Culture and Contemporary Art at University of Westminster and lectures in Fine Art at Goldsmiths University London. Thomson & Craighead have been working together since 1993. Recent exhibitions include MEWO Kunsthalle, Memmingen and Carroll / Fletcher, London. They exhibited at DCA in 2009 in the group show Timecode.
DCA Exhibitions

Maps DNA and Spam
Thomson & Craighead
18 January – 16 March 2014

Related events

Thomson and Craighead gave an inspirational lecture to current DJCAD students in the DCA cinema. Clive Gillman engaged in an in-conversation session with the artists ahead of the opening.

Big data, small screen
Tue 11 March, 12:00-16:00
Meeting Room.
Clive Gillman, Thomson & Craighead and Aidan Moesby, of the @dundeefeels project and contributions by University of Dundee Fellows Sarah Cook and Drew Hemmet and Alistair Rider from the University of St. Andrews, exploring the impact of the concept of ‘big data’ on the work of artists.
Maps DNA and Spam
Thomson & Craighead
18 January – 16 March 2014

Press comments

Artists Ali Craighead and Jon Thomson decided to join forces, in art and life, and have been travelling the globe ever since winning plaudits as they go. Thanks to their artistic take on the idiosyncrasies of global mass media and social networks, they manage to find humanity in the constant barrage of otherwise banal electronic communications.
Catriona Macphee, STV Dundee

Maps DNA And Spam (a title, which you might notice, is a palindrome) is the largest Scottish solo show for the artists, who both studied in the early 1990s at Duncan Of Jordanstone Art College. Now based in London and Speyside, their work was recently lauded by Grayson Perry in his BBC Reith Lecture. He said of their "very interesting" work: "They do thought-provoking, lyrical, often hilarious interventions with the kind of flow of information that is pouring around the web."
Phil Miller, The Herald

Maps, DNA, and Spam is a fantastic exhibition; it is interactive, thought-provoking and, for me, particularly special due to its cohesive concept. Technology and social media are forces for both good and evil in our fast moving times, and here we can observe that, while shifting through the ugly, shocking and mundane, we can still find humanity.
Ruaridh Bowen, The Saint

"Maps DNA and Spam is a rare exhibition that combines the view from a bedroom window in Lochgelly, Fife, with footage from Rwanda and the Baghram Air Base in Afghanistan. All of the work on show is culled from existing sources, from blogs and photo-sharing sites, from old movies and new computer viruses."
Moira Jeffrey, Scotland on Sunday
**DCA Exhibitions**

*Maps DNA and Spam*
Thomson & Craighead
18 January – 16 March 2014

**Visitors**
Total audience: 4221
Daily average: 72
Previous year (Trisha Baga): 3058
Daily Average: 75
DCA Exhibitions

Maps DNA and Spam
Thomson & Craighead
18 January – 16 March 2014

Selected Audience Comments

Enjoyed @DCAdundee Thomson & Craighead show. My favs: Belief, Time Machine and of course crowd pleasing Dundee Wall

last week of Thomson & Craighead’s (@jonandali) exhibition @DCAdundee if you’ve not been, it’s unmissable

Enjoyed @DCAdundee's current exhib by Thomson & Craighead this evening. Dundee Wall was my favourite - great idea!

http://instagram.com/p/jhY_3vCMcF/

This tweet wall is just too good! @DCAdundee #dundee #tweetwall

Make the trip if you can to see this extraordinary show at DCA of the work of Jon Thomson and Alison Craighead

Time Machine was great and confusing at first. It must have been crazy to work on all those edits!

The light boxes are mesmerising.

I don’t really see it as art more entertainment... i don’t really know what it was trying to do. I’m not sure the artists have achieved what they set out to do

The compass is great. Making the international, personal. That’s the strength of their art, to me.

Like with the twitter wall.

Found it interesting, yes, I enjoyed it

The fire piece (first person) is very powerful. Even more so after speaking with the gallery attendant.

The twitterwall is genius!

I just can’t get enough of this film.

I liked it actually, love the twitter wall and good films

Very clever.

(Twitter) wall is hilarious

Time machine must have taken ages to do

Really liked it; makes you think about time
DCA Exhibitions

New Music Plus
A collaboration with Cry Parrot

During 2013/14 the Exhibitions team hosted a collaboration with Glasgow-based music promoter Cry Parrot to present a programme of experimental and underground music in Dundee. This programme involved 6 events plus a special day-long festival called Music Language Redux. The project was supported by PRS for Music Foundation’s New Music Plus...UK, an initiative developed in association with the hub, with funding from Arts Council England, Arts Council Northern Ireland, Arts Council Wales, Creative Scotland, Paul Hamlyn Foundation and Esmée Fairbairn Foundation.

Man Without Machines
New Music Plus
A collaboration with Cry Parrot

Programme included: Dirty Beaches, Lucky Dragons, Torsten Lauschmann, Cam Deas, Usurper, Golden Teacher, Whilst, The Space Lady, Rhian Thompson, Muscletusk, Erstlaub, Gareth Dickson, Man Without Machines, Doomlords, Pumajaw, Raydale Dower (Tut Vu Vu), Ela Orleans, Richard Youngs, Hector Bizerk, Asparagus Piss Raindrop, Stefan Blomeier & Claire
### DCA Exhibitions

**Total attendances**

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Total</th>
<th>Days</th>
<th>Average / Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jutta Koether 1/4–21/4 only</td>
<td>996 (4814)</td>
<td>19 (63)</td>
<td>52 (76)</td>
</tr>
<tr>
<td>Johanna Basford</td>
<td>8488</td>
<td>66</td>
<td>129</td>
</tr>
<tr>
<td>There Will be New Rules Next Week</td>
<td>6829</td>
<td>67</td>
<td>102</td>
</tr>
<tr>
<td>Music Language Redux</td>
<td>146</td>
<td>1</td>
<td>146</td>
</tr>
<tr>
<td>Hiraki Sawa</td>
<td>5954</td>
<td>90</td>
<td>66</td>
</tr>
<tr>
<td>Thomson &amp; Craighead</td>
<td>4221</td>
<td>59</td>
<td>72</td>
</tr>
<tr>
<td><strong>Total gallery 2013/14</strong></td>
<td><strong>26634</strong></td>
<td><strong>302</strong></td>
<td><strong>88</strong></td>
</tr>
</tbody>
</table>

**Previous years**

<table>
<thead>
<tr>
<th>Year</th>
<th>Total</th>
<th>Days</th>
<th>Daily Avg</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012/13</td>
<td>22674</td>
<td>290</td>
<td>78</td>
</tr>
<tr>
<td>2011/12</td>
<td>25131</td>
<td>299</td>
<td>84</td>
</tr>
<tr>
<td>2010/11</td>
<td>20610</td>
<td>263</td>
<td>84</td>
</tr>
<tr>
<td>2009/10</td>
<td>22957</td>
<td>257</td>
<td>89</td>
</tr>
</tbody>
</table>
DCA Cinema

2013/14

DCA Annual Review
In 2013-14 we achieved our goal of sustaining the considerable success of recent years and continued our commitment to bringing the best possible cinema experience to Dundee audiences. As the range of available content grows every year, we still remain true to our core value of showcasing filmmaking from around the world, live performance screenings and classic cinema. The key change in the cinema exhibition landscape is the increase of events available through satellite and DCA have participated in almost all of those on offer including opera, ballet, exhibition tours, book readings, short film programmes and filmmaker Q&As. The success of these special screening events indicate that our customers have embraced the wide range of culture experiences that is now on offer in their local cinema.

We welcomed over 87,475 audience members to the DCA Cinemas in 2013-14 and showed 365 different titles in 2994 screenings. Our diverse programme continues to play an increasingly important role in bringing local audiences to DCA and we have succeeded in making our organisation a key destination for anyone interested in a broad range of culture offering whether that be for quality entertainment, challenging documentaries, restored classics, or live performance screenings.
DCA Cinema guides

2013/14

DCA Annual Review
DCA Cinema

statistics

The following statistics relate to the financial year 2013/14 (comparison figures from 2012/13)

365 (358) titles were shown in 2994 (3002) screenings.

The breakdown of

- 128 Specialist titles
- 30 Classic titles
- 15 Focus On Film titles
- 32 Cross-Over titles
- 34 Discovery Family Film Club titles
- 33 Discovery Film Festival titles
- 5 Gallery related titles
- 44 Live Satellite Events
- 22 Mainstream titles
- 24 Dundead titles

Total admissions: 87,475 (84,838)
Average admissions per week: 1,682 (1,696)
Total box office: £540,045 (£500,881)
Average audience per screening: 29 (28)
### DCA Cinema
#### Top 20 (highest total admissions)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Category</th>
<th>Country</th>
<th>Screenings</th>
<th>Admissions</th>
<th>Box Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sunshine On Leith</td>
<td>Cross-over</td>
<td>UK</td>
<td>73</td>
<td>4,781</td>
<td>£28,707</td>
</tr>
<tr>
<td>2</td>
<td>Philomena</td>
<td>Cross-over</td>
<td>UK</td>
<td>62</td>
<td>3,077</td>
<td>£17,526</td>
</tr>
<tr>
<td>3</td>
<td>The Grand Budapest Hotel</td>
<td>Cross-over</td>
<td>USA</td>
<td>42</td>
<td>2,517</td>
<td>£14,523</td>
</tr>
<tr>
<td>4</td>
<td>12 Years A Slave</td>
<td>Cross-over</td>
<td>USA / UK</td>
<td>39</td>
<td>2,412</td>
<td>£14,055</td>
</tr>
<tr>
<td>5</td>
<td>The Railway Man</td>
<td>Cross-over</td>
<td>UK</td>
<td>29</td>
<td>2,108</td>
<td>£12,652</td>
</tr>
<tr>
<td>6</td>
<td>The Wolf Of Wall Street</td>
<td>Mainstream</td>
<td>USA</td>
<td>32</td>
<td>1,868</td>
<td>£11,244</td>
</tr>
<tr>
<td>7</td>
<td>Blue Jasmine</td>
<td>Cross-over</td>
<td>USA</td>
<td>44</td>
<td>1,641</td>
<td>£9,954</td>
</tr>
<tr>
<td>8</td>
<td>Le Week-End</td>
<td>Specialist</td>
<td>UK</td>
<td>40</td>
<td>1,626</td>
<td>£9,682</td>
</tr>
<tr>
<td>9</td>
<td>American Hustle</td>
<td>Mainstream</td>
<td>USA</td>
<td>41</td>
<td>1,455</td>
<td>£8,669</td>
</tr>
<tr>
<td>10</td>
<td>Filth</td>
<td>Cross-over</td>
<td>UK</td>
<td>32</td>
<td>1,451</td>
<td>£8,994</td>
</tr>
<tr>
<td>11</td>
<td>The Book Thief</td>
<td>Cross-over</td>
<td>USA / Germany</td>
<td>20</td>
<td>1,374</td>
<td>£7,956</td>
</tr>
<tr>
<td>12</td>
<td>The Hobbit 2D</td>
<td>Mainstream</td>
<td>USA / New Zealand</td>
<td>27</td>
<td>1,345</td>
<td>£8,400</td>
</tr>
<tr>
<td>13</td>
<td>August: Osage County</td>
<td>Mainstream</td>
<td>USA</td>
<td>38</td>
<td>1,225</td>
<td>£7,230</td>
</tr>
<tr>
<td>14</td>
<td>Inside Llewyn Davis</td>
<td>Cross-over</td>
<td>USA</td>
<td>35</td>
<td>1,199</td>
<td>£7,036</td>
</tr>
<tr>
<td>15</td>
<td>Saving Mr. Banks</td>
<td>Mainstream</td>
<td>USA</td>
<td>45</td>
<td>1,151</td>
<td>£6,579</td>
</tr>
<tr>
<td>16</td>
<td>The Monuments Men</td>
<td>Mainstream</td>
<td>USA</td>
<td>31</td>
<td>1,132</td>
<td>£6,205</td>
</tr>
<tr>
<td>17</td>
<td>Dallas Buyers Club</td>
<td>Cross-over</td>
<td>USA</td>
<td>43</td>
<td>1,111</td>
<td>£6,639</td>
</tr>
<tr>
<td>18</td>
<td>The Great Gatsby 2D</td>
<td>Mainstream</td>
<td>USA</td>
<td>18</td>
<td>1,068</td>
<td>£6,087</td>
</tr>
<tr>
<td>19</td>
<td>The Place Beyond The Pines</td>
<td>Cross-over</td>
<td>USA</td>
<td>29</td>
<td>955</td>
<td>£5,452</td>
</tr>
<tr>
<td>20</td>
<td>Trance</td>
<td>Mainstream</td>
<td>UK</td>
<td>31</td>
<td>825</td>
<td>£4,547</td>
</tr>
</tbody>
</table>
## DCA Cinema

### Top 20 (highest per screening average)

<table>
<thead>
<tr>
<th>Category</th>
<th>Country</th>
<th>Admissions</th>
<th>Box Office</th>
<th>Per screening average</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Railway Man</td>
<td>Cross-over</td>
<td>2108</td>
<td>£12,652</td>
<td>73</td>
</tr>
<tr>
<td>The LEGO Movie</td>
<td>Family</td>
<td>142</td>
<td>£657</td>
<td>71</td>
</tr>
<tr>
<td>It's A Wonderful Life</td>
<td>Classic</td>
<td>440</td>
<td>£2,700</td>
<td>70</td>
</tr>
<tr>
<td>The Book Thief</td>
<td>Cross-over</td>
<td>1374</td>
<td>£7,956</td>
<td>69</td>
</tr>
<tr>
<td>Sunshine On Leith</td>
<td>Cross-over</td>
<td>4781</td>
<td>£28,707</td>
<td>65</td>
</tr>
<tr>
<td>12 Years A Slave</td>
<td>Cross-over</td>
<td>2412</td>
<td>£14,055</td>
<td>62</td>
</tr>
<tr>
<td>The Grand Budapest Hotel</td>
<td>Cross-over</td>
<td>2517</td>
<td>£14,523</td>
<td>60</td>
</tr>
<tr>
<td>The Great Gatsby 2D</td>
<td>Mainstream</td>
<td>1068</td>
<td>£6,087</td>
<td>59</td>
</tr>
<tr>
<td>The Wolf Of Wall Street</td>
<td>Mainstream</td>
<td>1868</td>
<td>£11,244</td>
<td>58</td>
</tr>
<tr>
<td>Gravity 3D</td>
<td>Mainstream</td>
<td>522</td>
<td>£3,814</td>
<td>52</td>
</tr>
<tr>
<td>Under The Skin</td>
<td>Specialist</td>
<td>715</td>
<td>£4,302</td>
<td>51</td>
</tr>
<tr>
<td>Mary Poppins</td>
<td>Family</td>
<td>100</td>
<td>£453</td>
<td>50</td>
</tr>
<tr>
<td>The Hobbit 2D</td>
<td>Mainstream</td>
<td>1345</td>
<td>£8,400</td>
<td>50</td>
</tr>
<tr>
<td>Philomena</td>
<td>Cross-over</td>
<td>3077</td>
<td>£17,526</td>
<td>50</td>
</tr>
<tr>
<td>Filth</td>
<td>Cross-over</td>
<td>1451</td>
<td>£8,994</td>
<td>45</td>
</tr>
<tr>
<td>Mandela: Long Walk To Freedom</td>
<td>Cross-over</td>
<td>812</td>
<td>£4,361</td>
<td>45</td>
</tr>
<tr>
<td>The Hunger Games: Catching Fire</td>
<td>Mainstream</td>
<td>552</td>
<td>£3,203</td>
<td>42</td>
</tr>
<tr>
<td>Le Week-End</td>
<td>Specialist</td>
<td>1626</td>
<td>£9,682</td>
<td>41</td>
</tr>
<tr>
<td>The Great Gatsby 3D</td>
<td>Mainstream</td>
<td>639</td>
<td>£4,100</td>
<td>38</td>
</tr>
<tr>
<td>The Hobbit 3D</td>
<td>Mainstream</td>
<td>600</td>
<td>£4,165</td>
<td>38</td>
</tr>
</tbody>
</table>
Top 10 films represent

454 screenings to 24,310 people

An average of 49 people per screening

Overall across the year this represents:
15% of screenings
28% of admissions
Live Performance Screenings

We continue to have great success hosting the live satellite broadcasts bringing the very best of international opera, theatre, ballet and filmmaker Q&As to Dundee audiences. We offer assigned seating for all the live events. Cast lists and programmes are provided, as is a full ushering service. With the opera events, Jute café/bar also provide a pre-ordering drinks and food service which is then served on the concourse of Level 4 and in the activity room. With the 2013-14 Met Opera season we continued our series of pre-opera talks by local opera expert Andrew Rogers to extend the knowledge and appreciation of our audience members. In the autumn of 2013, we expanded our repertoire with a live broadcast series of gallery and museum tours from international institutions around the globe. In the summer of 2014 we will be expanding our repertoire to include opera from the ENO.
### DCA Cinema
**special projects**

#### Live Opera from the Metropolitan in New York

<table>
<thead>
<tr>
<th>Opera</th>
<th>Admissions</th>
<th>Box Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eugene Onegin</td>
<td>183</td>
<td>£2,929</td>
</tr>
<tr>
<td>Falstaff</td>
<td>160</td>
<td>£2,472</td>
</tr>
<tr>
<td>Prince Igor</td>
<td>190</td>
<td>£3,021</td>
</tr>
<tr>
<td>Rusalka</td>
<td>183</td>
<td>£2,890</td>
</tr>
<tr>
<td>The Nose</td>
<td>146</td>
<td>£2,207</td>
</tr>
<tr>
<td>Tosca</td>
<td>200</td>
<td>£3,234</td>
</tr>
<tr>
<td>Whether</td>
<td>150</td>
<td>£2,038</td>
</tr>
<tr>
<td>Giulio Cesare</td>
<td>188</td>
<td>£1,946</td>
</tr>
</tbody>
</table>

#### Live Ballet from the Bolshoi in Moscow

<table>
<thead>
<tr>
<th>Ballet</th>
<th>Admissions</th>
<th>Box Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jewels</td>
<td>106</td>
<td>£1,323</td>
</tr>
<tr>
<td>Lost Illusions</td>
<td>78</td>
<td>£998</td>
</tr>
<tr>
<td>Marco Spada</td>
<td>93</td>
<td>£1,017</td>
</tr>
<tr>
<td>Romeo &amp; Juliet</td>
<td>183</td>
<td>£2,149</td>
</tr>
<tr>
<td>Sleeping Beauty</td>
<td>200</td>
<td>£2,147</td>
</tr>
<tr>
<td>Spartacus</td>
<td>87</td>
<td>£1,079</td>
</tr>
</tbody>
</table>

#### Live Opera from the Glyndebourne

<table>
<thead>
<tr>
<th>Opera</th>
<th>Admissions</th>
<th>Box Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ariadne auf Naxo</td>
<td>59</td>
<td>£918</td>
</tr>
<tr>
<td>Billy Budd</td>
<td>58</td>
<td>£918</td>
</tr>
<tr>
<td>Don Pasquale</td>
<td>76</td>
<td>£1,224</td>
</tr>
<tr>
<td>Falstaff</td>
<td>44</td>
<td>£648</td>
</tr>
<tr>
<td>Hippolyte Arcie</td>
<td>56</td>
<td>£864</td>
</tr>
</tbody>
</table>

#### Live Theatre from the National Theatre

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Admissions</th>
<th>Box Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>Othello</td>
<td>555</td>
<td>£5,340</td>
</tr>
<tr>
<td>Coriolanus</td>
<td>279</td>
<td>£3,834</td>
</tr>
<tr>
<td>The Audience</td>
<td>200</td>
<td>£2,728</td>
</tr>
<tr>
<td>This House</td>
<td>181</td>
<td>£2,492</td>
</tr>
<tr>
<td>War Horse</td>
<td>669</td>
<td>£9,401</td>
</tr>
<tr>
<td>Macbeth</td>
<td>200</td>
<td>£2,740</td>
</tr>
</tbody>
</table>

#### One-off live events

<table>
<thead>
<tr>
<th>Event</th>
<th>Admissions</th>
<th>Box Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manet: Portraying Life</td>
<td>104</td>
<td>£1,210</td>
</tr>
<tr>
<td>Vemeer And Music - The Art of Love</td>
<td>138</td>
<td>£1,640</td>
</tr>
<tr>
<td>Pompei Live</td>
<td>294</td>
<td>£3,018</td>
</tr>
<tr>
<td>V&amp;A David Bowie is Happening Now</td>
<td>198</td>
<td>£2,326</td>
</tr>
<tr>
<td>Dr. Who 3D / The Day Of The Doctor</td>
<td>213</td>
<td>£1,932</td>
</tr>
<tr>
<td>Nymphomaniac I &amp; II plus Q&amp;A</td>
<td>149</td>
<td>£1,348</td>
</tr>
<tr>
<td>The Stone Roses: Made of Stone</td>
<td>200</td>
<td>£1,266</td>
</tr>
</tbody>
</table>
**DCA Cinema**

*special projects*

**Festivals, Partnerships and Events**

- Italian Film Festival (April)
- Duncan of Jordanstone College of Art and Design Showcase (May)
- Dundee Nablus Twinning Association – *5 Broken Cameras* (June)
- *Myths and Monsters* with Dundee Science Centre (July - August)
- Blue Skies – *Top Gun (with extra guitars)* at Dundee Airport (August)
- Luminate: Scotland’s Creative Ageing Festival (October)
- Scottish Mental Health Arts and Film Festival (October)
- French Film Festival (November)
- Warren Miller’s *Ticket To Ride* (December)
- Dundee Violence Against Women Partnership – *The Girl With The Dragon Tattoo* (December)
- Dundee’s International Women’s Festival – *Wadjda* (March)
- *East Side Stories* – Japan Foundation Touring Programme (March)

**Additional Live Performance Events**

- *Peter Grimes* / Live on Aldeburgh Beach
- *Richard II* / Live from the RSC
- *Springsteen & I* / One-off Screening event
- *Elaoin Shrldu* / Screening and live accompaniment from the Devotional Ensemble as part of IMPACT Print Festival
- *The Selfish Giant* / Screening and live Q&A with filmmaker Clio Bernard
- *A Field In England* / Screening and live Q&A with filmmaker Ben Wheately and cast
- *Hawking* / Screening and live Q&A with Stephen Hawking and film team
- *Evidently... John Cooper Clarke* / Screening and live Q&A with poet John Cooper Clarke
Talks & Guests (DCA special events)

*In Celebration* (June)
Q&A with actor Brian Cox

*The Moo Man* (August)
Q&A with director Andy Heathcote

*The Great Hip Hop Hoax* (September)
Q&A with filmmaker Jeanie Finley and musicians
Gavin Bain and Billy Boyd

*Sign Painters* (September)
Q&A with filmmaker Faythe Levine

*For Those In Peril* (November)
Q&A with Paul Wright

*Kiss The Water* (January)
Q&A with producer Kate Swan
Focus on Film

Over the summer and autumn months, we continued our collaboration with Dr. Brian Hoyle from the English and Film Studies Programme at the University of Dundee and offered two life-long learning Focus On Film courses on *The Great American Novel* and *Film Noir*. In the spring of 2014, we widened the teaching scope to include Dr. Elisabetta Girelli from the Department of Film Studies at St. Andrews University who, along with Dr. Hoyle, delivered a 6-week course on the topic of *Stars*. We average over 25 registered participants for each course while attendance for the individual screenings averaging 43 admissions.

Some participant feedback has been:

*This course has made me appreciate film, even more by being able to view films I probably wouldn’t have heard of!*

*Great to have two teachers running the course, each offering a different perspective.*

*It was pitched perfectly for a general audience.*

*I love the film screenings and enjoyed being challenged by some of the readings!*

*The selection of films was excellent and the atmosphere for discussion very relaxed.*
Focus on Film

<table>
<thead>
<tr>
<th>The Great American Novel (May – June)</th>
<th>Film Noir (Sep – Oct)</th>
<th>Stars (March – April)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Great Gatsby</td>
<td>The Big Heat</td>
<td>The Son of the Sheik</td>
</tr>
<tr>
<td>The Grapes of Wrath</td>
<td>Double Indemnity</td>
<td>Lift To The Scaffold</td>
</tr>
<tr>
<td>To Kill A Mockingbird</td>
<td>Sweet Smell of Success</td>
<td>Funny Face</td>
</tr>
<tr>
<td>From Here To Eternity</td>
<td>The Asphalt Jungle</td>
<td>A Place In The Sun</td>
</tr>
<tr>
<td>Moby Dick</td>
<td>Night Moves</td>
<td>In The Heat Of The Night</td>
</tr>
<tr>
<td></td>
<td>Les Diaboliques</td>
<td>The Man Who Would Be King</td>
</tr>
</tbody>
</table>

Focus on Film has become an important part of the DCA cinema programme. We plan to continue with the format at least three times a year. For 2014/15 the following topics will be covered: *James Dean, New York, New York*, *British Cinema* and *Extreme Cinema*. 
BFI Audience Network / Scottish Film Hub

As part of the British Film Institute’s Film Audience Network, nine Hubs were set up across the UK to extend film choice, increase and broaden film audiences, and enhance opportunities for audiences to engage with and learn about film. **Film Hub Scotland** is led by the Scottish Film Consortium which comprises: two cultural cinema organisations (Centre for the Moving Image & Glasgow Film), Scotland’s cinema development agency (Regional Screen Scotland), and two multi-arts organisations (DCA & Eden Court). DCA have already committed to participating in three FHS projects for 2014/15: *Scotland Loves Anime*, *Dragnet Girl* (with live musical accompaniment) and *To See Oursels*, a series of films around Scottish Identity.
DCA Discovery Film Festival
The 2013 edition of the Discovery Film Festival ran between 19th October and 3rd November and engaged over 13,000 people.

4974 attended one of the 43 schools screenings
983 came along to one of the 22 public screenings
5954 visited the Discovery-inspired exhibition in the Gallery
1683 took part in a Discovery On Tour event at one of our 9 partner venues

Over the rest of the year, Discovery maintained a series of activities – including the fortnightly Family Film Club, school screenings, workshops for teachers, the Discovery Young Ambassadors programme and our first BFI Film Academy filmmaking project – which together engaged an additional 3,500 individuals.
The Discovery short films collections

Discovery Film Festival continues to promote the unique joys of watching short films, and once again the compilations of shorts were enjoyed by large numbers of festival-goers. Diversity and range remain central to the programming ethos, and a number of countries and animation styles were represented:

**Shorts For Wee Ones** (ages 3+)
Russia, Spain, Switzerland, the Netherlands, Japan and the UK/Belgium

**Room On The Broom And Other Bewitching Tales** (ages 3+)
France and the UK

**Shorts For Middle Ones** (ages 8+)
Ireland, Latvia, Spain, France, Switzerland and the UK

School attendances for these performances were again very significant, with around half of all school attendees enjoying one of these collections.
Public Programme

Five UK premieres, three Scottish premieres and a gala screening of the best in filmmaking from schools across Tayside gave audiences a real chance to sample the best in cinema from around the world as well as down the road...

Twenty different national cinemas were represented.

The Opening Gala this year offered the Hitchcockian delights of *Victor And The Secret Of Crocodile Mansion*, a blend of intrigue, thrills, magic and some truly delightful artwork (as well as a smattering of crocodiles, obviously). Finding crocodiles around the DCA ‘mansion’ followed, along with suitably shaped biscuits and a crocodile-covered birthday cake, celebrating our tenth anniversary season.

The Closing Film, presented in conjunction with our friends at *Scotland Loves Anime*, was the upside-down sci-fi world of *Patema Inverted*, shown in Dundee even before its cinematic release back in Japan.

Once again the festival hosted its own special screenings of a title in the main programme, this year highlighting the award-winning *The Selfish Giant*. 
**DCA Discovery Film Festival**

**2013 programme**

<table>
<thead>
<tr>
<th>Film</th>
<th>Country</th>
<th>Premiere Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Blackbird</strong></td>
<td>Canada</td>
<td>UK premiere</td>
</tr>
<tr>
<td><strong>Colours Of The Ocean</strong></td>
<td>Germany/Spain</td>
<td></td>
</tr>
<tr>
<td><strong>Horizon Beautiful</strong></td>
<td>Switzerland/Ethiopia</td>
<td>UK premiere</td>
</tr>
<tr>
<td><strong>A Horse On The Balcony</strong></td>
<td>Austria</td>
<td>Scottish premiere</td>
</tr>
<tr>
<td><strong>Patema Inverted</strong></td>
<td>Japan</td>
<td></td>
</tr>
<tr>
<td><strong>Pee-Wee 3D: The Winter That Changed My Life</strong></td>
<td>Canada</td>
<td>UK premiere</td>
</tr>
<tr>
<td><strong>Private Peaceful</strong></td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td><strong>The Rocket</strong></td>
<td>Australia</td>
<td>Scottish premiere</td>
</tr>
<tr>
<td><strong>The Selfish Giant</strong></td>
<td>UK</td>
<td></td>
</tr>
<tr>
<td><strong>Teenage</strong></td>
<td>US</td>
<td>Scottish premiere</td>
</tr>
<tr>
<td><strong>Twigson In Trouble</strong></td>
<td>Norway</td>
<td>UK premiere</td>
</tr>
<tr>
<td><strong>Up &amp; Away (Bekas)</strong></td>
<td>Sweden/Finland/Iraq</td>
<td></td>
</tr>
<tr>
<td><strong>Victor And The Secret Of Crocodile Mansion</strong></td>
<td>Germany</td>
<td>UK premiere</td>
</tr>
<tr>
<td><strong>Wolf Children</strong></td>
<td>Japan</td>
<td></td>
</tr>
</tbody>
</table>

**plus**

**Discovery Young Filmmakers Showcase 2013**

**Scotland**
Discovery Young Filmmakers Showcase 2013

For the last few years the festival has hosted a competition to find the best examples of new short films made by young filmmakers across Scotland. This year we made the decision to bring the spotlight closer to home, and to give screen time to some of the truly outstanding work being made in our local schools over the previous twelve months.

Here at DCA we have been involved in several school-based filmmaking projects, but many schools are also creating their own work not seen outside their own walls. After a call-out to teachers across the region we put together a programme revealing the range and incredible creativity of these talented filmmakers.

Rowantree, Burnside, Wormit and Downfield Primary Schools were all represented and a sell-out audience of family and friends celebrated their success up on the big screen.

The success of this event, and the wave of increased opportunities for school-based filmmaking, means we will most definitely be repeating the opportunity in 2014.
DCA Discovery Film Festival

Feedback

Audience feedback from the public programme:

What made you want to come along today?

we’ve been before. The selection of films is good
keeps the kids occupied. We’ve been before
for the children to enjoy a cinema treat
my child has never been to a film before
we come every year”
it looks like a good film (Horse On The Balcony)
to take advantage of the great facilities
wanted the children to see as many different shorts as possible to inspire them creatively
I came last year and enjoyed the experience
for children – the reputation of DCA
my son loves the book and the workshop experience after the film makes it come
to life. Excellent idea! Active learning! (Room On The Broom)
Knew the festival was always good. Something suitable for my kids’ ages
sounded like a great workshop. Pitched at the right level for my children – aged
4 and 2” (ROTB shadow puppetry)
DCA Discovery Film Festival
Feedback

What’s been the best thing about your visit today?

it’s a great place. Child friendly. My daughter loves the Activity Room
the films
it’s family friendly
it’s better than other cinemas
well organized, enthusiastic staff
seeing my son engaged in the experience
kids able to interact
very relaxed atmosphere, the kids have enjoyed the movie and activity
ability to extend cinema visit with workshop which my daughter enjoys (ROTB)
Discovery Young Film & Art Reviewer Awards 2013

The second year of this competition in which young visitors are asked to document their responses to either a Discovery film screening and/or their gallery visits, led to increased engagement with schools. This was evidenced by the number of teachers who clearly used the challenge as basis for follow-up work back in the classroom. As the entries came in it was increasingly difficult to identify individual winners, so the awards went to schools whose work over a number of entries from one class demonstrated the high degree of engagement they had had with their festival experience.

Awards were made to both Rowantree and Wormit Primary School, whose prize was a special screening at DCA and input into selecting film content for the 2014 festival programme. In March we had over 50 children from the two schools enjoying a morning of short films, which they were then asked to vote on as to which titles they thought should have a place in the 2014 shorts collections. Clear favourites were identified – but the real winners were the children who got a taste of film programming in a very practical way.
DCA Discovery Film Festival

Schools

The 2013 festival was attended by 4974 individuals from 52 schools across the region, who made a total of 109 separate bookings.

<table>
<thead>
<tr>
<th>Arblilot Primary School</th>
<th>Claypotts Primary School</th>
<th>Montrose Academy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arbroath Primary School</td>
<td>Clepington Primary School</td>
<td>Newport Primary School</td>
</tr>
<tr>
<td>Ancrum Road Primary School</td>
<td>Craigie Barns Primary School</td>
<td>Rattray Primary School</td>
</tr>
<tr>
<td>Ardler Primary School</td>
<td>Downfield Primary School</td>
<td>Rowantree Primary School</td>
</tr>
<tr>
<td>Auchterhouse Primary School</td>
<td>Edzell Primary School</td>
<td>Southmuir Primary School</td>
</tr>
<tr>
<td>Barnhill Primary School</td>
<td>Fintry Primary School</td>
<td>St Andrew's Primary School</td>
</tr>
<tr>
<td>Bell Baxter High School</td>
<td>Friockheim Primary School</td>
<td>St Columba's Primary School</td>
</tr>
<tr>
<td>Blackness Primary School</td>
<td>Gowriehill Primary School</td>
<td>St Joseph's Primary School</td>
</tr>
<tr>
<td>Braeview Academy</td>
<td>Grove Academy</td>
<td>St Ninian's Primary School</td>
</tr>
<tr>
<td>Buckhaven High School</td>
<td>Guildtown Primary School</td>
<td>St Pius' Primary School</td>
</tr>
<tr>
<td>Burnside Primary School</td>
<td>Harris Academy</td>
<td>St Clement's Primary School</td>
</tr>
<tr>
<td>Camperdown Primary School</td>
<td>Hyndhead School</td>
<td>St Mary's Primary School</td>
</tr>
<tr>
<td>Canongate Primary School</td>
<td>Isla Primary School</td>
<td>Tealing Primary School</td>
</tr>
<tr>
<td>Carlogie Primary School</td>
<td>Kingspark School</td>
<td>Warddykes Primary School</td>
</tr>
<tr>
<td>Carmyllie Primary School</td>
<td>Liff Primary School</td>
<td>Woodlands Nursery</td>
</tr>
<tr>
<td>Carnoustie High School</td>
<td>Longhaugh Primary School</td>
<td>Wormit Primary School</td>
</tr>
<tr>
<td></td>
<td>Monifieth High School</td>
<td></td>
</tr>
</tbody>
</table>
Once again, films were presented with teachers’ resource packs for pre- and post-screening activity in the classroom, all linked to the Curriculum for Excellence and with cross-curricular impact. Resources remain online at www.discoveryfilmfestival.org.uk/resources, from where they can be freely downloaded.

Feedback from pupils:

Fantastic film – it was happy and sad at the same time (Wolf Children)
I liked seeing how the Japanese lived (Wolf Children)
The animation was very different, sort of soft, and had gentle music (Wolf Children)
I liked the real seats
It was interesting. It also taught you about Asperger’s Syndrome and I enjoyed it (Horse On The Balcony)
We liked the first film about the elephant, chicken and snake. The film was funny, and we liked the expressions on the faces. Some of us liked the film about the broken toys; it was happy at the end. We liked the music and the characters in Room On The Broom, they were very colourful and brought the story to life. We enjoyed our morning at the DCA (ROTB&OBT)
I thought the film was great! Even though some inappropriate words weren’t necessary! But on the whole our class loved the entire thing! (smiley face) Great story!"(Up & Away/Bekas)
It was eye opening and made me wish I was born in another decade such as the 20s (Teenage)
DCA Discovery Film Festival
Schools Programme

Feedback from teachers:

What is the most valuable thing about the Discovery Film Festival experience?

Opportunity to learn about different cultures

See a film from a different genre – i.e. we wouldn’t have chosen this

Children’s experience of visiting cinema

Children seeing a variety of films that they would not usually view

Organisation and film choice excellent

The experience of listening to and watching a film in its original language and experiencing another culture from another country

The quality of film selection and exhibition

I think bringing pupils to a ‘different’ cinema (none had been before). Experiencing films they would not see at home, sharing the experience with the class.

Ease of getting there and organisation

Great experience for the children. Two of my pupils said they had never been to a cinema. Saw a genre of film they would not normally be able to access.

Chance for children to widen horizons in terms of film choice.

I think the fact that the children loved the visit is the most valuable thing.

Pupils get the chance to experience a ‘different’ cinema environment, and to view a film they would never normally watch.

Very well organised – enjoyable, stress-free visit – will hopefully return in future

A very valuable experience for the children - will return next year! Thanks! (smiley face)

Thanks for all your hard work organising the festival, a brilliant experience for adults and children

I love the fact that all your staff meet/greet/guide our staff and pupils into and out of theatre with happy, welcoming attitudes (smiley face)

Very well organised from the film preview for teachers up to the day of our visit. Superb!

The festival was very well organised and the pupils loved it. There was a range of films to see and it would have been great to go more than once!
Discovery has supplied moving image education CPD training to 153 teachers over a number of distinctive events in 2013-14:

- May 15/16th - NQTs in Dundee schools – using MIE in the classroom: 49 teachers
- May 30th – basic editing techniques: 5 teachers
- August 21st – Discovery Teachers Preview: 75 teachers
- August 27th – using archive film in the classroom: 6 teachers
- September 12th – short films for MFL teaching: 5 teachers
- September 19th - Moving Image & Film In The Classroom: 13 teachers

In addition to these DCA-based events, Discovery was invited to present a practical session in September at the Scottish Learning Festival on the use of short film in the Modern Foreign Languages classroom. This was to an audience of 40 teachers, students, academics and education administrators, and came in the graveyard slot at the end of the day. One enthusiastic participant gave the following feedback: Many thanks for sending the resources. I can honestly say that yours was the most enjoyable and worthwhile session of the whole day. Very ingenious use of short film. I was feeling rather tired by 4.15 but perked up and am so glad I decided not to call it a day and go home at 4.15. Well worth waiting for. You made it so entertaining and have put in a lot of work and thought.

Moving slightly away from CPD for teachers, but still within the field of sharing ideas and experience, Discovery presented at a panel discussion considering the difficulties of attracting young audiences to specialised cinema venues. This was part of the Cultivate: Inspiring Future Audiences event delivered in September by Film London with funding from the BFI and Creative Skillset. This was the second time Discovery had been asked to speak at this key event for film educators, and was an indication of the extent to which the work with young audiences taking place in Dundee is being followed by others across the nation.
Discovery Young Ambassadors

This group of 15-19 year olds continues to advise on the public programme of events and workshops during the festival, introducing films and creating interpretative materials for the exhibition. At the time of the festival, 9 young people were members of the team.

What did you personally get out of being involved with the DYAs and the festival?

- Being involved in choosing films for younger kids as well as our own age group
- Good to be involved in decisions, and to see a lot of different films
- The way you can go from one thing to a complete opposite direction of genre in the next
- Got to use a walkie talkie
- So much I can’t find the words
- How to rip tickets quickly!
- Seeing the audience reaction to The Chicken, The Elephant And The Snake
- The crocodile cake and biscuits after the showing of the opening film Victor And The Secret Of Crocodile Mansion. The whole party atmosphere and happy children – not just the cake!

Many of the Young Ambassadors have been associated with DCA for a number of years now, and are becoming practiced at giving their opinions on how things could be run from their unique perspective. During the recent round of discussions to shape Scotland's first National Youth Arts Strategy (Time to Shine), members of the DYAs were at the forefront of input from the youth of Dundee, and gave their thoughts shaped by a number of years of practical engagement within the local cultural scene.
DCA Discovery Film Festival

Discovery Film School Dundee – part of the BFI Film Academy Network

A new development for our work with young people engaging with film this year was a shift into practical filmmaking. With funding from the BFI, who are wanting to increase opportunities for those aged 16-19 to break into careers in the film industry, we were able to work together with local filmmakers to devise and deliver a three month long practical training programme, taking a group of twelve young people through the process of scripting, shooting, editing and presenting their own short film.

With participants from across the region - Stirling, Kirkcaldy, Dunfermline, St Andrews, Kirriemuir, Forfar, Carnoustie and Dundee - the group produced four short films (three narrative dramas and one documentary) and developed a clear insight into the practicalities of the creative process. One of the group progressed to a residential course at the National Film And Television School; a second is to receive mentoring from BAFTA in his chosen specialisation of composition for film and TV. A Gala Screening of their films in January brought the project to a close in front of a large audience of family, friends and the general public. Not just a success for the participants in Dundee, the Scottish, Welsh and Northern Irish partners delivering this project have been nominated for the National Lottery Award (in the category for Education projects). Confirmation has recently been received that the BFI are to support a second year of this project, and Discovery will once again be able to host a new group of young filmmakers.

During the course we were also able to present and discuss other opportunities within the film world, for example, in distribution and exhibition. One of the routes of progression on completion of their filmmaking project has been for the participants to join the Young Ambassadors and have some experience of film festival programming – to date, eight of the group of 12 have signed up to contribute towards the 2014 festival, and assist with the film selections for the teenage audience.
Discovery Film Festival is a DCA project and as such is supported by Creative Scotland, Dundee City Council and The University of Dundee.

In addition Discovery’s primary partnerships are with the Dundee City Council Education Development Department and Fishers Tours. We would like to thank both these organisations for their support of the festival. These partnerships have been central to the growth of Discovery’s education programme and attendance.

DCA remains a key partner in the Young Cinema Audiences Network Scotland (YCANS) and works closely with other organisations across Scotland to share best practice and ideas for developing a new generation of cinema goers enthused by a broader, more international range of cinematic art.
**Partner Venues**

In 2013 Discovery Film Festival also took place at 9 partner venues across Scotland.

Partner venues have access to a selected programme of Discovery Film Festival films and to the education resources and workshop outlines created by DCA, as well as advice on providing teachers’ CPDs in their area. The most popular title for the partner venues remains *Shorts for Wee Ones*, our annual programme of new international animation for early years, but a wide range of titles were presented around the country in November 2013, to a combined audience figure of 1,683.

<table>
<thead>
<tr>
<th>CultureNL</th>
<th><em>Shorts For Wee Ones</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>North Lanarkshire</td>
<td><em>Room On The Broom &amp; Other Bewitching Tales</em></td>
</tr>
<tr>
<td>Robert Burns Centre Film</td>
<td></td>
</tr>
<tr>
<td>Theatre</td>
<td></td>
</tr>
<tr>
<td>Dumfries &amp; Galloway</td>
<td><em>Room On The Broom &amp; Other Bewitching Tales</em></td>
</tr>
<tr>
<td>Glasgow Film Theatre</td>
<td><em>Shorts For Wee Ones</em></td>
</tr>
<tr>
<td>CatStrand, New Galloway</td>
<td><em>Room On The Broom &amp; Other Bewitching Tales</em></td>
</tr>
<tr>
<td>macrobert, Stirling</td>
<td><em>Shorts For Wee Ones</em></td>
</tr>
<tr>
<td>Falkirk/Bo’ness Hippodrome</td>
<td><em>Room On The Broom &amp; Other Bewitching Tales</em></td>
</tr>
<tr>
<td></td>
<td><em>Shorts For Wee Ones</em></td>
</tr>
<tr>
<td></td>
<td><em>Room On The Broom &amp; Other Bewitching Tales</em></td>
</tr>
<tr>
<td></td>
<td><em>Alfie The Little Werewolf</em></td>
</tr>
<tr>
<td>Filmhouse, Edinburgh</td>
<td><em>Shorts For Wee Ones</em></td>
</tr>
<tr>
<td></td>
<td><em>Alfie The Little Werewolf</em></td>
</tr>
<tr>
<td></td>
<td><em>Room On The Broom &amp; Other Bewitching Tales</em></td>
</tr>
<tr>
<td>Eden Court, Inverness</td>
<td><em>Shorts For Wee Ones</em></td>
</tr>
<tr>
<td></td>
<td><em>Room On The Broom &amp; Other Bewitching Tales</em></td>
</tr>
<tr>
<td></td>
<td><em>Horizon Beautiful</em></td>
</tr>
<tr>
<td>Birks, Aberfeldy</td>
<td><em>Shorts For Wee Ones</em></td>
</tr>
<tr>
<td></td>
<td><em>Shorts For Middle Ones</em></td>
</tr>
<tr>
<td></td>
<td><em>Room On The Broom &amp; Other Bewitching Tales</em></td>
</tr>
<tr>
<td></td>
<td><em>Alfie The Little Werewolf</em></td>
</tr>
<tr>
<td></td>
<td><em>Horizon Beautiful</em></td>
</tr>
<tr>
<td></td>
<td><em>Blackbird</em></td>
</tr>
</tbody>
</table>

In addition, a further eight community arts venues across Scotland, Wales and Ireland have screened the *Shorts For Wee Ones*/*Shorts For Middle Ones* collections at various times throughout the year.
The Discovery Family Film Club continues to promote the Discovery name in the intervening months between the annual festival through a series of screenings of films for children taking place every second weekend, accompanied by a creative workshop.

<table>
<thead>
<tr>
<th>Discovery Family Film Club</th>
<th>tickets:</th>
<th>workshop</th>
<th>film</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wizard Of Oz (U)</td>
<td>13th April</td>
<td>29</td>
<td>42</td>
</tr>
<tr>
<td>Oz the Great and Powerful 3D</td>
<td>27th April</td>
<td>9</td>
<td>41</td>
</tr>
<tr>
<td>The Croods (U)</td>
<td>11th May</td>
<td>11</td>
<td>31</td>
</tr>
<tr>
<td>Explorers (U)</td>
<td>25th May</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>London International Animation Festival shorts</td>
<td>8th June</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>Epic 3D (U)</td>
<td>22nd June</td>
<td>10</td>
<td>36</td>
</tr>
<tr>
<td>Percy Jackson 3D (PG)</td>
<td>7th September</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>Cine-Jeune International Shorts 5+</td>
<td>21st September</td>
<td>21</td>
<td>57</td>
</tr>
<tr>
<td>The Day Of The Crows</td>
<td>16th November</td>
<td>10</td>
<td>18</td>
</tr>
<tr>
<td>The Jungle Book (U)</td>
<td>30th November</td>
<td>22</td>
<td>89</td>
</tr>
<tr>
<td>Mary Poppins (U)</td>
<td>14th December</td>
<td>10</td>
<td>100</td>
</tr>
<tr>
<td>Frozen</td>
<td>4th January</td>
<td>13</td>
<td>32</td>
</tr>
<tr>
<td>Matilda (PG)</td>
<td>18th January</td>
<td>6</td>
<td>35</td>
</tr>
<tr>
<td>Walking With Dinosaurs 3D (U)</td>
<td>1st February</td>
<td>25</td>
<td>70</td>
</tr>
<tr>
<td>Buster Keaton's The General (U)</td>
<td>15th February</td>
<td>0</td>
<td>31</td>
</tr>
<tr>
<td>ICO’s Box Of Delights</td>
<td>1st March</td>
<td>11</td>
<td>31</td>
</tr>
<tr>
<td>The LEGO Movie 2D</td>
<td>22nd March</td>
<td>26</td>
<td>110</td>
</tr>
<tr>
<td>The LEGO Movie 3D</td>
<td>23rd March</td>
<td>n/a</td>
<td>32</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>tickets:</th>
<th>workshop</th>
<th>film</th>
</tr>
</thead>
<tbody>
<tr>
<td>211</td>
<td>783</td>
<td></td>
</tr>
</tbody>
</table>
DCA Discovery Film Festival
Family Film Club

During school holidays we also run a series of family-friendly titles under the Discovery banner.

<table>
<thead>
<tr>
<th>Holiday Screenings</th>
<th>No. of Perfs</th>
<th>Tickets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ernest and Celestine (U)</td>
<td>7</td>
<td>38</td>
</tr>
<tr>
<td>My Neighbour Totoro (U)</td>
<td>7</td>
<td>73</td>
</tr>
<tr>
<td>Grave Of The Fireflies (12A)</td>
<td>7</td>
<td>36</td>
</tr>
<tr>
<td>Despicable Me 2 (U)</td>
<td>15</td>
<td>367</td>
</tr>
<tr>
<td>Planes (U)</td>
<td>13</td>
<td>47</td>
</tr>
<tr>
<td>Justin And The Knights of Valour (PG)</td>
<td>11</td>
<td>188</td>
</tr>
<tr>
<td>Frozen 3D (PG)</td>
<td>6</td>
<td>85</td>
</tr>
<tr>
<td>Frozen 2D (PG)</td>
<td>18</td>
<td>345</td>
</tr>
<tr>
<td>Muppets Most Wanted</td>
<td>16</td>
<td>115</td>
</tr>
</tbody>
</table>
DCA Discovery Film Festival
Year Round School Screenings

Discovery invites schools to attend DCA Cinema films and live theatre satellite projections from the Cinema programme year-round, with special ticket prices available for schools.

School screenings:

<table>
<thead>
<tr>
<th>Film</th>
<th>School</th>
<th>Date</th>
<th>Ticket Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mud</td>
<td>Harris Academy</td>
<td>17th May</td>
<td>15</td>
</tr>
<tr>
<td>The Croods</td>
<td>Ferryden Primary School</td>
<td>7th June</td>
<td>113</td>
</tr>
<tr>
<td>Arthur Christmas</td>
<td>Friockheim Primary School</td>
<td>13th December</td>
<td>136</td>
</tr>
<tr>
<td>Shorts For Wee Ones 2013</td>
<td>Blackness Primary School</td>
<td>17th December</td>
<td>55</td>
</tr>
<tr>
<td>Saving Mr Banks</td>
<td>Carnoustie High School</td>
<td>18th December</td>
<td>72</td>
</tr>
</tbody>
</table>

Live transmissions for schools:

We hosted the special schools screening of *Pompeii Live* direct from the British Museum on 19 June. 94 students from the High School of Dundee and St Leonard’s in St Andrews enjoyed the broadcast and an opportunity to experience the unique artifacts and their history in this educational presentation.
This year also saw the first in a series of bespoke workshops for students of media studies, who were invited to come in to DCA, have a ‘behind the scenes’ tour of the cinema and learn about our position within the film industry. Following a pilot event in August for teachers of media studies from schools across Dundee, we have since welcomed over 100 students from five high schools across the city into the venue for a practical introduction to film distribution and exhibition. Valuable links have been established, with useful input for the students’ classroom learning as well as introducing the cinema facilities to a potentially new audience, many of whom were previously unaware of our (amongst other things) “well comfy seats”.

DCA Discovery Film Festival
School visits
Another successful year for the Discovery programme with a major new filmmaking project up and running, bolstered by the continued growth of the regular Discovery Family Film Club, closer ties with more schools engaging with film (both during the festival and year round) and the ongoing enthusiasm of our Young Ambassadors team.

For comparison... bearing in mind that comparisons are odious.

<table>
<thead>
<tr>
<th></th>
<th>2013-14</th>
<th>2012-13</th>
<th>2011-12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public programme</td>
<td>983 (22 screenings)</td>
<td>1215 (27 screenings)</td>
<td>2028</td>
</tr>
<tr>
<td>Schools programme</td>
<td>4974 (43 screenings)</td>
<td>5232 (51 screenings)</td>
<td>6521</td>
</tr>
<tr>
<td>Schools attending festival</td>
<td>52 schools</td>
<td>49 schools</td>
<td>68 schools</td>
</tr>
<tr>
<td>Gallery exhibition</td>
<td>5954</td>
<td>5174</td>
<td>5518</td>
</tr>
<tr>
<td>DCA festival box office</td>
<td>£19,621</td>
<td>£22,310</td>
<td>£19,418</td>
</tr>
<tr>
<td>Partner venues admissions</td>
<td>1683 (36 screenings at 9 venues)</td>
<td>1904 (11 venues)</td>
<td>1595 (10 venues)</td>
</tr>
<tr>
<td>Partner venues income</td>
<td>£4,211</td>
<td>£3,475</td>
<td>£2,775</td>
</tr>
<tr>
<td>Teachers’ CPD attendees</td>
<td>153</td>
<td>98</td>
<td>67</td>
</tr>
<tr>
<td>DFFC film tickets</td>
<td>783</td>
<td>810</td>
<td>657</td>
</tr>
<tr>
<td>DFFC workshop attendances</td>
<td>211</td>
<td>287</td>
<td>173</td>
</tr>
<tr>
<td>Holiday screenings</td>
<td>1294</td>
<td>1213</td>
<td>1303</td>
</tr>
</tbody>
</table>
DCA Print Studio
DCA Print Studio
Review of the Year

This year has been exceptionally busy for projects and especially the Impact Conference and Print Festival. Scotland In spite of a slight drop in the number of registrations and box-office attendances, we have had a record year for classes income. We have introduced several new classes and continue to offer the widest range of processes and techniques of any print workshop.

We continue to develop our pioneering open access use of new CNC and digital print technology, which has been immensely successful. The laser-cutter is now our most popular piece of equipment for users and staff and we would love to develop this area further. Following the presentation by Print Studio Director, Annis Fitzhugh, on the new technology, ‘Numerical Manouevres’ at the Impact 8 conference, she has been invited to give the Keynote talk at Print Think, a one day conference on Expanded Media in Print to be held at Tyler School of Art, Temple University, Philadelphia. Robert Jackson will also present his EyeCanDraw project at the conference.
DCA has continued to take the lead on the Scottish Print Network Below Another Sky project, funded by the Creative Scotland Creative Futures Fund, working jointly with Glasgow, Edinburgh, Peacock and Highland Print Studios. The aim is to enable a series of international residencies for Commonwealth and British artists, leading eventually to new editions to promote contemporary Scottish print. We have been working with David Shrigley and Robert Orchardson, and Australian artist Emily Floyd spent several weeks here in August 2013. Canadian Artist Julia Dault will be here in June 2014.

Scotland’s visual artists are renowned internationally for the quality of their work. Although Scotland is a relatively small country, it has one of the highest concentrations of professional print studios in the world and this unique national resource plays a vital role in developing, supporting and promoting the work of artists in Scotland. The Scottish Print Network was established in 2012 and is a consortium of the five studios based in Aberdeen, Dundee, Edinburgh, Glasgow and Inverness. Its aim is to ensure that Scotland continues to support the production of world-class limited edition prints and to develop innovative new projects to promote the work of the participating studios and to engage new audiences in contemporary printmaking.

Below another sky is an international residency programme to support new work in print by artists from Australia, Canada, India, Pakistan and Scotland. Further details are available at www.belowanothersky.org
DCA Print Studio
Projects - Resilience

Our work on the Creative Scotland supported Resilience project with Lucy Skaer culminated in a large scale print work installed as part of her exhibition Exit, Voice and Loyalty at Tramway Gallery in Glasgow. Some 20 metres long, it consists of laser cut relief prints taken from a reproduction of a Vuillard painting, printed over a set of six images in varied print media. These six images also form the six editions now published as part of our DCA Editions portfolio and are abstracted from original photographs of first edition Hogarth Press book covers. (See editions report for details).

We worked with Skaer through practical research and discussion to match each cover with a printing method. Although we went through the gamut of processes, this was not an exercise but a collaboration with Skaer’s practice. Skaer is a very hands-on artist, and responds to unfamiliar processes with enthusiasm, the history of development of craft skills being one of the cornerstones of her practice. She also values labour-intensive techniques for their quality of structuring the viewing process – making the viewer look more closely to see how something is made. Processes used for the Hogarth project combine router-cutting, screenprinting, etching, paper-pulp-printing and, in the case of Kew Gardens, a laser-cut block print over digital pigment print.
We also made new work this year for two projects with Ilana Halperin. For her opening of The Hall Of Rocks and Minerals at Shrewsbury Museum and Art Gallery:

and also The Library at the National Museum of Scotland, Edinburgh
DCA Print Studio
Projects - other

Hospitalfield House
We continue to maintain strong links with Hospitalfield House in Arbroath, and to support resident artists there with any print projects.
This year has included:
Charlotte Prodger  (Hospitalfield Production Bursary in partnership with DCA Print Studio)
Mehreen Murtaza – Pakistan. Selected with GENERATORprojects, Dundee.
Lerato Shadim – South Africa. Selected with Iniva, London.
This year saw the inaugural year of a Hospitalfield Print Residency, on which Annis served as an advisor. Lisa Craddock, Emma Paterson and Ryan McLelland are undertaking residencies under this programme.

Barns-Graham Trust
Glasgow artist Patricia Cain chose DCA Print Studio to produce work for her RSA Residency at the Barns-Graham Trust. The work is on show at at the Kilmorack Gallery in Beauly near Inverness.

Sambaa K’e Project: Two artists (print studio members) from Dundee will be heading to the workshop in Canada this summer. Jo Foster and Madalene Mackay are our first visiting artists. They will be developing their own work and delivery workshops to the community.

Johanna Basford – produced much of the work for her major DCA exhibition with the Print Studio

Claire McVinnie worked with Artlink on their EVER/PRESENT/PAST project celebrating 200 years of the Royal Edinburgh Hospital. The exhibition, at Talbot Rice Gallery featured commissioned work by Mark Dion 200 years, 200 objects, Claire Barclay's collaborative piece Another Kind of Balance, and a series of prints produced at DCA Print Studio by current patients at the hospital.
MICROMEGAS > POWERS OF 10
Curated by Mackenna and Janssen, this publication/mobile exhibition brings together posters by Pavel Büchler, Dora Garcia, Jonathan Monk, Scott Myles, Thomson & Craighead and Marco Stout, as well as texts by Mark Dorrian and the curators’ response to Voltaire’s story of 1752 that functions as a commentary on human foible, scientific superstitions and anti-utopias. The project was introduced in the Transmedia Culture at DCA in November 2012.
The project was published and produced by DCA during 2013 and was presented with the accompanying academic paper Republished Matter.
Print Festival Scotland/Impact8

August 2013 saw the culmination of two years’ planning and preparation of two events designed to profile printmaking in Scotland to national and international audiences.

Print Festival Scotland was special national event planned to coincide with the Impact 8 Conference at Duncan of Jordanstone College of Art and Design. The conference saw over 450 delegates from 35 countries visit the city, for an intensive programme of print-related exhibitions, papers, presentations and events. The delegates represented many leading institutions and individuals in the field of printmaking.

DCA Print Studio was prominent in many aspects of the planning and organisation of both the Festival and Conference. In addition for the Impact 8 conference in Dundee the Scottish Print Network presented recent work produced at the five studios: Dundee Contemporary Arts, Edinburgh Printmakers, Glasgow Print Studio, Highland Print Studio and Peacock Visual Arts. This exhibition had a prominent position at the entrance to Duncan of Jordanstone College of Art and Design in the Lower Foyer Gallery.
There Will Be New Rules Next Week (see p31) formed part of Print Festival Scotland, and was devised to coincide with Impact 8. DCA also held a series of pop-up events, films, workshops and displays in the Galleries and Print Studio throughout the exhibition. Please see DCA Exhibitions and Community Education reports for details.

One of our special events involved the Henningham Family Press Chip Shop in which this life-size replica of an old-school caff screenprinted a word of your choice onto chip-board, before wrapping it in newspaper for you to take away – all for the price of a real bag of chips. Guardian Books Blog

We received a warm welcome from the people of Dundee and the world-class Dundee Contemporary Arts gallery. The spiritual home of the Chip Shop (or ‘chipper’ as it is known locally), the people of Dundee were committed to local produce for their menu. Peely Wally, Glaikit, Bampot.. it seems there are more Scots words for idiot than the Eskimos have for snow. I’m glad they suffered us gladly! What an honour it was to be part of the opening of Sister Mary Corita Kent’s exhibition at DCA! A hero and inspiration to us as screenprinters, this show really refreshed our love of printmaking. Power Up! And it was a further honour to represent local print produce to the delegates of the international Impact print conference.

David Henningham
2014 Turner Prize nominee **Ciara Phillips** working in the Print Studio to produce work for *There Will Be New Rules Next Week*, presented alongside Print Festival Scotland and Impact8.
Impact 8 Conference

For the conference Print Studio Director Annis Fitzhugh presented a new talk, *Numerical Manoeuvres*, on the continued development of CNC technology in the Print Studio and particularly on recent work with Lucy Skaer. In addition Annis chaired two panels, one on new Print Media and another on International Print Collaborations. Print Studio Coordinator Scott Hudson presented his paper The Sambaa K’e Print Studio - *Printmaking in the Western Arctic*, and another PS Coordinator Robert Jackson presented his research on the EyeCanDraw project, through an academic paper, academic poster and exhibition of work made on the project by Jackie Smith and Dawson Murray.

Organisations all over Dundee and cities throughout Scotland presented an extensive range of print exhibitions, and in addition to DCA’s first ever entirely print-focused exhibition *There will be New Rules Next Week*, the Big Print brought the events to an impressive conclusion when linocuts created by professional printmakers, local schools, community groups and students were printed onto paper by The Big Print Roadroller, a steamroller stationed outside DJCAD. Scott Hudson played a major role in organising these events.

It was an exciting fortnight that we believe has established printmaking as a major presence in the city, and showcased the high standard of print workshops in Scotland. Delegates were impressed by the commitment that Scotland has shown to funding print as an important area of artists’ production over 40 years. There are few countries that can demonstrate similar support.

There is more information and images online on the Impact 8 website http://www.conf.dundee.ac.uk/impact8 and on Facebook. We hope the Festival, our much enjoyed DCA Print Studio Users show at Roseangle Gallery and the successful Rackspac3 display in the Print Studio will become regular events.
Ilana Halperin Geological Intimacy
DCA Print Space
20 July 2013 - 22 September 2013
Ilana Halperin continued her fascination with geological phenomena in a new series of works in which her highly experimental approach to print based process encompasses geothermally produced sculptures formed in the Blue Lagoon in Iceland, a delicate ‘book’ of laser-etched mica leaves (a sheet silicate), and a range of large-scale woodblock prints derived from the Blue Lagoon series. Halperin’s fluid approach to utilising print-based methods, in combination with new and experimental processes, has continued through the development of a series of geothermally occurring sculptures, formed in the Blue Lagoon in Iceland.

A series of drawings became a series of laser-cut wooden stencils made at DCA Print Studio. These stencils were submerged into an 80-degree Celsius geothermal pool, where they were left to rapidly encrust in silica mineral deposits, resulting in geothermally occurring sculptures. Ilana made a Super 8 film documenting this process. Then, returning to DCA Print Studio, she cut a similar set of woodblocks to those used in the Blue Lagoon sculptures, and used them to make a series of large-scale prints which were editioned on a traditional press. The sculptures, film and wood block prints were shown together in a solo exhibition Steine at the Berliner Medizinhistorisches Museum der Charité.
Roseangle Gallery DCA Print Studio Registered Users’ Exhibition
An exhibition of prints by over 50 artists who use DCA Print Studio was staged to coincide with the Impact8 International Printmaking Conference and Print Festival. DCA Print Studio has been the home of Dundee’s public access print facility for over fourteen years. With an active studio registration of two hundred artists, the space continues to provide individuals from all walks of life the opportunity to explore mark making, from the simplest monotype print to the latest in CNC technology.
Curated by Liz Skulina
For the Impact conference and Print Festival Scotland, four print-studio artists, Suzi Clark, David McCulloch, Liz Myhill and Trevor Gordon, took up the challenge (organised by Scott Hudson and Robert Jackson) to install a one-day show in the Print Studio using the ball-rack and relief printing area.
Poster Club in the Print Studio (an Impact8 event hosted by DCA Print Studio)
Poster Club is a group of artists based in Glasgow and Newcastle who collaborate on designing and printing posters. Using the poster format as an open-ended starting point for their projects, Poster Club’s primary interest is in using the medium of print as a site for experimental collaborative practice. http://www.posterclub.org/About.html They worked for several days during the conference to produce work for the Impact 8 Delegates Reception
Poster Club featured artists Laura Aldridge, Anne-Marie Copestake, Charlie Hammond, Kendall Koppe, Tom O’sullivan, Nicolas Party, Ciara Phillips, Michael Stumpf
DCA Print Studio
Impact 8/ Print Festival Scotland

Impact 8 Workshops and Demonstrations in DCA Print Studio
Workshops and demonstrations took place at DJCAD Print Studio and at DCA. These were very well attended by over 150 delegates during the day.
Galip Buyukyildirim  Ebru Printing on Water; James Ehlers, Metal Engraving at DCA; Robert Jackson, Eye-drawing at DCA;
Preeti Sood, Cutting Edge Laser Technology Meets the Traditional Lino.
Coach trips to Print Festival Scotland
56 delegates took the opportunity to see more of Scotland by joining Sunday trips to either Highland Print Studio (Inverness), Peacock Visual Arts Print Studio (Aberdeen) with a stop for tea at Hospitalfield House, Arbroath, or a round trip to Edinburgh Printmakers, Glasgow Print Studio and Stirling Jail Gallery. These trips enable delegates to get a flavour of Print Festival Scotland. All the venues provided hospitality and refreshments for the delegates and gave tours and talks of their galleries and workshops.

Nicole Geary, Adjunct Faculty
Southwest School of Art, San Antonio, Texas
Of all the varied activities and panels that took place at the conference, my report focuses on the day trips to regional print shops offered through Impact 8. I participated in the journey to Aberdeen, though delegates could choose an Edinburgh, Glasgow, or Inverness trip. A morning busload of printmakers started off at Peacock Visual Arts, greeted by printer Michael Waight, a cheerful man who is both a printmaker and a collaborative printer. He has been producing prints with artists at Peacock for 21 years. We delighted in a tour of the exhibits, large studios for traditional and digital print media, and conversation with Michael. His expertise on a wide range of print made for some interesting discussions in the studios. Next we stopped at the village of Arbroath to visit Hospitalfield Arts, a historic house and artist’s residency. The site itself uses its substance well, aptly managed by Director Lucy Byatt. Laura Simpson runs the Arts Program, with different sessions throughout the year on the grounds of the house. Each visit was a place hitherto undiscovered, and our hosts were pleasant and kind. Cheers, Impact!

Emily Arthur, Associate Professor of Art
The University of North Florida
The conference provided an invitation to visit Highland Print Studio, three hours north of Dundee where directors Alison McMenemy and John McNaught have an impressive model for community outreach programs through state funding. They were also host to Murray Robertson from the Glasgow Print Studio as he worked on a project titled “Sexy Peat,” celebrating the global ecology and Gaelic heritage of Scottish peat bog.
During the past year the Eye Can Draw project, led by Robert Jackson, has been exploring the use of an eye-tracking device as a drawing tool in DCA Print Studio. The project is funded by Creative Scotland and DCA. The method of drawing with eye control is benefiting artists with severe disabilities. It has allowed Jackie Smith and Dawson Murray to re-explore large scale, direct drawing within their printmaking practice.

The project was accepted to publish an academic paper, an academic poster and hold an exhibition at the Impact8 Printmaking Conference at DJCAD in 2013. This allowed the project outcomes to be shared with local, national and international audiences. The Eye Can Draw project also took part in the Small Society Lab (SSL) at the VRC during June 2013. The SSL is an open access research lab held in the VRC in collaboration with DJCAD and DCA. Visitors to DCA/VRC were encouraged to engage with drawing using the eye-tracking device. This was also an opportunity to show visitors some of the prints and drawings made during the research project.
DCA Print Studio

Print Studio Registration Figures 13/14 (12/13)

Active membership at 31/3/14  **171** (199)
Daily sessions sold  **1953** (1949)

[Active membership at 31/3/12 – 188]
[Active membership at 31/3/11 – 181]
[Active membership at 31/3/10- 183]
### DCA Print Studio Workshops

<table>
<thead>
<tr>
<th>Class</th>
<th>Dates</th>
<th>places</th>
<th>sold</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meet Your Mac</td>
<td>06.04.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Wood Engraving</td>
<td>06.04.13</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Photo Intaglio</td>
<td>13.04.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Photo Books</td>
<td>13.04.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Japanese Woodblock</td>
<td>20.04.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Web Design</td>
<td>20.04.13</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Digital Engraving</td>
<td>27.04.13</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Screen 2</td>
<td>17.04.13</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Photography Forum</td>
<td>27.04.13</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>Japanese Book Binding</td>
<td>04.05.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Get Off Auto</td>
<td>11.05.13</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Laser Cutting</td>
<td>18.05.13</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Taster</td>
<td>16.05.13</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Screen 1</td>
<td>23.05.13</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Toray</td>
<td>22.05.13</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>Warhol</td>
<td>11.05.13</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Photography Forum</td>
<td>25.05.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Blue sky</td>
<td>13.5.13</td>
<td>26</td>
<td>26</td>
</tr>
<tr>
<td>Photoshop</td>
<td>01.06.13</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Mounting &amp; Framing</td>
<td>01.06.13</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Photography Forum</td>
<td>29.06.13</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>More Than a Snapshot</td>
<td>08.06.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Collagrapy</td>
<td>08.06.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Lino cutting</td>
<td>22.06.13</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Bookbinding</td>
<td>17.06.13</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Photography 1</td>
<td>27.06.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Screen 2</td>
<td>26.06.13</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Wordpress</td>
<td>08.06.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Digital Darkroom</td>
<td>15.06.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Video Editing</td>
<td>22.06.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Warhol</td>
<td>15.06.13</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>Photography Forum</td>
<td>27.07.13</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>Taster</td>
<td>13.07.13</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Argyrotype</td>
<td>06.07.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Collagrapy</td>
<td>06.07.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Warhol</td>
<td>20.07.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Chine Colle</td>
<td>27.07.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Etching 1</td>
<td>18.07.13</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Screen 1</td>
<td>23.07.13</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Photoshop</td>
<td>13.07.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Meet Your Mac</td>
<td>20.07.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>More Than a Snapshot</td>
<td>03.08.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Meet Your Mac Video</td>
<td>11.08.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Photography Forum</td>
<td>31.08.13</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>Twilight Taster</td>
<td>05.09.13</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>Taster Session</td>
<td>07.09.13</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>Japanese Calligraphy</td>
<td>08.09.13</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Etching 2</td>
<td>12.09.13</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Photography 1</td>
<td>24.09.13</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Photography Forum</td>
<td>28.09.13</td>
<td>12</td>
<td>6</td>
</tr>
<tr>
<td>screen2</td>
<td>11.09.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>video edit</td>
<td>28.09.13</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>Screen 1</td>
<td>02.10.13</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>

(ctd)
<table>
<thead>
<tr>
<th>Workshop</th>
<th>Date</th>
<th>Places</th>
<th>Sold</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Engraving</td>
<td>05.10.13</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Watercolour Monoprinting</td>
<td>12.10.13</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Mounting &amp; Framing</td>
<td>19.10.13</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Laser cutting</td>
<td>26.10.13</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Twilight Taster</td>
<td>24.10.13</td>
<td>12</td>
<td>11</td>
</tr>
<tr>
<td>Bookbinding</td>
<td>10.10.13</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Get Off Auto</td>
<td>05.10.13</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Digital Darkroom</td>
<td>19.10.13</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>Digital Design</td>
<td>27.10.13</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>blue sky</td>
<td>7.10.13</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>Photography Forum</td>
<td>26.10.13</td>
<td>12</td>
<td>7</td>
</tr>
<tr>
<td>Green Books for Gifts</td>
<td>10.11.13</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Japanese Woodblock Printing</td>
<td>23.11.13</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Photography Forum</td>
<td>30.11.13</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>Stone Lithography 1</td>
<td>31.11.13</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Warhol</td>
<td>16.11.13</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Screen 2</td>
<td>20.11.13</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Photoshop 1 Eve</td>
<td>14.11.13</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Photoshop 1 Wkend</td>
<td>09.11.13</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Lino cutting</td>
<td>8.12.13</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Photography Forum</td>
<td>28.12.13</td>
<td>12</td>
<td>6</td>
</tr>
<tr>
<td>Warhol</td>
<td>18.01.14</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Taster Session</td>
<td>11.01.14</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Shadowgraphs</td>
<td>19.01.14</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Wood Engraving</td>
<td>25.01.14</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Blue Sky Photo Club</td>
<td>13.01.14</td>
<td>30</td>
<td>29</td>
</tr>
<tr>
<td>Bookbinding</td>
<td>20.01.14</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Toray plate Litho</td>
<td>22.01.14</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Screen 1</td>
<td>30.01.14</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Photography 1</td>
<td>29.01.14</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Get Off Auto</td>
<td>11.01.14</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>Meet Your Mac</td>
<td>25.01.14</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Meet Your Mac Video</td>
<td>26.01.14</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Twilight Taster</td>
<td>16.01.14</td>
<td>12</td>
<td>2</td>
</tr>
<tr>
<td>Photography Forum</td>
<td>25.01.14</td>
<td>12</td>
<td>6</td>
</tr>
<tr>
<td>Japanese Woodblock Printing</td>
<td>15.02.14</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Bookbinding - Tokyo to Timbuktu</td>
<td>01.02.14</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Photography Forum</td>
<td>22.02.14</td>
<td>12</td>
<td>11</td>
</tr>
<tr>
<td>Argyrotype</td>
<td>08.02.14</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Cyanotype</td>
<td>09.02.14</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Mounting &amp; Framing</td>
<td>22.02.14</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Screen 2</td>
<td>19.02.14</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Etching 1</td>
<td>04.02.14</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Photoshop</td>
<td>01.02.14</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Video Editing</td>
<td>08.02.14</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Digital Design</td>
<td>16.02.14</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Photography Forum</td>
<td>29.03.14</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>Japanese Calligraphy</td>
<td>02.03.14</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Andy Warhol</td>
<td>15.03.14</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Taster</td>
<td>22.03.14</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Green Books</td>
<td>23.03.14</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Twilight Taster</td>
<td>06.03.14</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Toray Plate Litho</td>
<td>26.03.14</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>BW Photo</td>
<td>27.03.14</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Digital Darkroom</td>
<td>01.03.14</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>

802 places 487 sold (61%)
New Courses Introduced this year include:

**Printing with Paper Pulp**
Learn to use paper pulp to make prints from simple drawn or photographic stencils. Using no inks or paint, the final effect is intriguing as the image becomes part of the paper.

**Wood Engraving with Beth Robertson**
A form of printmaking that uses fine engraving tools to create finely detailed designs. The images are created by cutting into the surface of the end grain of box, lemon or cherry wood.

**Watercolour Monoprinting**
The latest from New York - a new process using Perspex, watercolours and gum arabic to create the most delicate of line and wash paintings. Totally non-toxic, and easily learned it gives intriguing lithography like effects.

**Taku-hon – Japanese Stone-rubbing**
One of the most ancient printing techniques, used since the 2nd Century for stone- or metal-rubbing without damaging the original. Created in China and Japan for memorial texts, it can be used for textured and patterned surfaces. The result is a subtle, textured and unique print every time.

**Introduction to Adobe Lightroom**
Lightroom is a streamlined photo-retouching and organisational software from the makers of Photoshop. It takes all the photo-specific functions and puts them in an easy to use package.

**Creative Coding**
Creative coding is the practice of using computer code to generate intricate art works. Complexity is often borne of elegantly simple computation. Grow a tree from your name or make a map with postcode data. Results can be taken forward into 2D prints. No programming experience required.
DCA Print Studio
Workshop feedback

Wonderful course, excellent tutor & fantastic medium that I will continue using.
Really great, well worth the money, learnt so much, would be interested to do a further level.
Enjoyed the class. Learned a lot & gave me confidence to use the screens etc.
Fantastic tutor. Covered broad range of subjects. Tailored to needs of individuals in an intimate class. Genuinely helpful and pleasant tuition. Very impressed.

Excellent workshop. Just the right amount of time, you don’t feel like you are being rushed.
Really enjoyable day. Great value for money. Tutors were fab & really friendly. Wonderful experience.
A really lovely afternoon – so pleased with my prints & it was great to be given the freedom to experiment.
Thoroughly enjoyed this course. Very informative with lots of “Hands On” & plenty work.
Very well organised & each stage explained. Assistance available when required.
This is the second time I have attended the Warhol class & I enjoyed it as much as I did the first time.
Great workshop, good tutorials definitely coming back!
Well taught, v interesting, sociable.
The tutor was very informative & inspiring. I enjoyed the atmosphere in the printmaking studio & would like to use it on a regular basis.

Excellent course. Great guys who knew their stuff. Great venue.
Precious experience. Amazing presenter. Beautiful place to spend time. Thanks a lot.
Received invaluable information. Great fun. Really chilled & relaxed environment. Really keen to learn more & continue practicing to use the software. Thank you!
Very informative & interesting. Everybody VERY helpful.

Great fun, thoroughly enjoyed no experience of printing before. Tutors great too! Thank you.
Really enjoyed my afternoon & tried out a few things I had never tried before. Everyone was lovely & very helpful! Will be back again in the future to do more printing & will try the etching at home as well, feeling inspired, thanks.
## DCA Print Studio

### Local schools and groups

<table>
<thead>
<tr>
<th>Groups and schools</th>
<th>date</th>
<th>numbers</th>
<th>sessions</th>
<th>age</th>
<th>location</th>
<th>category</th>
<th>attendances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fariad Akbar  Duke of Edinburgh Award Scheme</td>
<td>1.4.13</td>
<td>1</td>
<td>40</td>
<td>16</td>
<td>PS</td>
<td>School</td>
<td>40</td>
</tr>
<tr>
<td>Zhenteng Shen Duke of Edinburgh Award Scheme</td>
<td>1.4.13</td>
<td>1</td>
<td>40</td>
<td>16</td>
<td>PS</td>
<td>School</td>
<td>40</td>
</tr>
<tr>
<td>11-16 Stencil Making</td>
<td>04.02.13</td>
<td>6</td>
<td>4</td>
<td>teens</td>
<td>PS</td>
<td>School</td>
<td>24</td>
</tr>
<tr>
<td>START</td>
<td>17.03.14</td>
<td>6</td>
<td>3</td>
<td>adult</td>
<td>PS</td>
<td>Community</td>
<td>18</td>
</tr>
<tr>
<td>Dundee College</td>
<td>06.03.14</td>
<td>20</td>
<td>1</td>
<td>teens</td>
<td>PS</td>
<td>College</td>
<td>20</td>
</tr>
<tr>
<td>Trinity Academy</td>
<td>10.03.14</td>
<td>20</td>
<td>1</td>
<td>teens</td>
<td>PS</td>
<td>School</td>
<td>20</td>
</tr>
<tr>
<td>Artlink</td>
<td>23.09.13</td>
<td>6</td>
<td>1</td>
<td>adult</td>
<td>PS</td>
<td>Community</td>
<td>6</td>
</tr>
<tr>
<td>Rep</td>
<td>02.11.14</td>
<td>4</td>
<td>2</td>
<td>teens</td>
<td>PS</td>
<td>Community</td>
<td>8</td>
</tr>
<tr>
<td>START</td>
<td>15.07.13</td>
<td>6</td>
<td>4</td>
<td>adult</td>
<td>PS</td>
<td>Community</td>
<td>24</td>
</tr>
<tr>
<td>START</td>
<td>29.07.13</td>
<td>6</td>
<td>3</td>
<td>adult</td>
<td>PS</td>
<td>Community</td>
<td>18</td>
</tr>
<tr>
<td>START</td>
<td>12.08.13</td>
<td>6</td>
<td>3</td>
<td>adult</td>
<td>PS</td>
<td>Community</td>
<td>18</td>
</tr>
<tr>
<td>11-16’s</td>
<td>02.09.13</td>
<td>3</td>
<td>3</td>
<td>teens</td>
<td>PS</td>
<td>School</td>
<td>18</td>
</tr>
<tr>
<td>Learning at Work Day HMRC</td>
<td>13.11.13</td>
<td>200</td>
<td>1</td>
<td>adult</td>
<td>HMRC</td>
<td>Community</td>
<td>200</td>
</tr>
</tbody>
</table>
This year we have continued to make limited editions by leading contemporary artists available to collections and audiences in the UK and abroad; the focus remaining on affordability, dissemination, and an artist-led approach. Further we published a series of publications related to our exhibition and edition programme. This strand of the programme also encourages increased profile and visibility of DCA’s programme. The Editions & Publications Sales Coordinator role was covered by a temporary staff member for the period of this year, while the post holder was on maternity leave.

**Scottish Print Network**
We have continued to work on an on-going joint initiative for international collaborative work as part of the ‘Scottish Print Network’ (Dundee Contemporary Arts, Glasgow Print Studio, Edinburgh Printmakers, Peacock Visual Arts and Highland Print Studio). The Project ‘Below another sky’, an international residency programme to support new work in print by artists from Scotland and Commonwealth countries, commissioned by the Scottish Print Network, reached the full performing status of the supported art projects.

The website of the project ‘Below another sky’ ([www.belowanothersky.org](http://www.belowanothersky.org)) has been launched, demonstrating a resume of all ongoing commissioned projects and linking to the five Scottish Print Studios. Most of the Scottish artists and international based artist have carried out the residencies and commissioned works are in production. The first new edition by Emiliy Floyd available through DCA will be launched in May 2014. An educational programme is scheduled and the group exhibition will take place at the Glasgow Print Studio from the 19 July until 15 August, coinciding with the The Commonwealth Games at Glasgow.

This cooperation will result in a series of new editions of 4 different artists (Emily Floyd, David Shrigley, Julia Dault, Robert Orchardson) which will be available at DCA and will continue to extend the scope and reach of the editions series.
**Resilience Commissions**

Special commissions resulting from the additional funding we received from Creative Scotland as part of the Resilience Fund with Lucy Skaer and The Yes Men have been concluded. DCA launched with Lucy Skaer two limited editions *Margin* and the series of six prints *Hogarth Reprinted* (see p120), and produced a limited editions series of six prints by The Yes Men (see p124). These editions are the first in what we hope will be an ongoing series of special commissions that allow us to work with additional selected artists outside the main exhibitions programme at DCA.

**Attendance at key Art Fairs**

DCA attended Multiplied: Art Fair for Contemporary Editions and Multiples (October 2013 at Christies, London); running for the fourth year. This fair specifically showcases contemporary editions at the same time as Frieze Art Fair and brought an international audience of between 6-7,000 visitors. This year, DCA launched new editions by Ciara Phillips and Lucy Skaer and showed recent works by Jutta Koether and Ilana Halperin amongst others.

We also attended the second edition of Art14 fair (February-March 2014) held at Olympia Grand Hall in London. After a successful inaugural year, the second edition attracted even more visitors (over 31,000) and featured 180 modern and contemporary galleries from 40 countries and showcased over 700 artists. DCA had a stand within the not-for-profit galleries section of the fair.

Both fairs brought DCA’s publishing series (and through this the wider programme) additional visibility through direct contact with the visiting public of collectors and public collections as well as the fairs’ targeted marketing campaigns, catalogues, websites, press etc.
DCA Print Studio
Editions and Publications

DCA attendance at key Art Fairs

Multiplied Art Fair for Contemporary Editions and Multiples (Christies, London)

Art14 (Olympia Grand Hall, London)
Digital Media and Collaborations

**Culture Label**
We have continued to work with Culture Label to promote the online visibility and sales of our editions. Culture Label continues to make it possible to buy using the Own Art scheme online. In collaboration with Culture Label DCA now forms part of a selected number of galleries in the new launched section Scottish Collection. We hope that this new, more specifically orientated showcase, give us the opportunity to reach a higher visibility and competence in the art market promoted online.

**Outset Scotland**
This year DCA started the ‘Shared Collecting Initiative’ supported by Own Art, as well as ‘the collective’ and launched by the Outset Contemporary Art Fund in March 2013. Outset Scotland aims to bring private individuals and corporate partners together to support contemporary art activity in Scotland. We hope to extend DCA Editions scope and reach towards private and public collections through this very ambitious and philanthropic project.

**New Distribution options for DCA publications**
A wider distribution through a new network of retailers and other digital media, such as Amazon has been agreed and we are working on the accomplishment of the set working plan.
DCA Print Studio  
*Editions and Publications*

DCA Editions produced 2013-14

Ilana Halperin  
*Geologic Intimacy, 2013*  
A series of five prints  
Woodblock prints on Saunders Waterfront paper (300gsm)  
152 x 125 cm  
Editions of 10
Ciara Phillips  
*A Lot Of Things Put Together (Weight)*, 2013  
Screenprint with monotype on Heritage Bookwhite (315gsm) paper  
Edition of 12  
114.5 x 84 cm

Ciara Phillips  
*A Lot Of Things Put Together (Sophie)*, 2013  
Screenprint with monotype on Heritage Bookwhite (315gsm) paper  
Edition of 12  
114.5 x 84 cm
DCA Print Studio
Editions and Publications

DCA Editions produced 2013-14

Lucy Skaer
Hogarth Reprinted, 2014
A series of six prints, printed on Atsu-Shi 67gsm paper and mounted by chine-collé on Somerset Satin White 310gsm paper
Edition of 10
Each print is 112 x 76 cm
DCA Print Studio
Editions and Publications

DCA Editions produced 2013-14

Hiraki Sawa
Aurora, 2013
Archival digital print with lenticular overlay
Edition of 18
20.5 x 20.5 cm
DCA Print Studio
Editions and Publications

DCA Editions produced 2013-14

Nikolaj Bendix Skyum Larsen
*Boat*, 2013
Etching on Somerset radiant white (280gsm) Paper
Edition of 12
65cm x 85cm (Image size 50cm x 66cm)
Edition of 18
20.5 x 20.5 cm
DCA Print Studio
Editions and Publications

DCA Editions produced 2013-14

Emily Floyd
*Abstract Labour*, 2014
Six colour screenprint on Somerset satin (315gsm) paper
Edition of 30,
112 x 76cm
Under commission of the Scottish Print Network
**DCA Print Studio**  
*Editions and Publications*

DCA Editions produced 2013-14

---

**The Yes Men**  
A series of six screenprints on Fabriano 5 (300gsm) paper  
Editions of 30  
50 x 70.5 cm
Johanna Basford

*Wonderlands*

This publication was produced following the first solo exhibition of the artist and illustrator Johanna Basford at Dundee Contemporary Arts.
Thomson and Craighead, *Flat Earth*
Published on the occasion of Thomson & Craighead’s two solo exhibitions, at MEWO Kunsthalle, Memmingen, Germany *Not even the sky* (Oct. 2013 – Jan. 2014) and at Dundee Contemporary Arts, *Maps DNA and Spam* (Jan.– March 2014) (Edited by Sarah Cook)
DCA Print Studio
Editions and Publications

DCA Publications produced 2013-14

**Jutta Koether, Seasons and Sacraments**
Published on the occasion of Jutta Koether’s significant solo exhibitions in 2013 at Dundee Contemporary Arts and Arnolfini, Bristol (Edited by Graham Domke assisted by Valerie Norris)
Hiraki Sawa, *Under the Box, Beyond the Bounds*
Produced to accompany Hiraki Sawa’s two solo exhibitions: *Lenticular* at Dundee Contemporary Arts (Oct. 2013 – Jan. 2014) and *Under the Box, Beyond the Bounds* at Tokyo Opera City Art Gallery (Jan - March 2014). (Edited by Mizue Nakamura HeHe)
DCA Print Studio
Editions and Publications

DCA Prints in external exhibitions
Ciara Phillips for The Scottish Collection Show at Creative Scotland, Edinburgh (Dec 2013- Jan 2014)
Jane & Louise Wilson for The Negligent Eye exhibition at The Bluecoat, Liverpool (Feb– July 2014)

External Print Comissions 2013-14
Lucy Skaer, large-scale edition for the exhibition Exit, Voice and Loyalty, The Tramway, Glasgow
Jane & Louise Wilson, edition of portraits, Anna Schwartz Gallery, Sydney, Australia
Ilana Halperin, laser cut sculptures and objects for the museum and art gallery The Music Hall, Shrewsbury (see further details : http://geologicnotes.wordpress.com/)

Projected Publications 2014-15
Raydale Dower, Rob Churm and Tony Swain.
Potentially Heather Phillipson, joint publication with IF Baltic and Grundy Museum

New editions in progress
Navid Nuur, Rob Churm, Raydale Dower, Robert Orchardson, David Shrigley, Julia Dault, Torsten Lauschmann
### Comparative Sales figures:

- **2008/9 = £5,628**
- **2009/10 = £12,902** (a 129% increase in sales following establishment of Editions sales coordinator role)
- **2010/2011 = £17,042** (exceeded set sales target of £16,000, an additional increase of 25% due to additional funding from Resilience grant for increased staff hours and art fair participation, also a reflection of sales value of available stock)
- **2011-12 = £11,668**
- **2012-13 = £15,397**

### DCA Editions 2013-14 sales

<table>
<thead>
<tr>
<th>Description</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of prints sold:</td>
<td>25</td>
</tr>
<tr>
<td>Gross value of print sales (DCA editions)</td>
<td>£14,849.33</td>
</tr>
<tr>
<td>Total sales generated through art fairs (Multiplied and Art13)</td>
<td>28%</td>
</tr>
<tr>
<td>Total online sales (via Culture Label):</td>
<td>8%</td>
</tr>
<tr>
<td>Total sales through individual approach to buyer / other enquiries:</td>
<td>64%</td>
</tr>
<tr>
<td>Total sales (online or in person) via Own Art scheme:</td>
<td>8%</td>
</tr>
<tr>
<td>Total sales to clients within Scotland:</td>
<td>44%</td>
</tr>
<tr>
<td>Total sales to clients elsewhere in UK:</td>
<td>36%</td>
</tr>
<tr>
<td>Total sales to international clients:</td>
<td>20%</td>
</tr>
</tbody>
</table>
The DCA has been a fantastic place to bring our clients in the community. All our clients have a learning disability in varying degrees, the staff work brilliantly with them all, always giving extra focus to anyone who may be struggling. The projects we have joined in with have been set well giving everyone a chance to engage with them successfully. When it’s time for me to organise the next visit I have a large group to pick from with everyone who has been before wanting to go again.

Morven Orr, Art Instructor, Craigmill Skills Centre

The Community & Education Programme operates mainly under DCA Aim 2 ‘to create clear pathways for engaging audiences with art and culture at DCA’ and does this via the following strands:

• Designing and delivering public engagement activity across DCA programme (working with colleagues in DCA Print Studio, Exhibitions, Cinema/Discovery Film Festival, wider festivals such as Blue Skies and external partners)
• Designing and delivering creative learning activity for teachers and pupils which enhances achievement of Curriculum for Excellence (working across DCA programme content and in partnership with external cultural bodies and formal education bodies)
• Designing and delivering creative skills programmes linked to production in visual art, film, craft and print skills in particular
• Responding to requests for supported access to DCA programme, production facilities and building
• Developing strategic longer term projects and partnership working to explore, challenge and extend what we do
• Securing income to resource programme delivery and development (via ticket income and public or Trust and Foundation application)
• Engaging professional artists with excellent skills to support delivery
We work with colleagues and external partners to create pathways into engaging with DCA Exhibitions, DCA Print Studio and print techniques, Discovery Film Festival and year round moving image education activity. We do this from a base of 2x FTE staff (we are a team of four part-time workers) and a small core budget. 2013 was our busiest year to date with an increase in engagement with all ages through the many and wonderful Festivals that now fill the calendar. We engaged 28 freelance artists and makers to deliver key aspects of the programme but each staff team member also delivers activity, so that we are engaging directly with our audiences and keeping informed about their needs and perceptions. Suzie Scott, Education Coordinator (PT) was on maternity leave and Anna Murray, Gallery Assistant Co-Ordinator, joined the team as cover from May until March. The added direct communication with the Gallery Assistants’ team that this facilitated had a great impact on the quality of school visits to the Hiraki Sawa exhibition during Discovery Film Festival.

Our highlights for 2013 were the Wonderlands Glow pilot project and associated group visits; achieving national profile for Discovery Film Festival at SFL13 seminar and in a GTCS Magazine article which reached every registered teacher in Scotland; the Summer print focus, working with the exhibition There Will Be New Rules Next Week, the inaugural Print Festival Scotland running alongside Impact8 and achieving representation of our START project within the conference; the number and quality of engagement of schools’ visits to the gallery and Hiraki Sawa’s exhibition, Lenticular, during Discovery; engaging with Dundee Science Festival programme and securing a route to develop ‘animating science’ via University of Dundee School of Life Sciences; maintaining Code Club throughout the year; developing our CPD for teachers’ programme to include NQTs with fabulous feedback, meeting ticket income targets in a difficult financial climate via our ‘hands on making’ programmes of 11-16s Creative Skills and Craft Sunday. We are also pleased to note that we responded to all requests for supported visits from schools, community groups, HE and FE and international groups.

Thanks so much for your time on Monday in introducing our S4 pupils to the current exhibition. There was such a lot of positive feedback and discussion afterward, and we feel the lesson you did at the end was particularly inspiring and relevant to their current design studies, both critical and practical work. Many of our pupils had never been to the gallery before and so it was an exciting opportunity to be able to introduce them to a new learning environment and artwork that is otherwise not available to them in the classroom.

Ashley Nieuwenhuizen and Sandy Hope, Art and Design Department, Craigie High School.
DCA Community & Education

Programme breakdown

20 exhibition related talks and events (majority free of charge) including delivery of professional practice lectures by exhibiting artists for University of Dundee DJCAD (see Exhibitions Section for details)

80 public workshops for hands on making (majority free of charge) including

16 art cart sessions with badge making and exploring the exhibition activity

32 weeks of free Code Club

9 family workshops during Discovery Film Festival

15 community and family workshops during Blue Skies Festival

5 print making sessions for Print Festival Scotland

1 family afternoon for Dundee Science Festival

1 pilot Digital Art Jam day

1 pilot storytelling with the exhibition session, by Sylvia Troon

8 Craft Sunday day long workshops

9 11-16yrs Creative Skills Courses and 2 Summer School Weeks

42 weeks of our Activity Room being open to public for DIY activity and art library

19 CfE CPD sessions for teachers (Dundee and region)

26 Community group requested workshops and exhibition tours

19 Primary school visits, 12 during Discovery Film Festival

12 High school class visits

6 Higher Education tours and talks (Dundee, Glasgow, Edinburgh, Oslo)

1 FE careers event presentation (Angus)

1 course input and 1 workshop support to Angus Artworks Artists’ Training scheme

1 National Scottish Learning Festival seminar (MIE and Modern Languages)

5 Live Glow Meets to a national schools’ audience

1 member of our team on Engage Scotland Development Group (professional body for gallery education)
DCA Community & Education
Programme breakdown

Longer term developmental projects
48 participants and 11 artists involved in START Print and Animation Scheme with Tayside Healthcare Arts Trusts (Year 8 of partnership)
12 participants and 2 artists involved in Craigmills Skills Centre project (Year 7)
300+ pupils and 12 teachers from 5 Primary Schools in Dundee involved in START Princes Foundation for Children and the Arts, working with Dundee Rep and Scottish Dance Theatre (Year 3)
75 teachers from St Johns High School Cluster involved in Cluster CPD focussing on Expressive Arts with DCC Education Creative Learning Team and other cultural organisations
115 Newly Qualified Teachers (NQTs) involved in four day sessions at DCA working with DCC Education QIOs and Creative Learning team
2500 people of all ages accessing the Activity Room over the year (conservative estimate)

7500+ individuals engaged in activity over the year
DCA Community & Education

Programme breakdown

In addition this year we created a new pathway to engage with visual art and culture at DCA via online activity with Glow (Education Scotland) and the Look Capture Create project. This involved 800+ pupils and teachers at P3 to P7 in Primary schools across Scotland. This represents an increase on last year’s figure of approximately 1000 individuals engaging with visual art and culture at DCA, and offsite via Festivals, seminars and presentations.

We delivered 25 requests for tailored activity and supported tours received from local, regional, national, UK and international groups: Unison Retired Members group, Craigiebarns Primary, HSBC Youth Project – Media Education, Harris Academy, Whitfield Community Centre Adult Learners, Menzieshill Community Centre Out of School Group, Birkhill Out of School Club, Kinross High School, Angus Artist/Teacher Scheme (Creative Learning Network), St. Andrews Parish Young Mums group, Art Angel, St Johns High Support for Learning, Blackness Primary, Burnside Primary, 31st A Logie and St Johns Cross Brownie Guide group, Gowriehill Primary, Woodlands Primary, Central Baptist Church Youth group, Morgan Academy, Whitworth School (Co. Durham), Oslo University (Teaching Artist course), Uni of Abertay (Media and Culture students), Uni of Dundee DJCAD(Fine Art and textile students), Uni of Strathclyde (Architecture and Bed students), Angus FE College (Art and Design Dept), Uni of St Andrews Modern Languages (staff development day)

Postcode range
We don’t collect all participants’ postcodes but the information we have collected gives an indication of our reach and core geographic focus over the year (this does not include online participation via Glow)
DD1 through to DD12, KY2,6,8,12, 15 and 16, PH1,2,10 and 12
And a range of AB, IV, EH and G postcodes plus a couple from England.

This reach is consistent with the past three years and participants travelling the furthest to DCA come to attend Craft Sundays, Discovery Film Festival, Dundee Science Festival and 11 -16s courses and Summer school weeks.

I really enjoyed it and the exhibition visit. It was REALLY good to work with the ACTUAL artist and designer of the exhibition Wonderlands. It was an amazing experience and the lesson has encouraged me to do more...
Participant on Johanna Basford’s 11 -16s Masterclass workshop day May 2013
DCA Community & Education
Sample Project - START Project

DCA, Dundee Rep Creative and Scottish Dance Theatre have been working together to deliver Year Two of START. We are one of only two current funded Scottish projects and we are also the only project featuring cross-artform working. The Prince’s Foundation for Children & the Arts is a UK-wide educational charity committed to helping children experience the arts in a high quality and sustained way. START is a core programme of Children & the Arts with the key objectives:

- to work with engaged and committed arts partners to deliver arts projects
- to support projects that are of high quality
- for participants to gain a rich engagement with the arts through at least two visits to a cultural venue and a range of supporting activities
- to work with children who are unlikely to have visited cultural venues in the past through targeting schools where a high percentage of children are eligible for free school meals and/or cater for the needs of the harder to engage pupils (e.g. special school, pupil referral unit, school emerging from failing status)
- for the children participating in the projects to feel comfortable in cultural venues and develop appreciation/enjoyment of an art form, develop new skills and become increasingly confident and creative in their own right
- to engage schools and teachers in the project, encouraging further participation

For Year Two we have worked with Craigie High School cluster Primary Schools; Claypotts Castle, Craigiebarns, St.Vincents and Rowantree P6 and P7 classes, 278 pupils and 16 teachers. DCA’s contribution to START provided visits to Discovery Film Festival and Imagine Being A World Leader exhibition (with a hands on art/drama workshop), follow-up creative skills workshops (animation, drawing, 3-D, printing) in schools and CPD sessions for teachers. The feedback from pupils and teachers has been very upbeat and encouraging which shows that we have really developed new approaches and have engaged teachers in gearing up for Year Three.
It has been a great experience for teachers, one of the most positive experiences we have had. Lights, camera, action summed up the context in our school really; literacy, language and film
Helen Appleyard, Rowantree PS

Our specific project aims were

- To overcome barriers to participation in the arts and help to extend participants’ engagement as ‘active audience members’ in the future.
- To inspire learning and real skills development in the art forms (dance, theatre, moving image and visual art) by offering appropriate challenges in an atmosphere of positive and supportive encouragement.
- To enhance delivery of Curriculum for Excellence (CfE) via the schemes of work, CPD, peer to peer sharing, new cluster resources, new relationships and ongoing contact with classroom staff.
- To build confidence in participants’ own creativity and ability to make, create and comment.
- To fuel arts aspiration in the young participants by highlighting the relevance of the arts in their lives and by signposting the many different jobs and roles available within the arts.
- To grow partnership working between Dundee Rep, Scottish Dance Theatre and DCA creative learning programmes.
Each P6 and P7 class received an in-school creative skills workshop from each of all partners, and a free visit to each venue for dance, drama, film and visual art experiences. This was complemented by CPD support to teachers and a ‘sharing session’. For this year we focussed more on critical skills and visual literacy for P7 and Moving image education (viewing film and animation making) for P6. At DCA between 21 Oct and 1 Nov 2013 we supported the following class visits to Discovery Film Festival for international short and feature films with a workshop or engagement activity in DCA main gallery to explore the work of artist, Hiraki Sawa:

- Hillside PS 78 pupils on 1 Nov (P6&P7) for Horse on the Balcony
- Hillside PS 58 pupils on 21 Oct
- Rowantree PS 45 pupils on 31 Oct (P7) for Wolf Children
- Rowantree PS 22 pupils on 22 Oct (P5/6 composite & P6) for Shorts for Middle Ones
- Claypotts PS 87 pupils on 21 Oct (P6&P7) for Horizon Beautiful
- St Vincents PS 29 pupils on 1 Nov (P7) for Up and Away
- St Vincents PS 39 pupils on 24 Oct (P6) for Shorts for Middle Ones
- Craigiebarns PS 73 pupils on 1 Nov (P6/7) for Shorts for Middle Ones

Sample pupil feedback from St Vincents Primary School, P6, demonstrates the impact of these inputs:

Today's workshop made me think about…

How to express feelings. That everyone has a different point of view on facial expressions. To be creative and express feelings. Dedicating more of my time to art. Art is more than pictures. Taking art more seriously. How might I use these ideas and skills... To make someone feel better. How to write a book and make one. I might teach my little brother how to make his own book. I would use these if I was writing my own story.

Anything else you would like to say?

How are you all so creative?
Teacher feedback
In answer to the question “did the project inspire learning this year?” teaching staff responded:

yes, it gave us an opportunity to really observe pupils

Visual Detectives and Theatre Detectives frameworks are great
something lo-tech and simple to do like the animation approach, gives a teacher confidence, makes it more attainable
lots of talking and listening; taking turns and making conversations improved

A ‘Joseph’ production involved all skills from the Start project, and Es and Os for Expressive Arts as a focus, and even maths and numeracy were covered in budgeting and measuring

A more formal evaluation report will be made later in the year with staff from each school.

Follow-on activity

Rowantree Primary used the Look Capture Create Glow animation workshop as a follow up to support film making in the classroom. The teacher had not considered using Glow before the Start project input.

Craigiebarns Primary invited each of the partners to deliver expressive arts inputs as part of their annual Health Week programme.

DCA. DundeeRep and Scottish Dance Theatre creative learning teams are currently working together to build packages and resources around critical skills, and exploring character. We really value this joint working and engaging across the artforms as ongoing professional development as it also connects us more closely with teachers, pupils and schools.
**DCA Community & Education**

*Sample project – Activity Room*

**See, think, make, do...drop in and have a go.**

Open daily, the Activity Room continues to be a space where all ages can get creative, be inspired by our exhibitions or take time to relax with a book on our comfy sofas. With an estimate of over 2500 visitors a year using this space it is much-loved by a special part of our audience.

The main impetus for the design of this space is public engagement; to be able to offer a quality learning or engagement experience free of charge to both visitors and groups wishing to have a supported first time visit to DCA, while making that both manageable and affordable within our resources.

Again this year we have continually redesigned the Activity Room to link with each exhibition and the Discovery Film Festival, with the core aims of:
- extending the exhibition experience
- offering a space that encourages comment around a theme linked to the gallery and each exhibition

**A space for comment**

Over the year our various invitations to visitors to make a public comment has generated over 500 individual comments, thoughts, poems, stories or drawings on labels, to which other visitors also respond. These reflect a very wide age and nationality/language in our visitors.
DCA Community & Education
Sample project - 11-16s Creative Skills Courses

Short courses led by professional artists and makers with the key aims of building confidence, introducing new skills and techniques and inspiring making in our young visitors

It was great! I was so proud of what I had done

I enjoyed learning more about different styles and techniques. It was nice to meet new people and gain confidence in my own artwork.

I now enjoy art more and feel I have developed my art skills

The course was good because it has inspired me to do more.

At the start I was really excited to begin. I found it hard at first but I enjoyed it, I love what the finished bags looked like. I wish there was more weeks.

The workshops were amazing and so was the tutoring! Thankyou so much Lisa, Karen and Karen.

What I found fun and interesting about this course was that everyone was so friendly and open to our ideas. I learnt a lot out of the six weeks.

I loved working with the young group, they are so full of ideas and keen to learn. It was really energising for me as an artist and educator.

Over the year this strand of programming engaged 84 young people in working with 19 artists, animators and makers, supported by three education volunteers. The aims remain to offer a friendly, safe and professional environment in which to learn creative skills and techniques and boost the confidence of young people to opt for creative and ‘making’ activity both within their formal education and at home.

We designed 12 courses, 9 evening classes, one day-long workshop and 2 week-long Summer Schools. Two did not recruit at all, but the rest did well with 50% at full capacity, and all courses retaining all participants for the full course.
### DCA Community & Education

**Sample project - 11-16s Creative Skills Courses**

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Techniques</th>
<th>Places</th>
<th>Attending</th>
</tr>
</thead>
<tbody>
<tr>
<td>April</td>
<td>Paper Creations</td>
<td>sculpture/cutting</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>April</td>
<td>Drawing with Stitch</td>
<td>hand /machine, sewing</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>May</td>
<td>Wonderlands Masterclass¹</td>
<td>drawing, Photoshop</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>June</td>
<td>Doodle Designing</td>
<td>design process</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>July</td>
<td>Pop, Print Protest²</td>
<td>screen printing</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>Aug</td>
<td>Super Heroes Week³</td>
<td>film genre, comics</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>Sept</td>
<td>Beyond Point &amp; Click</td>
<td>photography, Photoshop</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Nov</td>
<td>Animating Science⁴</td>
<td>stop motion animation</td>
<td>12</td>
<td>14</td>
</tr>
<tr>
<td>Nov</td>
<td>Surrealist Scenes</td>
<td>collage, film, animation</td>
<td>12</td>
<td>0</td>
</tr>
<tr>
<td>Jan</td>
<td>Get Set Draw</td>
<td>drawing, range of media</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>Feb</td>
<td>Message Me</td>
<td>print, stencil, vinyl cut</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>

1. *Working with Johanna Basford and Wonderlands exhibition*
2. *Working with Sister Corita Kent prints and Come Alive! Exhibition*
3. *In partnership with University of Dundee Comic Studies Unit and DCA Cinema*
4. *In partnership with University of Dundee Botanic Gardens*
**DCA Community & Education**  
*Sample project - Creative Challenge Week*

Harris Academy Creative Challenge Week  
*This week of creative challenges has been successful beyond any of our expectations. The pupils have risen to the challenges set and have gained hugely in confidence and skills.*  
Gill Paton, English Department

As an additional learning experience for us, we responded to a request from Harris Academy to offer ‘something’ to a group of S2 and S3 pupils who were unable to participate in school trips over a week by designing a Creative Challenge Week - a different challenge and creative skill each day of the week.  
The pupils engaged with the exhibition, engaged with international film, applied their drawing ideas to large scale doodles and then to animations and wallpaper designs.

Feedback and outcomes from the pupils’ work reinforced the unique value that DCA provides for young people in ‘opening doors’ into creative activity and becoming a more confident audience.
It was really informative and fun. Lots of techniques and tips.

Craft Sundays continued to offer high quality, affordable experiences for a wide ranging audience of both beginners and more experienced amateur makers. The format we have designed of participants working alongside a professional designer or maker, with the emphasis on learning a key craft-based skill (or technique) and aiming to create a finished product, plus the relaxed and informal atmosphere has proved to be successful and sustaining. During 2013/14 demand and attendance has remained consistent with 113 participants. We engaged 11 professional craft/makers and we have continued to add to our ‘craft interest’ contacts list, which stands at over 150 individuals ranging from DD (Dundee and Angus) out to ED, AB, KY and PK postcodes. We view ‘craft’ through the wider definition of ‘making’ based on key skills, techniques, equipment and materials.

The skills and techniques included were screen printing, jewellery/accessory making, textile printing, paper cutting, contemporary embroidery, lino printing, textile embellishment, sewing skills, multi media textile collage and contemporary millinery. One Craft Sunday was cancelled due to only three bookings and the one Craft Tuesday on offer did not recruit but average attendance was 14 per workshop.

Classes are attended by a varying age group, ranging from 12 to 80+, some of whom attend on a regular basis, some of whom have received the ticket as a gift and a number of whom are teachers using the sessions as CPD.

Over the year we have involved both local and national makers: bunty, bella and fella, Lovely Pigeon, Nikki McWilliams, Hilary Grant, Mhairi Wild, YOKE, Syrah Jay and Kiel Fuqua, a number of whom are selected makers for DCA’s Shop. We also continue to invite male makers for gender balance in our programme, this year, working with Mark McConnell of design duo YOKE, Kiel Fuqua of Blue Fire Leather and fella, Dundee-based print maker.
Selected comments from participants:

Excellent – I came without expectation apart from being keen on Nikki’s work but loved how accessible the course was, great to have some instruction, but then to be left to get on with it. Lovely input throughout from staff.

Lovely day – relaxed and friendly tutors. Great to have a competed article at the end of the day.

It wasn’t what I expected – it was better!! My first workshop experience, first of many I feel.

The theme attracted me to the workshop and the price left me with no excuse. Overall it’s very good value for money.

Participants rate aspects of the activity out of 10 as part of the evaluation process. Average marks out of 10 were as follows:

For interesting and engaging activities 9.6
For quality of tutoring 9.7
General Organisation 9.45
Fun /enjoyment 9.6
(taken from a cross section of 60 feedback forms)
**DCA Community & Education**  
*Review of the Year - THAT collaboration*

**Partnership working and joint funding with Tayside Healthcare Arts Trust: Year 8.**

DCA Community & Education Programme delivers an annual print, and now wider creative skills, programme of engagement with art and culture at DCA. The key aims for us are to enable START Programme participants to access professional facilities, access high quality tutoring and learn new skills within a mainstream and social setting.

This year the START Summer and Spring Schools involved 54 participants with a range of conditions and support needs. The programme has developed and expanded in this year to include other long term health conditions and involving more participants across a wider range of skills experiences. We held two public celebration events to showcase the work in DCA Activity Room, one to coincide with Impact Print Conference presentation of the project and one in March 2014, engaging over 250 people. 9 professional print and animation artists supported by 6 artist volunteers delivered 24 day sessions of print and animation skills, creative making and two exhibition ‘tour and a blether sessions’.

The programme

The 2013/14 programme followed the previous years’ model of four one-day intro workshops, which mainly provided an opportunity to introduce new participants to the project. This was followed by the three day intermediate skills classes in screen printing and photo-etching. Both of these are challenging mediums but produced a very positive response from the participants in terms of learning and outcomes. A new taster session in stop-motion animation was introduced in the Autumn, which proved very successful with key lessons learned. It was agreed to develop this model as a second element for the Spring school. In March we hosted two two-day workshops using ‘I can animate’ software. This was a very popular and exciting four days. However, it proved challenging and intensive work creating great results and exceeded all expectations. It is our intention to revisit animation as part of the 2014/2015 programme. A display of animations made, along with screen prints was held in the activity room at the end of March and achieved local press coverage.

**Gallery tour and a blether**

The introduction of gallery talks pre-Summer and Spring schools following the ‘tea tour and blether’ model have also provided an accessible platform to engage participants with the exhibition programme at DCA, in some cases this provided a first visit to the galleries.
This course gave me an incredible feeling of self-worth. My Consultant and my GP and Carers all say that courses like this give me very good stimulation which is keeping my Dementia very level.
Print participant

In 8 years of delivering these opportunities we have more than doubled the sessions available and more than trebled the number of participants we accommodate. We have refined and developed the model and celebrated the achievements. All of this has been done within very limited budgets which will now need to be addressed to secure the future of this area of work. Many thanks to the DCA Community & Education Team for their partnership support and commitment.

Chris Kelly, Projects Co-ordinator, Tayside Healthcare Arts Trust

Aims

• Each THAT Project seeks to provide participants with improvements to their personal health and wellbeing, and so also benefit carers/staff.

• All THAT programmes will be thoroughly monitored and evaluated, providing a research and evidence-based model of service for partnership working across these areas of care.

• THAT will continue to advance its understanding of how best the arts can support this sector in delivering patient wellbeing and promoting self management.

• THAT programmes are designed to challenge participants to enjoy exploring their creative abilities and so rediscover positive qualities about themselves.
Volunteer artists
Volunteer artists continue to give us invaluable assistance to the project. It would not be possible to provide such an extensive and challenging programme if we did not have their skills and enthusiasm. We aim for the START volunteer process to offer the valuable experience working on a learning programme in an arts organisation. The scheme of work enables volunteers to gain skills in communication, print / animation skills, structuring activity for adults with particular needs and work alongside professionals.

We view volunteering on START schemes as a pathway to wider opportunities and can report that a volunteer from last year has been employed as a support artist this year and has also volunteered on another THAT project. Another volunteer from this year has also gained employment as a carer from networking within the workshops. We will continue to develop this element of the project and encourage new individuals to participate.

START at IMPACT8 Conferences
2013 saw Dundee host Impact 8 International Print Conference (see Print Studio report). We achieved an academic poster presentation for START at DCA; Sarah Derrick, Head of Education, DCA chairing a panel on printmaking in communities with Chris Kelly (THAT) delivering an illustrated talk; and this year’s summer school display launched on the final evening of Impact8 and drew many international delegates. As a result the project will be featured within the conference publication, which will be available in 2014.

Further comments from participants
*It opened my eyes to an experience I didn’t think I could do. It was a great first time experience for me and the team was very helpful.*

*One to one supervision is necessary for my needs and is fully supported throughout the activity. The art activity helped to maintain my concentration.*

*I found that three consecutive days was over-tiring for me, however, it was worth the effort for the enjoyment and fun participating and socialising with the helpers and the other participants.*
Look Capture Create was a partnership project with Education Scotland to engage 800 pupils across Scotland with the exhibition *Wonderlands* and pilot new creative content for Glow.

I would like to take this opportunity to say many thanks for this project. The children (and me!) have thoroughly enjoyed doing it. It has been such a fantastic learning opportunity on so many levels - science, literacy, numeracy, art, personal and social development, creativity, ICT and not forgetting finding out about a Scottish Artist, what she does and how she does it. It’s always good to give children an insight into different careers - Artist, Storyteller and Scientist/Lecturer. We would love to do something along similar lines again. Many thanks again - we’re all looking forward to the next collaborative project with the DCA and Education Scotland.

Robbie Taylor, Primary 6 Teacher, Williamston Primary School, West Lothian

Look Capture Create was designed to build on our pilot Glow activity from last year by focussing on one DCA exhibition and exhibiting artist. Johanna Basford was keen to participate and was very generous in giving her time for the live chat and follow up challenges. So our focus became the *Wonderlands* exhibition and this was our big development project for 2013.

We engaged 23 schools, 30 classes with 800 pupils and staff overall, from P3 to P7. Schools involved came from the following authorities: Falkirk; Angus; Lanarkshire; Shetland; Clackmannanshire; Perth & Kinross; Moray; West Dunbartonshire; Dumfries & Galloway; West Lothian; Fife; Invernesshire; Aberdeenshire; West Lothian; North Ayrshire; Dundee City; Renfrewshire.

**Project aims**

- To explore how Glow could enable quality engagement with a DCA exhibition at ‘second hand’ for a wider national audience
- To design a cross curricular scheme of work based around an Expressive Art input and placing art at the centre of the curriculum.
- To explore pupil and teacher response to the scheme of work and the impact of the exhibition experience on Literacy, Expressive Art and Design, Social Subjects
Look Capture Create piloted a new model of learning via the secure schools’ intranet, Glow, with a cultural organisation designing creative learning content. Every pupil and staff member in Scottish schools can access Glow for learning support and parents also have a Glow Parentzone. Glow TV and Glow Meets create the opportunity for pupils across Scotland to participate in live online workshops or ‘meets’ with a wide variety of professionals.

At DCA we felt that this could be an interesting route to pilot as a means of introducing pupils to an artist, their practice and to exploring an exhibition online. Over 700 pupils joined us live, uploaded work and commented on each other’s ‘Wondertales’, ‘Wonderbeasts’ and Biodiversity Designs. Johanna Basford’s Wonderlands exhibition provided us with a rich learning opportunity in terms of her practice, the content and her desire to engage people in being active in looking at art and nature, and her being Scottish!

Anna Rossvoll, Emerging Technologies Officer at Education Scotland worked with Sarah Derrick, Head of Education at DCA to devise an innovative scheme of work targeted at Level 2 learners for the Summer term. We delivered four live Glow workshops: collaborative story telling from the exhibition; botanic and maths exploration live from the glasshouse; Johanna drawing live and answering questions directly from pupils as she did so; and a final hands on co-creation workshop in DCA. These were supported on Glow by learning resources, photographs, regular blogs and a Wiki where pupils and staff are still uploading and sharing their learning via 21st century media. Look Capture Create delivered Curriculum for Excellence outcomes for Expressive Art & Design, Sciences, Numeracy, Literacy, Health and Wellbeing and linked the learning activity to national campaigns such as Walk to School Week, SNH Scotland’s Nature Week and the new ‘Big Five’ campaign highlighting Scottish biodiversity. Teacher and pupil feedback via the Wiki and Blog was very enthusiastic.

We thank inspirational storyteller, Wendy Woolfson, Dr Neil Paterson at University of Dundee Botanic Gardens, ink evangelist Johanna Basford and the GlowTV technical team for their enthusiasm and time.
**Scheme of work**

**Week 1  13 May  Wondertales**
Exhibition as text and inspiration featuring Scottish storyteller, Wendy Woolfson. Education Scotland made short films of Wendy responding to Johanna’s hand drawn wallpaper in the gallery. Wendy also participated in a live Glow meet Q&A session and joint story making workshop to encourage pupils to look closely at the artwork in the gallery via their classroom whiteboards. The challenge set was to create a ‘wondertale’, a piece of creative writing inspired by Johanna’s work. We received literally hundreds of short stories and poems, uploaded via Glow with much enthusiasm from teachers.

**Week 2  21 May  Inky Adventures**
Presented how an artist/illustrator/designer creates her work, makes a living and makes an exhibition. Johanna Basford participated in a Live Glow Meet actually from the exhibition space, but sadly the sound technology failed so pupils could only gain her responses in text and could not hear her speak. We did receive feedback however, from teachers to the effect that the session had still been visually inspiring for pupils. The challenge set here was to create your own ‘wonderbeast’ inspired by Johanna’s crowd-sourced project on Kickstarter.

**Week 3  4 June  B is for Biodiversity**
Taking inspiration from national Biodiversity Week, University of Dundee Botanic Gardens Education Officer, Neil Paterson, ran a live Glow Meet session on patterns in nature and maths links using plants as ‘live’ examples, referring back to Johanna’s work in DCA, and her wall paper designs in particular. The challenges set here was to observe nature, patterns, shapes, colours and record them in photographic or hand drawn form. We designed a downloadable resource booklet as support and again pupils uploaded their work via a Glow blog.

**Week 4  10 June Designs on nature**
Sarah Derrick, Head of Education, DCA led a live session on drawing and designing a mirror-image pattern with lo-tech means for the classroom, linking Johanna’s work, her ‘wonderbeasts’ in the DCA exhibition with a Scottish Natural Heritage campaign to protect ‘THE BIG 5’ (five species). The challenge from this session was to create a hand-drawn symmetrical design based on observation of nature, and again we received hundreds of both group and individual designs which were exhibited at DCA in Level 4 during July 2014 and presented at an outdoor learning conference with Education Scotland.

**Follow up September Animating Nature**
Professional animator, Bruce Husband made a live Glow Meet and a ‘Watch Again’ Glow TV programme, which schools are still able to access and use, to outline numerous techniques for classroom success in animating from drawings, models and collages, linking Johanna’s observation of nature and her hand-drawn work to the creation of animation and the SNH THE BIG 5 campaign.
Evaluation and follow on
Sadly, our key Glow contact left Education Scotland before we could formally evaluate the full scheme. The meant that we have had no access to school contacts to follow up. Since 2013 Glow has once again been under review and new management.

However, for DCA this was an excellent pilot for online working and exploring the potential of ‘second-hand’ engagement with our exhibition programme content. We were very happy to see the geographical range of schools involved, and the quality of the writing and hand-drawn designs was superb. We have taken on board the interest for Scottish artists in schools and will be developing a CPD course next year based on DCA past exhibition and have hopes that next years’ Generation: 25 years of Contemporary Scottish Art national project will enable us to create more Glow projects.

You can view the project blog and Wiki here
https://blogs.glowscotland.org.uk/glowblogs/Lookcapturecreate/2013/05/25/storytelling-with-wonderlands/
https://blogs.glowscotland.org.uk/glowblogs/eslb/category/curriculum-areas/page/2/
DCA Community & Education
Review of the Year – CPD for teachers

DCA is a fantastic facility on our doorstep. We have already signed up for three trips for the Discovery Film Festival and I intend to use what I have learnt from Visual Detectives CPD as well as the Festival Preview to help take this forward in class. The staff are all knowledgeable and have a relevant understanding of the primary curriculum.
Rebecca Ringsell, Monikie Primary

Over the past year we have developed our CPD offer within the following areas:
• Expressive Art & Design / Literacy – developing critical Skills
• Moving Image Education
• Modern Languages and Moving Image Education
• Creativity across the curriculum
• Art and Science

Our CPD workshops are designed and delivered with in-house expertise and also in partnership with key organisations such as Scottish Learning Festival, Dundee City Creative Learning team, Scottish Screen Archive. Our CPD leaflet has been seen out and about in school staff rooms and can be accessed via DCA website. Awareness of what we offer and the value of our courses is spreading but overall uptake is lower than anticipated.
Over the year we have worked with over 400 teachers, engaging them with DCA programme content and pedagogical methods. We have had very positive feedback and messages that teachers have been applying their learning in class the next day.

In terms of national profile, we made a submission and were accepted for the prestigious Scottish Learning Festival ‘13 programme and Mike Tait, Discovery Film Festival Producer, presented a hugely well received national seminar on Modern Foreign Languages and Short Film for the classroom. We also showcased the *Look Capture Create* project as a CPD opportunity with Education Scotland at SNH Teacher Education ‘Sharing Good Practice’ national event in June. Following both we received requests to take sessions out to other local authorities which we are just not yet able to manage due to staff resources.

*I found the session very inspiring and helpful from a literacy as well as modern languages point of view. The activities were simple to use and easy to follow, whilst inspiring the right kind of high level discussion. I can see them meeting the needs of learners effectively and know they will be motivating and engaging for learners. I find the info and detail in your email as a follow up most useful.*

Emma Sowerby Depute Headteacher Melrose Primary School

More locally we supported the Dundee NQT network (we engaged 115 newly qualified teachers) with four days of creative activity, moving image education and contemporary visual art focus, the latter two working in partnership with Dundee Education Department Creative Learning team.

*Please find attached the evaluations from today's group of NQTs. Once again, these are very positive. May I take this opportunity to thank you again on their behalf for a very uplifting and motivating day. They have enjoyed working together and I am confident that that they will remember what they have learned and take their ideas forward. On a personal note, it was a pleasure working with all of you.*

Iris Thomson, Quality Improvement Officer, Dundee
I am never disappointed with what the DCA has to offer me; on so many levels. The CPD session was enjoyable, very useful and relevant. The ladies were extremely competent and lovely with it too.

Primary teacher on Animation from Victorian to present times

I feel that I will try some of the activities (especially ‘form, process, content, mood’) to help pupils access a wider curriculum with regards to art. I really liked the idea of pupils having a explain it to another pupil who has been blindfolded or to another class.

I feel that I gained confidence as well as knowledge on how to teach art to pupils. I have always taught art more based on the skills rather than their interpretation of art.

I feel that with a whole school approach, the ‘visual detectives’ could be a very useful approach to art and literacy.

Participants on Visual Detectives Level 1 and 2

Feedback from the NQT Creative Learning days, March 2014 demonstrating the impact of these short inputs we can offer
DCA Community & Education
Review of the Year – CPD for teachers

What I got out of today....
The chance to do something out of my comfort zone, You can be creative in ANY subject, Be more creative in how I get my pupils to think, Creativity CAN be used in the class in ALL curricular areas, Being out of your comfort zone e.g. Creativity, change of habitat. INSPIRATION; MOTIVATION; NEW PERSPECTIVE, Never thought I’d enjoy weaving! Weaving isn’t as boring as I thought! Lots of ideas about valuable interdisciplinary links! Working with colleagues from both Primary and Secondary List of film resources and discussion on use, MIE resources and contexts, To try working outside the habitat, I also rediscovered how useful MIE can be.

One action I am going to take as a result
Introduce films more into the classroom using CCC and SSS. Try to use recordings of videos to inspire children also using recording to self assess and encourage improvement. Study sound as a springboard for media. Weaving and more use of film! Weaving in art. Use of short films in the classroom. 3Cs and 3Ss; Using sound to help create story; to be creative as much as possible. I am going to implement MIE into my class more often. Using film in the class for more than a time filler To use the audio only aspect of videos in class. Weaving (great patterns, calming). Look into using short films in my classroom in a range of ways e.g. sound only. Explore animation in science. MIE Resources will be used a lot more Use short films as tools to help with keys to literacy. Use MIE more in class – videos. MIE resources and ideas for using film MUSIC!

Evaluation and follow on
CPD is a very rewarding area of our work where we can see the impact of our input, and know that we are ‘opening doors’ and enhancing classroom delivery via DCA programme. Based on what we have achieved this year, we will aim to promote and grow our programme to Fife, Angus, Perth & Kinross local authorities next year and offer a ‘Summer School’ experience.
DCA Community & Education
Review of the Year – Engaging with festivals

Discovery International Film Festival at DCA
Discovery Film Festival is ‘home-grown’ and gives us our favourite time of year and most intense period of working with school visits and weekend ‘family’ audiences. We work closely with the DCA Cinema team to design and deliver the public workshop programme and schools’ engagement (gallery tour and workshop) for Discovery each year with the core aims of extending the film experience, promoting good Moving Image Education practice and ‘having fun whilst making’. We work with the film programme and the exhibition (curated to present artists’ moving image and be accessible to young visitors) to design high quality and memorable resources and experiences. In 2013 shadow puppetry to support Room on The Broom and ‘create your own Twigson’ (a character who is a twig) were the highlights.

Blue Skies Festival
Our team delivers the themed community centre-based workshop programme and public programme of engagement offsite, totalling 11 workshop sessions and a full day at Baxter Park based in the Glass Pavilion, alongside staff from Dundee Science Centre. Approximately half of the participants in this outreach have not visited DCA. In 2013 we worked with Boomerang Youth Group, Whitfield Community Centre, Mill o Mains Community Centre, Picnic in the Park, Douglas Community Centre and Celebration in the Park to engage young people and family groups. The public origami workshops taking place in different venue daily over the week of 5 August attracted huge numbers of family groups (400+). Feedback showed that a big factor in this attendance was that it was ‘free’, that it accommodated a wide range of ages, and that you didn’t have to book.
DCA Community & Education
Review of the Year – Engaging with festivals

Dundee Science Festival
We proposed three events - CPD for teachers, Animating Science for 11-16s and Crafty Science sessions for families and wee ones. Through these we engaged an audience of 57, from a wide postcode reach out to P&K, Fife and even Renfrewshire, the vast majority of whom were new to DCA as a workshop venue for children. All evaluation forms indicated that participants all ‘enjoyed the events’ and all ‘learnt something new’. The majority felt that the activity had ‘made them a little more confident in approaching science in the future’. DCA worked with Dr. Neil Paterson, Education Officer from Dundee Botanics and Dr. Angela Mehlert from University of Dundee Life Sciences and STEM Ambassador, to present science concepts in each activity. Professional artists involved were animator, Bruce Husband and craft maker, Syrah Jacobs. Everyone involved felt that the workshops were very successful and engaged participants of all ages in both science and art/craft learning, and we shall aim to deliver similar for next year.

Print Festival Scotland
In its inaugural year, Print Festival Scotland, gave us an opportunity to have two weekends’ focus on drop-in printmaking to showcase our workshops and courses for family and young visitors. We spent a day in the car park at Duncan of Jordanstone screen printing ‘en plein air’ alongside a number of other public print projects; we hosted DUO (Dundee Urban Orchard with their bicycle print unit) for a ‘printing from nature’ workshop; ran a ‘Wee Printathon’ in our Activity Room and linked to the exhibition via ‘Come Alive! Sign making’ drop in. These events engaged 180 people in making prints, which was fabulous and we look forward to the next Print Festival for a wider programme of activity.
**Code Club**

[https://www.codeclub.org.uk/](https://www.codeclub.org.uk/)

Code Club is a nationwide network of free volunteer-led after-school coding clubs for children aged 9-11. It creates projects for volunteers to teach at after-school coding clubs or at non-school venues such as libraries. The projects teach children how to program by showing them how to make computer games, animations and websites. Volunteers go to their local club for an hour a week and teach one project a week. Each term the students progress and learn more whilst at the same time using their imaginations and making creative projects. Terms 1 & 2 use Scratch to teach the basics of programming. Term 3 teaches the basics of web development using HTML and CSS. Term 4 teaches Python.

**Code Club at DCA**

DCA Director, Clive Gillman, spotted the launch of Code Club UK and signed up for more information in 2012. DCA was one of the first non-school venues to request holding a Code Club. We viewed the ‘Club’ model as a useful addition to our creative skills programme and worked towards being able to offer a regular Code Club in DCA. Our aims was to make the links with more experimental, creative work being presented in the gallery and to provide pathways for younger visitors (and parents) into other more technology-based creative activity that takes place at DCA such as Drop in and Play, Small Society Lab and new media exhibitions by artists such as Thomson and Craighead.

**Chris van de Kuyl**, then Chief Exec of brightsolid and great supporter of DCA, was very keen to be involved long term and passed us onto Kenny Lowe, Head of Emerging Technologies to secure sponsorship support. We then needed to secure more ‘kit’ and plan a year of activity which led us to an Arts & Business New Arts Sponsorship application, which we achieved and so were able to purchase a suite of Raspberry Pis. We supplemented brightsolid’s sponsorship with interest from computing students at University of Abertay and individuals from local computer industry to create a base of expert volunteer tutors. Ryan Cormack, brightsolid, also presented the opportunity through local networks such as the regular TechMeet in Dundee.
We have sustained Code Club through 2013/2014 with 30 children aged 9 to 11 participating and a core of 7 who have worked their way through all the Levels up to HTML. We have also been able to pilot a ‘Digital Art Jam’ format, participate in two ‘Drop in and Play’ events and present a Raspberry Pi taster session with Small Society Lab. Through these events we have involved an additional 300+ people.

Code Club has to be delivered by volunteers so we would like to thank our ‘Code Clubber team’ of Kenny Lowe, Jonathan Jones, Ryan Cormack, Stefen Rodgers and Simon Fraser, for their enthusiasm and in kind support. As a result Code Club is now fully integrated into our creative skills offer and we have many ideas for spin off activity for 2014/15.

Follow on
We have grown an effective working partnership with brightsolid, and Kenny Lowe in particular to the point where we will be delivering CPD to local Dundee teachers via the ICT network from June 2014 for coding and use of raspberry pi’s.

Evaluation
Over the year we have involved 30 children and a number of parents
Thank you for teaching me.
My daughter looks forward to Thursday evenings to come and enjoy the playing/learning with the programming. It is nice to see all the participants working at their own pace and clearly being excited and having fun.
The venue, the time, the length of the sessions and the tutors are all excellent for us! I see that my daughter learned a lot about programming and the code club experience has boosted her confidence in tackling problems/tasks. This is due to the motivation she got (Scratch was a very good hook to draw her in) and due to the support of the tutors who are good at stimulating and explaining. I am surprised that Code Club is not heavily oversubscribed.
It’s a great service you provide. Fraser really enjoys coming along and he is learning lots. Thanks very much.
DCA Community & Education
Review of the Year – Code Club at DCA

It’s given my child a more focused understanding of computers and coding. He has moved from being purely a consumer of content to a creator. He now has his own webspace.
Parent of one of our long term Code Clubbers

brightsolid has a mandate laid down by the board of our parent company, DC Thomson, to help effect societal difference in the local area wherever we can. The fantastic platform, facilities and support model put in place by Sarah and the DCA around Code Club have been instrumental in enabling us to carry out this mandate. At a more personal level, working with the kids has been a refreshing break from the BAU of everyday work, and I can safely say that through this process I’ve learned just as much as any of the children have!
Kenny Lowe, Head of Emerging Technologies, brightsolid
Small Society Lab

Formed out of a partnership between Dundee Contemporary Arts, University of Dundee, University of Abertay, NESTA and Creative Scotland, the Small Society Lab is a centre for joint research and action in progressing the development and understanding of the small city of the future. Focusing on exploring the intersection between art, community and technology, the partnership supports and develops a range of projects, interventions and events which are aimed at defining the values, actions and solutions that will support a sustainable future for the post-industrial urban environment.

Focusing on the growth of a broad set of values within diverse and sometimes fractured communities, the work of the Small Society Lab aims to challenge current orthodoxies around concepts of growth and engagement. Its work is to locate future planning in a context in which there is a clear definition of shared values that are locally owned and supportive of an optimistic and sustainable future. One that acknowledges that wealth takes many forms (economic, social and cultural) and that the health and well-being of our citizens requires that all these forms be in balance. It does this through processes of creative technical disruption, employing contemporary technologies and creative methodologies to challenge existing methods and share new models of cultural empowerment and activation.
Small Society Lab

The Adventure Playground Society
Sunday 9 June 12:00-17:00 Free
A special open session of the DCA Code Club. For this session we offered an introduction for young people of all ages to the free coding programme Scratch and the opportunity to build game environments on the £20 Raspberry Pi computer. Children must be accompanied by an adult. Pi was provided.
VRC Centrespace

The Eye Can Draw Society
Tues 11 June 12:00-14:00 Free
Over the previous year Robert Jackson of the DCA Print Studio had been working with artists Jackie Smith and Dawson Murray, developing technologies for artists with disabilities to draw using their eyes. For this session Robert introduced the tools and technologies he is using and invited visitors to create drawings using just their eyes.
VRC Centrespace

The Fungal Society
Thurs 13 June 12:00-14:00 Free
Dr Patrick Hickey is a mycologist and artist, working to explore the special properties of fungi. Drawing on the particular characteristics of different species, how they network and establish diverse communities, this session provided an insight into this strange glowing world.
http://mycorant.com/the-very-cool-glow-of-fungi/
http://www.glowfungi.com/
VRC Centrespace
Small Society Lab

The Analogue Society
Tues 18th June 12:00-14:00 Free
Paper is a medium that we use every day in many different ways and the guests for this event all use paper in very different ways. This panel discussed paper from the point of view of artists, designers, technologists, authors and historians and was followed by a fun workshop run by the panelists exploring conductive inks and origami.

Host: Mike Shorter is a Paper Electronics researcher who is currently in the middle of a PhD at Duncan of Jordanstone College of Art and Design. Over the last few years he has been exploring what it would mean if this ubiquitous medium were to become interactive.
http://productresearch.dundee.ac.uk/

Guests:
Ian Sansom is an author and paper historian whose latest book Paper; An Elegy discusses the story of this massively important medium.
http://www.iansansom.net

Yvette Hawkins is a talented paper artist, whose work explores modular origami, folding, paper sculptures and drawing with thread..
http://www.yvettehawkins.co.uk/

Matt Johnson is a founder of the amazing company Bare Conductive. Bare Conductive sell and develop both conductive inks as well as fun kits to use the ink with. This ink allows anyone to turn a piece of normal paper into a working circuit board. http://www.bareconductive.com/
DCA Projects

Small Society Lab

The Classroom Society
Weds 19 June 14:00-17:00 Free
The city as a campus. A special open workshop which aimed to explore the ways in which we can actively employ the cultural richness of the city to support the education of our young people.
With Michael Wood – Director of Education Dundee City Council, Sarah Derrick Head of Community & Education at DCA and Jemima Levick, Dundee Rep Theatre.
VRC Centrespace

The Play Society
Thurs 20 June 12:00-14:00 Free
Over the previous year DCA had worked with games design companies in Scotland to explore how the techniques and methods employed by games designers can be used to support engagement in cultural and creative spaces. This lunchtime session presented the work in progress on the projects and allowed visitors to interact with demo versions of the prototypes under development. With Colin Anderson from Denki and Yann Seznec from Lucky Frame
VRC Centrespace
Small Society Lab

The Grassroots Innovation Society
Tues 25 June 12:00-14:00
India and Dundee Plains Of Grassroots Design
Praveen Nahar and Jon Rogers discussed the design cultures of India and the importance of designing in response to the values and voices of people who live in our communities. What methods can we use to connect better to the people we are designing for and how can we apply these in contexts of rural and urban India and UK?
Praveen is an Associate Senior Faculty in Industrial Design and chairs the Design Consultancy Services at NID.
Jon is the director of the Product Research Studio at the University of Dundee and visiting lecturer at NID.
DCA Meeting Room

The Test Tube Society
Weds 26 June 14:00-17:00
The Small Society Lab is developing into a key forum for exploring ideas about art, technology and community. It has ambitions to support the development of the city as an environment for reflexive research, working with communities and institutions in the city to vision our future.
This afternoon workshop was an opportunity to hear from researchers who are studying the art and culture in and of Dundee and to share ideas about the next steps for the Small Society Lab itself.
Format: Half-day workshop event focusing on the development of the SSL.
With researchers and partners from Creative Scotland, NESTA, Dundee City Council and other local institutions.
DCA Meeting Room
The Blue Skies Festival was a project that brought together the key cultural agencies in Dundee to deliver a popular programme of events and activities. The key cultural partners involved were Dundee Science Centre, Dundee Rep, Smallpetitklein, University of Dundee, Bigsky, Dundee City Council and Leisure & Culture Dundee. Funding was provided through the Creative Scotland ‘First of a lifetime’ strand, which formed part of the investment provided for the Year of Creative Scotland.

The original application was made for support for two years, providing the opportunity to build momentum in order to help make the event sustainable in the long-term. This report covers activities that were delivered during August 2013 culminating in 9 days of public events 3-11 August.

Pre Festival
In the run up to the festival, workshops were held with local community partners. These were run by DCA, Dundee Science Centre and Smallpetitklein. Participants were offered the chance to take part in creative workshops involving paper. They made origami, paper aeroplanes (including air pressure demonstrations) and dance workshops. These workshops were delivered at Douglas Community Centre, Picnic at the Park (Baxter Park), Mill o’ Mains Pavilion, Whitfield Community Centre, Douglas Community Centre and at Boomerang (135 participants).
Festival Day 1: Saturday 3 August
The first day saw Blue Skies return to join forces with the Maryfield Community Partnership at their annual Celebration in the Park. Participants at the event were offered artworks, kite flying, origami, drama, science demonstrations and contemporary dance. (c.2000 participants)
‘Kites in the Blue Sky’ by Keiko Mukaide
‘Stray Bird’ by Pernilla Spence
Smallpetitklein dance piece ‘Starfall’
Science experiments with Dundee Science Centre
Origami, badges, drawing with Dundee Contemporary Arts
Set design & paper plane making with Dundee Rep Theatre

Festival Day 2: Sunday 4 August
On the evening of day two a rehearsed reading of ‘Little Eagles’ by Rona Munro was presented by Dundee Rep Ensemble. This piece was performed outside in the grounds of Broughty Ferry Castle. This was a new venue for the festival at the outside edge of Dundee and a new use for the Castle. (79 participants)

Festival Day 3: Monday 5 August
During the day origami workshops were run at DCA and in the evening the Ice Arena hosted an event with a performance by Dundee’s British Champion Skaters and a supporting cast of young skaters from Dundee’s Ice Skating Club. They performed to live to specially commissioned music by the Glasgow based band ‘Remember Remember’. After the performers left the ice the band continued to play to allow those attending an opportunity to skate. On leaving participants had the chance to interact the artwork Stray Bird by Pernille Spence.
Make Paper Fly, Fold and Live origami at DCA (100 participants), Frozen Stars skating and performance by Remember Remember (390 participants), Stray Bird by Pernille Spence (c.260 participants)
Festival Day 4: Tuesday 6 August
The creative team from Hot Chocolate and a group of young people from Dundee opened up their doors to welcome in the public to The Steeple. Participants were able to help build a Dundee of the future made from cardboard boxes. The McManus: Dundee’s Art Gallery and Museum also held an origami workshop.
*Exodus* by Hot Chocolate (40 participants), *Make Paper Fly, Fold and Live* origami at McManus (67 participants)

Festival Day 5: Wednesday 7 August
Day five saw *Cloudbusting 2*, the second in a series of gatherings led by the creative producers Big Sky. Representatives from the creative and cultural sectors were brought together with those working in health, social care and education, this time discussing how the work from last years event might feed into the Dundee City of Culture bid. Once again Hot Chocolate opened their doors to allow people the chance to build and view their cardboard Dundee. The Mills Observatory also held a paper origami workshop.
*Cloudbusting 2* (15 participants), *Exodus* by Hot Chocolate (32 participants), *Make Paper Fly, Fold and Live* origami at the Mills (52 participants)

Festival Day 6: Thursday 8 August
Hot Chocolate presented *Exodus* for the final day and the Overgate Shopping Centre hosted a paper origami workshop.
*Exodus* by Hot Chocolate (28 participants), *Make Paper Fly, Fold and Live* origami at the Overgate (48 participants)

Festival Day 7: Friday 10 August
The D’Arcy Thompson Museum hosted the last origami workshop. This University museum was swamped with interested visitors.
*Make Paper Fly, Fold and Live* origami at the D’Arcy Thompson (80 participants)
Festival Day 8: Saturday 11 August
The penultimate day saw a multitude of events for all interests. These ranged from sold-out airport tours, paper aeroplane championships, storytelling, a rainbow dance for under-fives and, in the evening, a special cinema screening of the classic 1986 film Top Gun at Dundee Airport. Eight guitarists played along to the film at this oversubscribed sold out event. Inside DND airport tours and flight based science demonstrations (40 participants), Rainbow Dance by Scottish Dance Theatre (34 participants), Paper Aeroplane Championship (c.300 participants), Top Gun with extra guitars at Dundee Airport (100 participants).

Festival Day 9: Sunday 12 August
The final evening at the Mills Observatory saw a dance performance by SmallPetitklein, an artwork by Pernille Spence, a musical performance by the violinist Feargus Heatherington and astronomy lectures by Brian Kelly. The clouds were clear and participants viewed an occasional meteor and a fly-past by the International Space Station. As with last year this event was fully booked and oversubscribed with a maximum of 90 people booked (plus other passers-by who joined in with the events).
Smallpetitklein dance piece Starfall
Musical performance on Mill balcony by Feargus Heatherington
Stray Bird by Pernilla Spence
Brian Kelly Astronomy lecture
The festival in year two offered a substantially expanded programme designed to reach out further into the community. Events and activities were easier to organise and deliver as partnerships were already established and organisations felt more secure about what was required.

All the partners are keen to draw together their skills and effort to allow the festival to continue after the funding ends. As with last year the booked events were fully booked (and oversubscribed).
DCA Projects

2013/14

DCA Annual Review
NESTA Digital R&D project

In 2012 DCA applied to the NESTA Digital R&D scheme in Scotland under the theme:

Connecting thinkers with doers: methodologies for emergent collaboration

Rather than commissioning a technology company to research and develop a piece of software to order, we proposed to embed technologists within the organisation through a series of residences. These technologists were given the freedom to tackle organisational challenges from their own unique perspective, working with staff to evolve a set of shared outcomes. This helped us to discover the full scope of digital development that might be implemented at DCA, assessing how potential products could be used in a live learning environment.

These residences initially aimed to explore the following areas:
• Maximising the loyalty of our customers - through enhancing our loyalty scheme
• Developing better information engagement with our audience by striving to find the most beautiful way to tell them what they want to know
• Increasing our ability to cross sell and thus supporting audience experimentation
• Developing dynamic ticketing models
NESA Digital R&D project

Our proposal involved working with two companies based in Scotland who specialised in games design and the creation of digital toys.

These companies were Denki (based in Dundee) and Lucky Frame (based in Edinburgh).

Lucky Frame (www.luckyframe.co.uk) is a small Edinburgh-based digital media company, specialising in music-related software and innovative interfaces with audiences to encourage creativity (for example, in education). Director Yann Seznec, led the project for Lucky Frame.

One of Scotland’s longest established digital companies, Dundee-based Denki (www.denki.co.uk) is a digital toy boutique working with media partners such as Disney, DreamWorks, Warner Bros and Universal Pictures. They produce games and digital solutions to enhance how people engage in everyday activities (for example, in healthcare or crowd flow). Managing Director Colin Anderson led the project for Denki.

DCA has some level of pre-existing relationship with both of these companies, but neither had worked directly with DCA on a project like this.

A methodology was established for the project which would involve working directly with as many DCA staff as possible.
NESTA Digital R&D project

Project 1 DCA Loyalty Card
An examination of how to encourage DCA loyalty card holders to register when using the gallery

The project was presented at the Small Society Lab at DCA in June 2013 when participants were invited to test and critique the project. A representative of NCR who attended this event, offered the use of some test hardware, and the loan of a large screen monitor housed in a secure cabinet with integrated barcode scanner was arranged.
DCA Projects

NESTA Digital R&D project

Project 1 DCA Loyalty Card
A prototype was installed in the DCA Information Space in November 2013 and testing commenced. Following some issues with the PC that was pre-installed in the display unit, we upgraded the unit with a new computer and refined the software. The unit is was tested and functioned well, providing feedback to users on the credit available to them as well as logging their engagement with this part of the DCA building. Following subsequent changes to the DCA ticketing system the unit has been removed from view pending further software development.
DCA Projects

NESTA Digital R&D project

Project 2 Donations Box
The prototype concept was resolved to be a device which would be a hybrid of the following:
Donations box/art installation/vending machine/photo booth/games arcade machine
This was described by Denki as an ‘artcade machine’.
This was refined into a design brief for a device that would be:
• A unique physical object
• With a built-in webcam
• A coin-op mechanism
• Digital game content
• With a message
At this point in the process we approached Jon Rogers of the University of Dundee to help us identify fabrication and design companies who could take this on and work with DCA and Denki to turn this concept into a physical reality. Jon suggested working with Patrick Stevenson Keating and design company Uniform, who between them would design and fabricate a final product.
NESTA Digital R&D project

Project 2 Donations Box
The final ‘Artcade’ machine is made up of 3 giant pixels and a message box. Each pixel is illuminated with a solid colour, one of 12 from the RGB colour wheel.

When a coin or note is placed in one of the 3 pixels, that pixel will change colour and a ‘Thank You’ will be illuminated on the message box in the corresponding colour.

When it’s waiting for somebody to donate money into it each pixel will stay illuminated and the message box will say ‘Donations Welcome’.

In addition the Artcade machine has a secret game for visitors to discover over time. The game is based around colour theory.

When visitors change the colour of the pixels so that the 3 pixels show 3 triadic colours (colours that are located at 120 degrees apart from each other on the colour wheel) the visitor has won. The pixels will flash white and the ‘Thank you’ will flash through a spectrum of colours.

This game is designed to encourage people to think about colour theory and explore different colour combinations. There is a small colour wheel on the left of the plinth to give people a clue!
**DCA Projects**

**NESTA Digital R&D project**

**Overall Project Outcomes**

- Better staff awareness and engagement
- Built better staff relationships/teambuilding
- Changed our approach to future projects
- Review of ticketing, database and website
- Input into new cross-organisation communications group and new intranet
- Piloting tablet-based info systems for Gallery Assistants
- Input into capital development project for the building
- Input into new coding workshops for young people

In addition we had maintained some contingency items in the budget, which we now intend to spend on commissioning some design development of the game function of the Donations Box. This will involve making the programme code available to a number of games designers to set them the challenge of creating a set of new games based on the basic 3 colour cube concept in order to further develop incentives to donate.
DCA has continued to work in partnership with Dundee City Council to improve the energy efficiency of the building. During 2013/14 DCA has been actively involved in the Green Arts Initiative. The initiative is designed to support Scottish arts organisations to be at the forefront of growing an environmentally sustainable Scotland. DCA is now an accredited venue and is receiving a range of advice and support from Carbon Creative Scotland with the intention of developing further our environmental sustainability.

Refurbishment of the DCA shop was undertaken during 2013/14. The work included a reworking of lighting within the space, new signage and a re-fitting of the entire selling area. The upgrade has allowed more merchandise to be displayed and has improved the shopping experience for customers.

Work has also continued both internally and externally to maintain and improve the appearance of the building. In particular, the east facing gable end of the building was cleaned during 2013/14.
This year DCA has invested in an extensive programme of training for the management team. Supported by funding from Skills Development Scotland, a programme of training was developed with training consultants, Marie Kane & Associates.

The aims of the programme were:

- To engage management staff in a process of growth and development which would enable them to take up their management roles in a more effective, confident and competent way.
- To enable managers to become more aware of their own strengths and management approach, and to identify individual areas for development.
- To help staff to understand more about effective team working, management and the concept of engaging leadership and to consider how this learning can be applied to their respective teams.
- To promote a more engaged, proactive approach to the overall development of DCA.

Fourteen members of DCA management attended the programme between December 2013 and March 2014.

DCA managers also met with consultants to agree and develop a range of competencies a successful manager operating within DCA should demonstrate. The competencies are now being utilised in a number ways including recruitment, appraisal and the writing of job descriptions.
Progress has continued to develop a DCA Extranet. Work is currently going on to agree templates before the site is populated by DCA teams.

13 new employees joined DCA this year. 10 joined our front of house teams, the remaining 3 were, Adrian Murray (Exhibitions Manager), Chloe Milne (Press & Marketing Officer) and Sean Scott who is participating in the SCVO Creative Internship Programme in our Print Studio.

The fourth Annual Blether (Staff Conference) was held during the year. The Blether has a number of objectives including;

- Raise awareness of the future direction of DCA
- Allow staff the opportunity to learn more about the work of DCA
- Enable staff to engage with each other and other departments
- Influence how we can continue to achieve our aims and objectives

35 staff attended the event.


DCA Operations
IT & Box Office

IT

During 2013/14 major work was undertaken to replace existing PCs. In total 13 PCs were installed. Work has continued to develop a DCA Extranet. Templates have been approved and work will begin soon to populate the site. The development work has involved DCA staff working in conjunction with staff from Dundee City Council.

Box Office

Sales through Box Office for cinema, education and print studio have continued to grow with an increase in the value of sales to £577,383 Individual transactions amounted to 96,655.

The loyalty card scheme has continued to develop with 380 new members in 2013/14 taking the total number of card holders to 3447 since its introduction in January 2010.

Throughout 2013/14 research was undertaken to identify a replacement Box Office ticketing system. A new Ticketing System has been identified and will replace Provenue Databox early in 2014/15. The new Spektrix system will improve online sales functionality and data capture as well as offering an improved ticket buying experience.

Meeting room hire achieved its targets for 2013/14 taking on a number of new clients.
2013/14 was a very successful year for DCA Shop, with two of our biggest achievements being the delivery of our largest turnover to-date, and the completion of our Shop refurbishment. The year also saw many other achievements, including restructuring the staffing of the Shop, two successful Craft and Design Markets organised and the development of our first DCA exclusive products.

Our selection of goods continues to reflect DCA’s art programme, as well as the creative output of the wider community of designers and makers. We are lucky to have a pro-active and thriving community of grass roots design in the immediate and surrounding areas, and the quality of work coming from graduates of the nearby Duncan of Jordanstone College of Art and Design is of national standing. A key aim of the Shop continues to be providing early opportunities to new practitioners, by selling their work alongside national brands and established makers, always with the aim of forging on-going, sustainable partnerships.

We maintain a range spanning homeware, jewellery, stationery, books, magazines and artist's prints. It's important to us that a common thread runs through the selection of this diverse range, and affordability and practicality are key, our aim being that the products we sell can become a treasured part of everyday life.
DCA Retail

Targets

Shop Turnover
Shop Sales (core retail sales in the physical shop only) for the year 13/14 were £135,756 (£131,980). This result is the highest turnover achieved by the shop to date. The figures are 2.85% higher than the target of £132,000, and an increase of 2.86% on the previous financial year.

Members Prints and DCA Editions Income
Sales of member’s prints in the shop were £6,171 (£7,294), exceeding the target of £6,000. The annual Winter Print Exhibition, giving Print Studio registered users the opportunity to display and sell their work, took place in the Print Space from 19 November 2013 – 19 January 2014. The shop also receives an 8% allocation of the DCA Editions income, in recognition of the shop’s contribution to these sales. For 2013/14 this figure was £1,261 (£1,239.28).

Online sales/concession sales
Sales from our on-line shop in 13/14 were £734 (£1,980). This was considerably below the target of £4,000 and illustrative of the reality and complexity of online trading for independent shops. We will review this in the coming year. Sales of sweets on the front desk were £3,967 (£4,020), against a target of £4,000.

Total Shop income
Total shop income from all budget lines (shop, online, prints, concession) was £147,889 (£146,532). The target for the year was £147,391. Total shop income increased by 0.93% on the previous year.

In the current economic climate, and given the challenge of planning and undergoing a refurbishment in 2013/14, we see this as a positive indication of continued customer satisfaction and sustained trading in difficult conditions.

Shop Attendance Figures
Shop attendance figures for the year: 31,276 (30,631 estimated 12/13)
Average spend per shop visitor (excluding online sales): £4.70 (£4.72)
Number of transactions (including online sales): 10,113 (10,787)
Average spend per transaction (including online sales): £14.62 (£13.58)
During the year we identified a need for an additional member of staff to support increased shop activity. In reviewing the requirements of the shop, we discovered that through many changes to the operations and buying activity for the shop, turnover had greatly increased in recent years when compared to turnover in earlier years. Between 07/08 and 12/13 the shop had seen an increase of 50.71% in turnover. In comparison, the previous five year period between 03/04 and 07/08 had seen an overall increase of just 5.86%.

This dramatic increase in turnover and related activity necessitated the creation of a new role within the shop staffing structure, and a Shop Supervisor position was introduced in November 2013. At present this is a one year fixed term position, the success of which will be reviewed at the end of the fixed term. The intention of the new role is that more time should again be available to the Retail Manager for the buying and operational activities which helped to achieve the success of the last few years.

We believe that this improved staffing, with a clearer distinction between day to day supervising and long term operations, will put us in a stronger position to readily adapt to and facilitate future changes and continued growth.
The realisation of this major, long term project happened in February 2014, when the on-site installation of the new Shop was completed.

After deciding to refurbish the shop, we quickly determined that a bespoke design was a fitting way to provide a quality selling platform for stockists and a unique experience for our customers. After securing funding from Creative Scotland and DCA’s own reserves in 2012/13, we selected DO Architecture to realise the project. DO Architecture worked closely with us to determine our needs and after several months of consultation, a stunning, bespoke design was delivered. It was necessary for DO Architecture to keep our eclectic mix of designers and objects in mind when designing the new retail area. Creating something complementary to the original and existing DCA building designed by Richard Murphy was also important. Adrian Stewart of DO Architecture describes the new interior as ‘quiet, flexible and industrial’. A simple palette of materials including cement particle board and birch plywood was used to create an industrial workshop-like interior that ensures the objects themselves stand out. Expert cabinet maker Joachim King was commissioned to build the cabinets, counter and storage units for a bespoke approach with flexible modular storage that will allow the space to evolve and change as times goes on.

We continued trading throughout the refurbishment, with only one day of closure to allow the set up of a temporary ‘Pop-Up’ shop in the Information Space. This temporary shop allowed us to sell a selection of our most popular wares and minimised any possible disruption and inconvenience to customers over the two week refurbishment. The new Shop re-opened to the public on Saturday 8 February and we hosted a special evening launch event on Thursday 13 February to celebrate the new space with our suppliers.

The refurbishment of DCA Shop is intended to support the presentation of a broader range of specialist craft, design, publications and artworks – supporting stronger income streams for DCA and featured artists, designers and makers. We believe that by confidently displaying the work within an innovative, architect designed, bespoke environment, a refurbishment will enable us to give our suppliers and customers the highest quality and most informative experience possible.
We continue to research new suppliers and practitioners, and various trade fairs and events were attended throughout the year. London trade fairs Top Drawer Spring and Home were attended in January and Pulse in May. A research trip to London in September provided the opportunity to attend Top Drawer Autumn, the London Design Festival, Tent London and Design Junction events. These retail events were an inspiring source of products, designers and merchandising from both UK and international exhibitors.

The degree shows at Duncan of Jordanstone College of Art and Design, Glasgow School of Art and Edinburgh College of Art were also attended to find emerging designers.

The Craft Scotland Conference was attended on the Saturday 5 and Sunday 6 October. This event provided the opportunity for makers, curators and craft enthusiasts to come together over two very inspiring days of talks and seminars.
The 2013/14 Craft Focus programme delivered four presentations by individual practitioners or collectives, presenting the work of 15 jewellers in total. The programme included the work of Lucie Hunter, DD4 Workshop, Mustard & Peaches and Vanilla Ink.

Vanilla Ink
Thu 2 May – Sun 16 June 2013

Vanilla Ink’s founder and director, Kate Pickering, established Vanilla Ink in 2009 after realising a need to bridge the gap from graduation into industry for jewellers. Vanilla Ink is Scotland’s unique jewellery studio, committed to developing new talent by providing a supportive incubator ‘pod’ for a year. Vanilla Ink enables the UK’s best new designers to develop and grow their business in a fully equipped workshop. ‘Inkers’ have unlimited access to workshop space within a collaborative studio, peer support, mentoring and professional development workshops. Vanilla Ink allows the designer to find their feet and make their mark in the industry.

Vanilla Ink Studios attended their first trade show in September 2013 at the world renowned International Jewellery London, and the DCA Craft Focus was an exclusive glimpse of the work of these nine jewellers before it was showcased in London.
Vanilla Ink (ctd)

Joanne MacFadyen
Award winning Scottish jeweller Joanne MacFadyen graduated from Duncan of Jordanstone College of Art and Design in 2010 with a BDes(Hons) specialising in Jewellery. Joanne then went on to complete a Master of Fine Art in 2012. She was Artist in Residence at Vanilla Ink Studios in 2012/13, where she worked on new collections to be launched at International Jewellery London. Joanne’s work uses precious metals, precious metal clays and gemstones to create a whimsically organic aesthetic. Her work is inspired by a keen fascination with nature, and a love of experimenting with a range of materials.

Sally Anne Fenton
Sally’s work focuses on preserving a loved one's memory through jewellery. Inspired by her grandmother, she sets clothing fabrics into silver as a way of honouring and remembering her. This evolved into a new collection, bringing a more commercial element to her designs. Using vintage fabrics she recycles the old into something fresh so that can be worn and loved all over again.

Filipa Oliveira
Award winning jeweller Filipa Oliveira graduated in 2011 with a first class degree in Jewellery Design from Duncan of Jordanstone College of Art and Design. In the same year she won The New Designers Goldsmith’s Award for Jewellery and launched her first collection, Black Preciousness. Her work is inspired by crafts, especially filigree. She uses this ancient technique in an innovative way to lend detail and heritage to her delicate work. This historical element allows both the past and present to be encompassed within each piece of jewellery and is evocative of different times and cultures.

Victoria Kelsey
Victoria Kelsey is inspired by the marks and traces of age left behind on discarded objects that she finds at flea markets. An avid collector of all things beautiful and macabre, she sees ‘beauty in the layers of dust, grime, rust and filth gathered over many years. I am fascinated by the uncanny nature of how these dormant objects fall into disrepair altering their original form'. She is a passionate believer in the British handmade; her jewellery is created using a mix of traditional and experimental techniques.
Vanilla Ink (ctd)

Scarlett Erskine
Scottish jeweller Scarlett Erskine has created a range of uniquely textured jewellery. Taking her inspirations from the skin, Scarlett highlights the beauty contained within the detailed structures of skin cells and textures. Scarlett works with precious metals to create contrasting textures and aims to engage with the wearer by heightening their sense of touch.

Leanne Evans
Leanne Evans graduated in June 2012 from Duncan of Jordanstone College of Art and Design. After leaving university she set up her business, Leanne T Evans Jewellery, creating contemporary silver jewellery. Inspired by architectural imagery and her drawings of the built environment, her jewellery collections are structural and geometric in design.

Ruth Morrison
Ruth Morrison was born and raised on the island of Harris in the Outer Hebrides and takes inspiration from the shapes, colours and textures of the landscape of her home to create her elemental jewellery. Ruth incorporates samples of rare or one-off cuts of Harris Tweed into her jewellery design, making her work truly original. The designs are created using this world famous material, precious metal and the technique of riveting.

theweeroabin
Robin Bell, working under the name theweeroabin, graduated from Birmingham's School of Jewellery in 2009. Taking inspiration for his jewellery from the ancient art of basketry and its contemporary practices, he weaves precious metals into intricate 3D forms. Recently he has also been looking at engineering science and principles for inspiration.

Audrey Reid
A graduate of DJCAD in 2011, Audrey finds inspiration in both natural and man-made structures, especially metalwork and window frames. Her debut collections are based on photography and artwork in response to the Victorian glasshouses of Edinburgh’s Royal Botanic Garden. Audrey uses a combination of silver, stones and resin in her work and uses traditional metalworking techniques together with processes usually associated with textiles, such as crochet and needlework.
Mairi Burrow is a Scottish contemporary jewellery designer and founder of jewellery brand ‘Mustard and Peaches’. Originally from Glasgow, and a graduate of Duncan of Jordanstone College of Art and Design, she now lives and works in London.

Mairi creates classic, understated pieces of jewellery that can be worn from ‘dawn to dark’. Ornate, delicate details are a repetitive feature and a common theme throughout her work. Playing on the themes of romance and human ideals, Mairi’s Craft Focus featured her second collection ‘Vacant Thought’.
DD4 Workshop
25 July – 1 September 2013

DD4 jewellers are a collective of four Duncan of Jordanstone College of Art and Design graduates. Currently celebrating ten years together, the DD4 Workshop was established in August 2003 by Julie Allison, Emma Chalmers, Emma Kinnell and Nicola Morrison to support their independent practices by sharing studio space and resources after graduation. The DCA Craft Focus presentation was part of a touring exhibition that celebrated ten years of DD4 Workshop.

Julie Allison
The source for Julie Allison’s distinctive work comes from memories past and present, of her family, and her home and its surrounding structures. Texture and photo etching are applied to precious and non-precious metals to create her pieces. They are sometimes oxidised, and colour is applied to add interest and detail.

Emma Chalmers
Investigating fashion and textiles has always been an integral part of Emma Chalmer’s research and development process. Her own unique textile is created by compressing steel wool and inlaying gold, silver and coloured wire amongst the particles of steel.

Emma Kinnell
Emma Kinnell’s jewellery designs are inspired by her photographic images of light with the themes of movement, fragility and protection. She uses precious metals, fine wire and metallic threads to represent the spontaneous lines and the detail in each light photograph.

Nicola Morrison
Nicola Morrison’s work consists of an eclectic mix of textured components made from precious metals. She creates textures on metal by rollprinting a range of different papers including handmade paper from Japan and paper doilies. To highlight and contrast the different textures, oxidization of the silver is used and different carats of yellow gold.
Lucie Hunter
*Thu 6 February – Sun 16 March 2014*

Since graduating from DJCAD in 2013, jeweller Lucie Hunter has developed a practice based on her connection to Scottish landscapes, particularly the windswept shoreline of Iona and the distinctive basalt lava stacks of Staffa. Her intricate designs, in materials including gemstones and textured precious metals, refer directly to the forms created by the relationship between shore and sea.

Her Topophilia collection relates not just to this primordial link but to the emotional connections between people and landscapes. Pieces such as her stackable rings relate not only broadly to the physical aspect of an environment but to the specific curios we are moved to collect to remind us of our attachment to a place. Lucie describes these pieces as ‘wearable treasures’.
Since our first market in December 2012, our biannual Craft and Design Markets have quickly become staple events in our retail calendar, with both the Winter and Summer versions increasing in scale. The markets are a showcase for Scotland’s talented practitioners and designers, providing a chance to sell work directly to the public. Participants are selected through an open call process. Our first Summer Craft and Design Market took place on Saturday 15 June and was timed to coincide with a book launch and talk by Johanna Basford during the *Wonderlands* exhibition. On the day, we also held two Craft Focus showcases in DCA Shop – Mustard & Peaches and Vanilla Ink – and hosted a meet the maker event with some of the Vanilla Ink jewellers. The 2013 Summer Market presented the work of 14 practitioners on the level 4 foyer of DCA.

*The Summer Craft and Design Market 2013 practitioners were:* Aubin Stewart, Cally Booker, DanYELL, Gabrielle Reith, Holly Wilcox, Kathryn Williamson, Leigh Bagley, Lorraine Mackay, Louis McLaren, Lovely Pigeon, Lynsey Walters, Nikki McWilliams, Pitch + Strike and Stephanie Gibson.

The Christmas Craft and Design Market on Saturday 7 December was a special Christmas shopping experience for our customers, combining an offering of quality craft and design, with special offers in DCA Shop including a complimentary gift wrapping service. We increased the duration of the Market by one hour and extended it into the Activity Room as well as the foyer, so that we could increase the number of invited participants from 16 in the previous year to 23 in 2013.


The poster illustrations for the markets have become an important part of the event planning and marketing, and allow us to extend a design commission to stockists of the Shop. In 2013 we worked with Fife based designer and Shop stockist, Lovely Pigeon, to create the illustrations for the Summer Market, Christmas Market and Christmas Shopping leaflet.
In addition to the Craft and Design Markets we have also hosted some evening events in the Shop.

We held two Christmas Shopping Evenings on the Thursday 12 and Thursday 19 December, where we served mulled wine to customers, and offered a complimentary gift wrapping service for all presents bought on the night.

Our evening celebration on Thursday 13 February to mark the opening of the new Shop included a talk by Dundee interior designer expert Sooz Gordon on incorporating design in the home.

A new venture for the Shop was the use of some external PR activity around our Christmas Shopping offer and refurbishment. In conjunction with DCA's Marketing department, this activity included press releases for Christmas shopping and the refurbishment, the launch night for the new Shop, meetings with bloggers and photo calls. These were some of the activities that resulted in increased media coverage for the shop, from both print and online sources.
DCA Retail

DCA Exclusive Products

We invited two existing suppliers to create products that would be available exclusively from DCA Shop. Intended to reinforce our brand style, while also offering a design and promotional opportunity to two of our suppliers, the products also gave our customers the chance to purchase limited edition yet affordable designs from these talented practitioners.

Orkney based knitwear designer, Hilary Grant, is known for her pared-back, yet luxurious style. She created a capsule collection of four designs with her signature pom pom detailing and geometric, folk inspired patterns, including two cushions and two scarf designs that were available to buy from the Shop in November 2013.

To help celebrate the launch of our newly refurbished Shop in February 2014, we asked illustrator Gabrielle Reith to produce an exclusive product. Drawing on the style of her already successful screen printed tea-towels and laser-cut, hand finished brooches, Gabrielle created a tote bag for the Shop. Featuring her distinctive bird designs, the bag was available as a special offer to mark the re-opening of the refurbished Shop.
DCA team
(at 31/3/14)

Staff:
Ruth Aitken, Ian Banks, Anton Beaver, Allan Beveridge, Alice Black, Katy Brignall, Judith Burbidge, Murray Cairncross, Rebecca Clark, Susan Coghlan, Roisin Connolly, Alex Corlett, Michael Coull, Sandra De Rycker, Sarah Derrick, Graham Domke, Simon Dwyer, Dan Faichney, Stuart Fallow, Sean Fitzgerald, Annis FitzHugh, Alison Flynn, Britta Funck, David Fyans, Clive Gillman, Jessie Giovane Staniland, Jude Gove, Sarah Griffiths, John Handy, Elaine Harper, Daniel Hird, Scott Hudson, Robert Jackson, Sarah Jacobs, Kristina Johansen-Seznec, Amy Jones, Holly Keasey, Sofia Lazaridi, James Lee, Joung Lee, Simon Lewis, Steph Liddle, Steve Lilley, John Louden, Jonny Lyons, Tanith Marron, Colin Martin, Ralph McCann, Lindsay McClue, Lauren McCorkindale, Daniel McFarlane, Mairi Mckay, Mary McKenzie, Eilidh McNair, Claire McVinnie, Chloe Milne, Gary Moonie, Katherine Murphy, Adrian Murray, Anna Murray, Val Norris, Katie O'Mahoney, Sandra O'Shea, Ben Richam-Odoi, Alison Scott, Suzie Scott, Jason Shearer, Agnes Smith, Avril Stevenson, David Stevenson, Gordon Strachan, Mike Tait, Holly Wilcox, Marianne Wilson

Board:
Lucy Askew, Laurie Bidwell, Stuart Cross, Graham Fagen, Susan Gillan, Joe Lafferty, Ken Lynn, Vari Macdonald, John McDougall, Jackie McKenzie, Craig Melville, Scott Moncur, Philip Owen, Robin Presswood, Merrill Smith and Bill Taylor
the city centre’s only Cinema
d a world-class Exhibition space
state-of-the-art Print Studio
a fun Activity Room
a cutting-edge Shop
lively restaurant & café bar

Visit www.dca.org.uk to find out more.
Follow us on Twitter (@DCA Dundee) or find us on Facebook. Pick up your Red Card today and start earning points to spend on Cinema tickets!