
WHY ART WORKS

The value of the contemporary visual
arts in Lancashire and Cumbria

WHY ART WORKS

**The value of the contemporary visual
arts in Lancashire and Cumbria**

Contemporary visual arts are art forms which are primarily visual in nature, such as drawing, painting, sculpture, printmaking, design, craft, photography, video, film making and architecture. They are 'contemporary' when they reflect contemporary art practices, are cutting edge in style or content, or are critically engaged.

This is the visual art of now.

12 ORGANISATIONS SERVING A COMMUNITY OF OVER **1.9 MILLION PEOPLE**

MORE THAN 500,000
ATTEND THE VENUES EACH YEAR

REACHING AN ONLINE AUDIENCE OF CLOSE TO ONE MILLION
ACTIVELY ENABLING APPROXIMATELY 80,000 PEOPLE PER YEAR
TO PARTICIPATE IN PROJECTS

EMPLOYING **160** PEOPLE FULL-TIME AND **35** PART-TIME
HOSTING MORE THAN **80 SIGNIFICANT EXHIBITIONS** AND EVENTS EACH YEAR

A COLLECTIVE TURNOVER OF £8.3 MILLION

LOCAL AUTHORITY INVESTMENT IN CORE RUNNING COSTS VARIES
ON AVERAGE IT EQUATES TO 35P PER HEAD OF POPULATION PER YEAR

THESE ORGANISATIONS CREATE, THROUGH THEIR CONTEMPORARY VISUAL ARTS PROGRAMMES ALONE, BETWEEN
£8.5 AND £14 MILLION OF ECONOMIC IMPACT
(80% OF WHICH IS SPENT IN LOCAL COMMUNITIES)
AND HAVE PLAYED A POWERFUL ROLE IN ATTRACTING A FURTHER £17 MILLION OF INVESTMENT INTO THEIR COMMUNITIES IN THE PAST FIVE YEARS

**LOCAL TAXPAYERS ARE GETTING
VERY GOOD VALUE FOR MONEY**
FROM CONTEMPORARY VISUAL ARTS ACROSS LANCASHIRE AND CUMBRIA

DELIVERING A CONTEMPORARY VISUAL ARTS PROGRAMME FOR THE EQUIVALENT OF

£1.45 PER HEAD

OF POPULATION PER YEAR

LESS THAN 3P

PER PERSON PER WEEK

WHY ART WORKS

About this report p06

The geography p08

Why Art Works p11

The benefits of contemporary visual arts p22

Art Works p38

Contacts p44

About this report

This is a summary of an evaluation study that was commissioned by North by NorthWest, a consortium of 12 publicly funded visual arts organisations who have come together to support, promote and develop the contemporary visual arts in Lancashire and Cumbria. The member organisations are:

Art Gene Barrow

folly Lancaster

Forestry Commission England Grizedale Forest

Grizedale Arts Coniston

Grundy Art Gallery Blackpool

Harris Museum & Art Gallery Preston

Abbot Hall Art Gallery, Lakeland Arts Trust Kendal

Lanternhouse Ulverston

Mid Pennine Arts Burnley

Peter Scott Gallery Lancaster

Storey Gallery Lancaster

Tullie House Museum & Art Gallery Carlisle

→ **Storey Gallery** Located within a building which has recently been refurbished to house a creative industries centre, its very existence in Lancaster makes the city a more culturally vibrant place to live or visit.



THE NORTH BY NORTHWEST MEMBER ORGANISATIONS PROVIDE THE CONTEMPORARY VISUAL ARTS OFFER FOR A GEOGRAPHICAL AREA THAT IS HOME TO ALMOST TWO MILLION PEOPLE, A TOTAL AUDIENCE EQUIVALENT TO THE COMBINED POPULATIONS OF THE CITIES OF MANCHESTER, LIVERPOOL, NEWCASTLE AND GLASGOW.

The member organisations are all different in terms of size, structure and offer; however, we are all passionate about contemporary visual arts. We believe it contributes to a distinct sense of place, both within the region and in a national and international context. North by NorthWest is sector-led and is part of the national Turning Point Network.

The full report provides a more detailed and comprehensive evaluation of the economic, social and cultural impacts of the contemporary visual art elements of the member organisations. This is a complex task, especially as each organisation is so different, but we all enrich the cultural vibrancy of Lancashire and Cumbria.

This summary provides an overview of the key findings, alongside the benefit model, illustrated by case studies evidencing how member organisations contribute to place making, economic value and engaging and connecting communities.

Our sincere thanks go to: James Rebanks for providing a clear and persuasive narrative that robustly demonstrates the short and long term impacts and value of the contemporary visual arts; Chris Dessent, Helen Thomas and the team at Creative Concern for translating this epic research into such a concise, attractive and compelling document; and Arts Council England, Cumbria County Council and Lancashire County Council for contributing funds towards this study.

We know this is a difficult economic climate. At the time of going to print one member, folly, has announced that it will close. We hope that this report will demonstrate to stakeholders the value of art; that it will provide decision makers with the evidence they need to continue to support and invest in the contemporary visual arts; and that the communities of Lancashire and Cumbria will be proud champions of their ambitious, unique and innovative contemporary visual arts offer. Art matters, it makes us who we are.

Lindsay Taylor, Chair of North by NorthWest
Exhibitions Officer, Harris Museum & Art Gallery

The geography

Where are we talking about exactly? The short answer is not Manchester, and not Liverpool but the counties north of these two cities ... Lancashire and Cumbria.

The North by NorthWest member organisations provide the contemporary visual arts offer for a geographical area that is home to almost two million people. This population of Cumbria and Lancashire is dispersed over 3,800 square miles of landscape (2,600 square miles of Cumbria and 1,200 square miles of Lancashire) and is a total audience equivalent to the combined populations of the cities of Manchester, Liverpool, Newcastle and Glasgow.

This area includes two of the most popular tourism destinations in the UK – Blackpool and the Lake District – so there is a massive potential audience. Cumbria, Blackpool and Lancashire attract close to 100 million visitors per year, creating over £5 billion of tourism turnover, which in turn supports 87,000 jobs¹.

Because of the concentration of population, economic activity and cultural activity in Greater Manchester and Liverpool, there is a tendency to view the more rural communities to the north of these two cities as orbiting around those twin suns, rather than seeing them as proud, geographically distinct, independent and culturally significant places in their own right.

¹ Source: STEAM Volume and Value 2009

Cumbria, Blackpool and Lancashire

100 million visitors per year

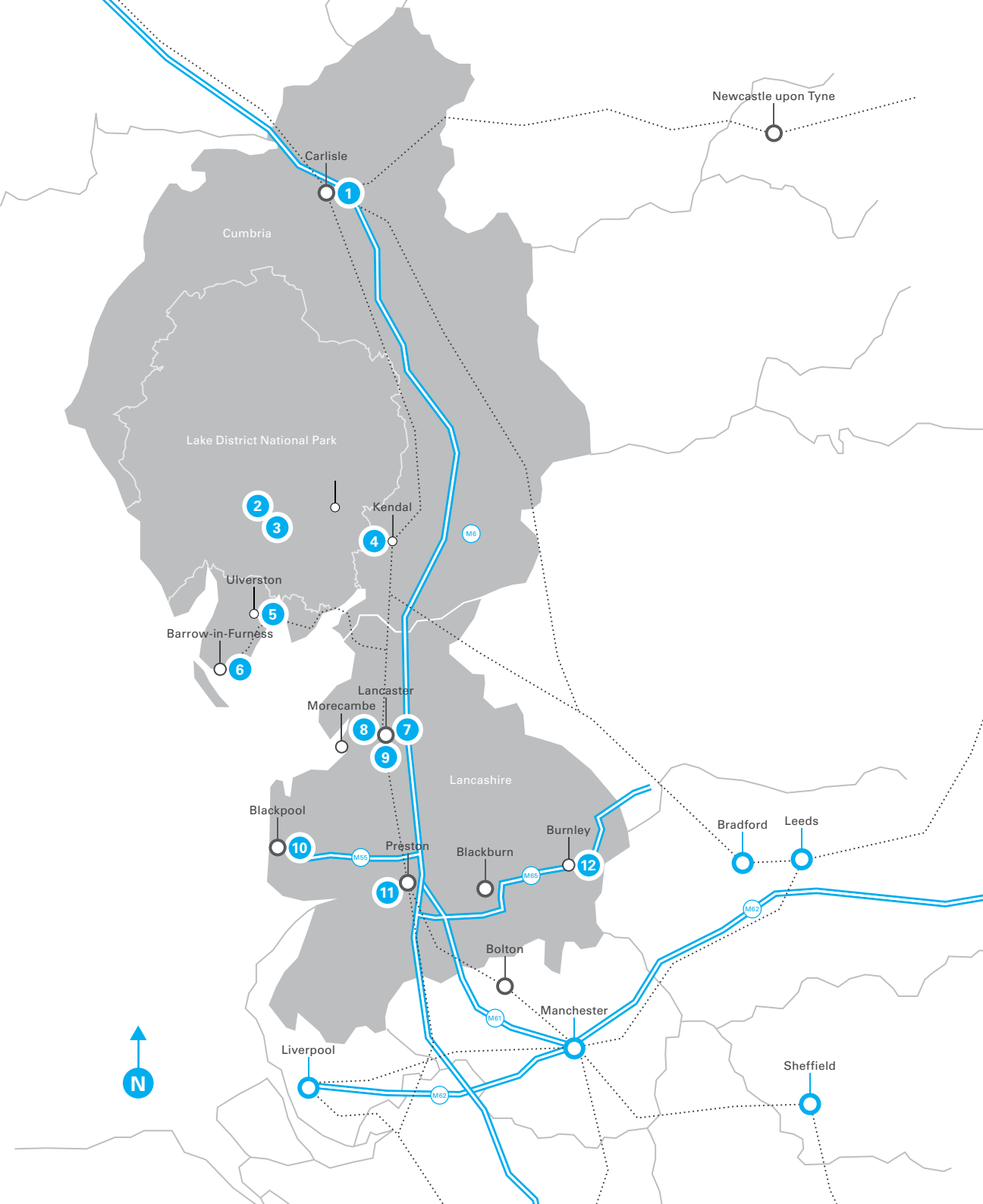
£5 billion tourism turnover

87,000 jobs

North by NorthWest

Cumbria and Lancashire





Venues and organisations

- 1 **Tullie House Museum and Art Gallery** Carlisle
- 2 **Grizedale Arts** Coniston
- 3 **Forestry Commission England** Grizedale Forest
- 4 **Abbot Hall Art Gallery, Lakeland Arts Trust** Kendal
- 5 **Lanternhouse** Ulverston
- 6 **Art Gene** Barrow
- 7 **Storey Gallery** Lancaster
- 8 **folly** Lancaster
- 9 **Peter Scott Gallery** Lancaster
- 10 **Grundy Art Gallery** Blackpool
- 11 **Harris Museum & Art Gallery** Preston
- 12 **Mid Pennine Arts** Burnley

Population of urban centres

- 300,000 and over
- 100,000 and over
- 50,000 and over
- 10,000 and over

Other

- Motorways
- Railways main routes
- NbyNW area
- NbyNW arts venues

THE ARTS NEED TO BE UNDERSTOOD
AS BEING CRITICAL INGREDIENTS IN
THE CONTEMPORARY IDENTITY OF
COMMUNITIES; AN ESSENTIAL ELEMENT
OF WHAT MAKES A PLACE ATTRACT AND
RETAIN INVESTMENT, TALENT AND TRADE.



← **The Harris Museum & Art Gallery** has a reputation for bold exhibitions of moving image and new media artwork integrated with the historical collections.
Harwood, Wright, Yokokoji,
Tantalum Memorial – Reconstruction, 2008

Why Art Works

The findings of 'Why Art Works' suggest that the social, cultural and economic value of the arts is often badly communicated and badly understood and that, as a result, arts investment is being reduced with potentially damaging long-term effects for communities.

We are living through the most severe financial crisis since the 1930s. The public spending cuts being implemented at present are the deepest in living memory. So it is not surprising that 'the arts' are suffering through this process. For many people the arts are perceived as a 'luxury': something worthy of modest investment in the good times, but effectively an indulgence in times of austerity.

It is, in short, perhaps inevitable that a perceived 'luxury' item like the arts is well down the list of priorities and, conversely, high on the list of things from which to withdraw investment. Few would argue that the arts are more worthy of limited public funding than keeping teachers in schools, nurses in hospitals, caring for the elderly or infirm, or fixing potholes in the roads ... legitimate questions are therefore being asked of the arts.

Who needs art?

Why do communities like Lancaster, Barrow, Preston, Ulverston, Carlisle, Burnley, Kendal, Coniston or Blackpool need the contemporary visual arts? Why not just leave these things to the large metropolitan areas with bigger budgets? What good does art do us anyway and is it good value for money?

The arts need to be understood as being critical ingredients in the contemporary identity of communities; an essential element of what makes a place attract and retain investment, talent and trade. When the arts are understood in this wider context, they cease to seem like 'luxuries' and start to look like some of the most important and strategic investments a community can make. The deeper the social and economic challenges a community faces, the greater the need for creative and imaginative solutions.

↘ **Mid Pennine Arts** is engaged in art that can have a profound impact on the visual identity of different communities, making more distinctive, creative, interesting and beautiful places.
Geraldine Pilgrim, *Not Forgotten*, Towneley Hall and Park, 2010–11



**THERE IS A POWERFUL AND PRESSING
NEED FOR IMAGINATION AND CREATIVITY
TO BE APPLIED TO THE FUTURES OF
THESE COMMUNITIES, AND FOR OLD
WAYS OF THINKING AND DOING TO BE
CHALLENGED. THE ALTERNATIVE IS A
DEPRESSING ACCEPTANCE OF ECONOMIC
AND CULTURAL MEDIOCRITY.**

A growing demand for artistic influence

There is an unspoken suspicion amongst some external stakeholders that contemporary arts organisations exist purely for their own benefit and strive to invent a rationale for their own existence.

Our research suggests quite the opposite. These organisations are subject to significant external demand for their skills, perspective and knowledge. Many have gained a strong reputation for using the arts as a tool to deliver multiple benefits to communities and to localities.

For contemporary visual arts organisations to effectively meet this demand, they need to be rooted within local communities and landscapes and be trusted by the people they support. This is significant; most of the North by NorthWest organisations have been working in their communities for many decades. To lose these rooted local arts organisations would be a waste of historic investment, and would severely lessen the ability to provide the community benefits that often flow from the work. In other words, the contemporary visual arts cannot be parachuted in from elsewhere.

It is also significant that this rootedness is at the heart of the best contemporary visual art works. This is, after all, some of the most interesting industrial and rural landscape in the world and has long inspired globally important art and ideas.

The need for contemporary visual arts in Cumbria and Lancashire

Our research suggests that the need for contemporary visual arts in the communities of Cumbria and Lancashire has never been greater. There is a powerful and pressing need for imagination and creativity to be applied to the futures of these communities, and for old ways of thinking and doing to be challenged. The alternative is a depressing acceptance of economic and cultural mediocrity.

Artists can bring valuable perspectives and approaches to social and economic development processes. By engaging with contemporary artists, the communities of Cumbria and Lancashire can create a distinctive, original and authentic future, rather than simply imitating outdated or inappropriate regeneration models from elsewhere.

DYNAMIC AND SUCCESSFUL COMMUNITIES UNDERSTAND THAT THEIR CULTURAL IDENTITY (THEIR BRAND, IF YOU LIKE) IS A CRITICAL ASSET. IN THIS SENSE A CITY, TOWN OR VILLAGE IS LIKE ANY OTHER PRODUCT – IT HAS TO WORK VERY HARD AT NOT ONLY BEING FUNCTIONALLY EFFECTIVE, BUT ALSO AT COMMUNICATING WHY IT IS BETTER THAN OTHER PRODUCTS.



← **Peter Scott Gallery** is a great asset to Lancaster and a real attraction and benefit to individuals hoping to work and study there.
Ellie Rees, *Beyond Narcissus*, 2008

→ **folly** offers a real opportunity to work on community cohesion and provides a spark of inspiration to engage people in a meaningful dialogue with digital media.

KMA, *Strange Attractors* –
The Anatomy of Dr. Tulp, 2009





Changing perceptions of communities

Cumbria and Lancashire need the contemporary visual arts as an important part of the process of change. It is the accepted wisdom for major cities that competing internationally for talent, investment and trade requires a dynamic and vibrant cultural offer. The evidence suggests that this is equally true of smaller cities, towns and villages. Dynamic and successful communities understand that their cultural identity (their brand, if you like) is a critical asset.

In this sense a city, town or village is like any other product – it has to work very hard at not only being functionally effective, but also at communicating why it is better than other products. Investing in contemporary visual arts activities and experiences that enhance that identity and communicate a cultural and creative ‘buzz’ is not a luxury, but a staple that is recognised worldwide.

There is now a powerful body of research from around the world demonstrating that investing in culture, and the contemporary arts in particular, can change the economic, social and cultural trajectory of places and reposition them in the eyes of both residents and the wider world. Dynamic places are increasingly using culture and the contemporary arts to attain a competitive advantage through being ‘distinctive’.

← **Tullie House Museum and Art Gallery** is a key part of Carlisle’s visual arts sector and an important ingredient in the city’s efforts to establish a visual arts reputation. Foreground: Susie MacMurray, *Gladrags*, 2002, from the exhibition *Body Space*, 2008

Opting out is not an option

Can the cities, towns and villages of Cumbria and Lancashire opt-out of this global process? Can they ignore their cultural reputation, their identity and their profile? We would suggest that, based on evidence nationally and from around the world, the answer to this question is a categorical NO. The arts are not outside economics, they lie right at the heart of effective social and economic development.

The communities of Cumbria and Lancashire need the contemporary visual arts every bit as much as, and perhaps more than, other larger and more urban communities. There are signs in the past decade that the communities of the Northwest above Manchester and Liverpool have been falling behind in the race to attract and retain investment, talent and trade, and that their GVA rates have diverged from that of the rest of the UK. Part of the explanation for this is almost certainly the lack of the appropriate cultural and creative conditions for attracting and retaining high value knowledge-based enterprises. The cities (particularly those with over 100,000 residents) have been able to create the conditions for the creative revolution. Dispersing this new creative economy across the rest of the world is a challenge for us all.

“Every place – community, city, state, region, or nation – should ask itself why anyone wants to live, relocate, visit, invest, or start or expand a business there. What does this place have that people need or should want? What competitive advantages does this place offer that others do not?”

Marketing Places: Attracting Investment, Industry and Tourism to Cities, States and Nations. Philip Kotler, Donald H. Haider, Irving Rein

This is not just for big cities

The perception that big cities are the only worthwhile place for the contemporary visual arts is mistaken. There is a wealth of research and analysis of the importance of culture and creativity to cities, but much less for peripheral, post-industrial or rural areas. It is our belief that, whilst the issues and context are different and the solutions necessarily need to be different, the intellectual rationale for the contemporary visual arts is very similar indeed.

We live in a global age in which communities have to compete for talent, tourism and trade. Decisions made in London, New York, Rio de Janeiro, Beijing or Kuala Lumpur can directly affect people in communities like Preston, Barrow or Carlisle. There are more than 3,000 cities and many thousands of regions worldwide competing for investment, talented people and visitors. These regions are already competing with one another, and that includes Lancashire and Cumbria. The question that should concern everyone in this region is how can this more rural area compete to attract and retain talent, trade and tourism?

**THESE REGIONS ARE ALREADY
COMPETING WITH ONE ANOTHER,
AND THAT INCLUDES LANCASHIRE
AND CUMBRIA. THE QUESTION THAT
SHOULD CONCERN EVERYONE IN
THIS REGION IS HOW CAN THIS AREA
COMPETE TO ATTRACT AND RETAIN
TALENT, TRADE AND TOURISM?**



→ **The Harris Museum & Art Gallery** delivers multiple benefits to the area it serves, but also provides an opportunity for the community to look at art simply because it chooses to. Whether it changes us or not is a secondary issue, but few serious commentators doubt that art is an important element of a life worth living. Installation view of Portrait Gallery, 2011

CUMBRIA AND LANCASHIRE ARE JUDGED BY THE SAME STANDARDS AS OTHER CITIES AND REGIONS, AND WILL HAVE TO MEET PEOPLE'S EXPECTATIONS FOR PLACEMAKING EVERY BIT AS MUCH AS ANY OTHER CITY OR REGION.



← **Forestry Commission England, Grizedale Forest's Sculpture**
was originally conceived as art for art's sake, but the sculptures have been a flagship project for the Lake District tourist economy for the past 30–40 years. Charles Bray, *Light Column*, 1994

Why 'cultural vibrancy' matters

Almost all commentators agree that 'cultural vibrancy' is an essential ingredient in the development of successful cities and regions and the arts are more than luxuries; they are fundamentals.

Most politicians and commentators agree that culture and the arts are critically important ingredients in the success of communities. There is a growing body of evidence that shows that in the past 10-15 years the non-metropolitan areas of the Northwest have fallen behind in terms of their economic performance. One explanation is that the larger urban areas can sustain the financial, knowledge-based, service and creative industries that have been the engines of the UK's economic growth in this period.

The key findings to emerge from the international research state that:

The economic importance of having a strong cultural offer has arguably never been greater.

The importance of the cultural offer affects other sectors, and particularly their ability to attract staff who increasingly judge places on their cultural vibrancy.

The cultural offer plays a disproportionately powerful role in shaping perceptions of places. Perceptions of places powerfully affect the ability of places to attract and retain talent, trade and tourism.

In the past two years we have interviewed hundreds of people in Cumbria and Lancashire on the subject of arts, culture and creativity, from business people and politicians through to residents in different communities. The evidence is overwhelmingly clear – Cumbria and Lancashire are judged by the same standards as other cities and regions, and will have to meet people's expectations for placemaking every bit as much as any other city or region. Lancashire and Cumbria are part of this global process and the North by NorthWest network provides an opportunity to position contemporary visual arts at the heart of the area's cultural and place making offer.

The question is not whether this region needs the contemporary visual arts and the wider contemporary cultural scene, but how can it develop and flourish still further.

Delivering change, delivering experiences

Contemporary visual arts organisations in Cumbria and Lancashire are delivering a wide range of initiatives including re-inventing the way visitors experience historic sites, re-designing school playgrounds, breathing new life into village halls, inspiring people to engage with digital technologies, working on housing renewal projects, making forests and town centres more interesting places to visit ... the list goes on.

The different approaches of the North by NorthWest member organisations should be understood in this context; as experiments in providing a contemporary visual arts culture for communities who need it.

The North by NorthWest members represent decades of investment and development work in their communities. They are a key asset through which Cumbria and Lancashire can develop its cultural vibrancy. These organisations are delivering multiple benefits to places, to the local economy and to the communities they serve. The real impact of the North by NorthWest network is that it can bring these multiple benefits and achieve remarkable things with relatively modest investment. This report demonstrates that contemporary visual arts in Lancashire and Cumbria can be a powerful tool to transform places and to provide experiences that bring tangible benefits to people, the environment where they live and the wider economy and quality of life. At their best contemporary visual arts also create an environment that attracts visitors, strengthens the tourism offer and encourages investment.

**CONTEMPORARY VISUAL ARTS
IN LANCASHIRE AND CUMBRIA
CAN BE A POWERFUL TOOL TO
TRANSFORM PLACES AND TO
PROVIDE EXPERIENCES THAT BRING
TANGIBLE BENEFITS TO PEOPLE, THE
ENVIRONMENT WHERE THEY LIVE,
THE WIDER ECONOMY AND QUALITY
OF LIFE.**

→ **Art Gene** engages national and international artists, architects and communities to bring people together, create greater cohesion and encourage active citizenship and civic pride. Stuart Bastik & Maddi Nicholson, Installation: *A Little Bit of What You Fancy Does you Good*, commissioned for the Launch of the European Capital of Culture, Liverpool '08, 2008



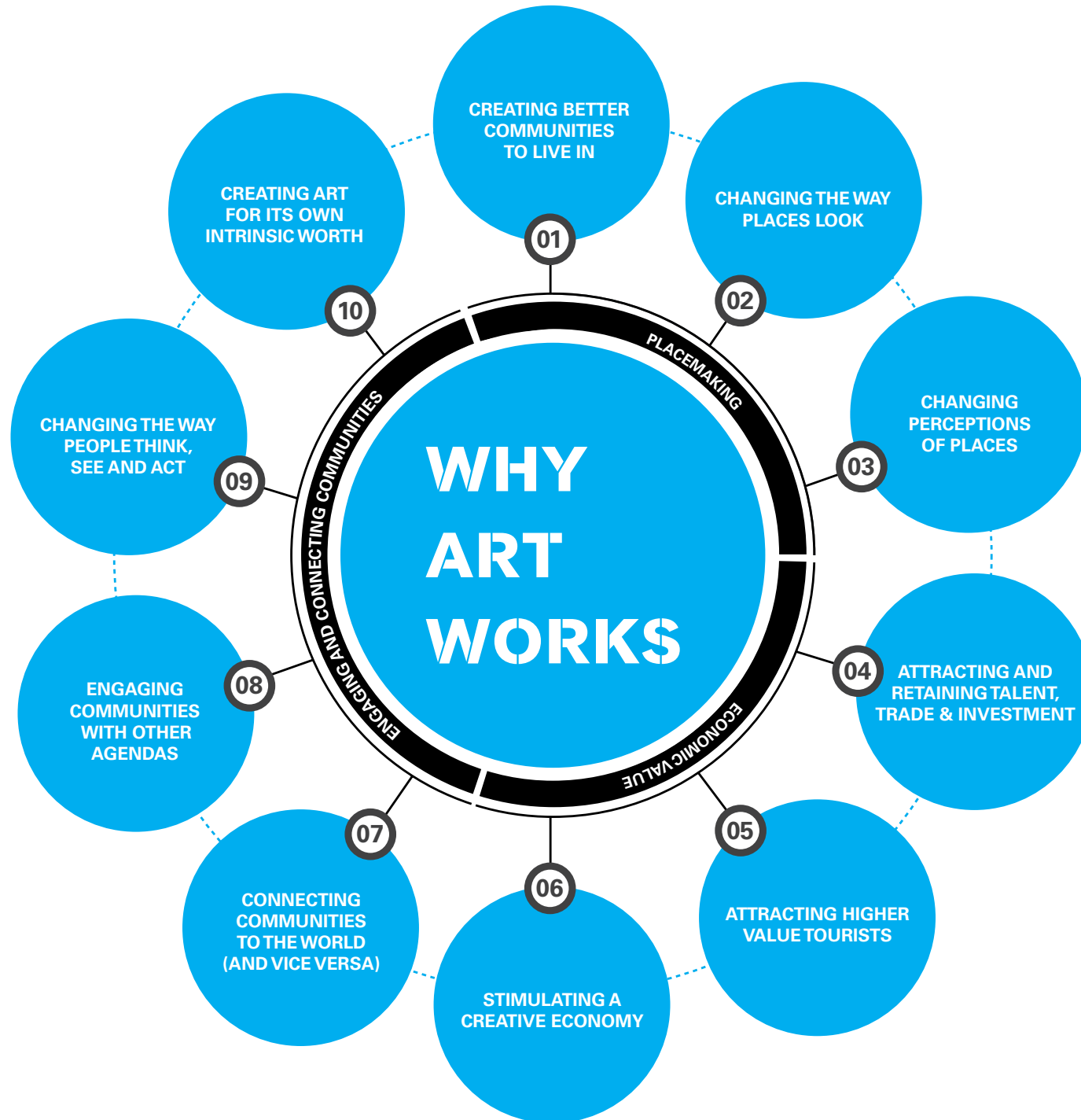
The Why Art Works benefits model

HERE WE SUGGEST A NEW MODEL TO CONSIDER THE MULTIPLE FUNCTIONS AND BENEFITS OF THE 'CONTEMPORARY VISUAL ARTS'. THIS MODEL EMERGED AS A RESULT OF THE ANALYSIS OF THE EXTERNAL VALUE CREATED BY THE NORTH BY NORTHWEST MEMBERS.

The ten distinct benefits are categorised into three thematic areas: Engaging and Connecting Communities, Placemaking and Economic Value. Collectively the model demonstrates the wide ranging benefits that contemporary visual arts deliver in Lancashire and Cumbria. The model provides a device for external audiences, funders and partners to understand the impact and the value of their investment.

All of the North by NorthWest member organisations deliver against several of these benefits. The case study evidence section that follows takes this model as its structure. Each of the case studies reviewed delivered multiple benefits, but for clarity we have identified a primary benefit of each. The case studies provide just one example amongst many of the value of the contemporary visual arts offer in the North by NorthWest area.

The arts are, of course, not magic, and claims can be excessive, but they represent a key tool in the toolbox of those interested in creating better communities and a better world. A greater understanding of the many benefits that these organisations can bring will ensure the potential value of the contemporary visual arts is fully utilised for the benefit of all.



Benefit 01

Creating better communities to live in

Arts and culture that is rooted in the community can support efforts to bring people together, creating greater cohesion and encouraging more active citizenship and civic pride.

Art Gene

Project Case Study: Barrow by Design

Dates	2010–2011
Funders	Arts Council England, Barrow Borough Council, John Fisher Foundation
Partners	Barrow Borough Council, West Lakes Renaissance, Ormsgill Primary School
Artists	Stuart Bastik, Maddi Nicholson and others

Re-designing Barrow for people

Places undergoing regeneration typically exhibit severe social problems linked to industrial decline and carry a burden of internal and external negative perceptions of place and identity. Barrow provides a fascinating test bed. Art Gene engages national and international artists, architects and communities in projects that fill the social, natural and built environment with an artistic sensibility rather than place isolated commissioned artwork and buildings within it.

Art Gene recognises that the solution is not a vast public sculpture, but that for regeneration to be successful and sustainable it needs to be done with people, not paternalistically on their behalf. Barrow by Design is a portfolio of live projects trialling new approaches through an international residency programme and project work with associate artists, and architects linked to education programmes for professionals and communities.

Impact: Their work showcases the importance of local culture in high quality sustainable design on a world stage. Art Gene has influenced the development of everything from primary school play areas, to thinking about industrial estates and housing clearance schemes, whilst at the same time planning and continuing to make commissioned works as artists.

“Art Gene has generated a culture that questions mediocrity or pastiche – too often the outcomes generated by ‘sense of place’ work. Their work challenges and engages local people, developing local skills, and the upshot is a creative excitement that resonates with the place and changes the way people feel about Barrow, making it attractive, more youthful and more engaging as a place to live and work.”

Susannah Bleakley, Morecambe Bay Partnership

Benefit 02

Changing the way places look

Contemporary art can have a profound impact on the visual identity of different communities. Contemporary artists engaged in community development make for more distinctive, creative, interesting, and beautiful places.

Mid Pennine Arts

Project Case Study: Panopticons and Land

Dates	2000–2010
Funders	Regeneration and arts development funds, including The Northern Way and the NWDA
Partners	East Lancashire Environmental Arts Network, NWDA, Lancashire Economic Partnership, Arts Council England, The Northern Way, Lancashire; Blackburn with Darwen and Burnley Councils, REMADE, Elevate East Lancashire, Groundwork Pennine Lancashire, United Utilities

www.midpenninearts.org.uk/panopticons

A new way of looking at Pennine Lancashire

This project centred on the creation of four distinctive new Panopticons and 23 land community involvement and education projects, generating landmarks, routes and gateways into and across Pennine Lancashire. All of the Panopticons are situated on high ground with views of the surrounding countryside.

The project spearheaded efforts to change perceptions of Pennine Lancashire. The Panopticons were intended to become symbols of the renaissance of the area – stimulating pride of place; creating new tourism offers; encouraging inward investment; and positively affecting quality of life.

Impact: Images of Halo and the Singing Ringing Tree now take centre stage in a huge variety of promotional literature for the region. Politicians and decision-makers use these icons to talk with a new confidence about Pennine Lancashire. In 2011 alone, the Panopticons featured in two network TV shows, the cover of the new edition OS map, a national magazine cover and an international fashion magazine. Panopticons are delivering what they promised – a new way of looking at Pennine Lancashire.

In total 22,700 local people, 47 schools, 366 teachers, 46 community groups and 100 volunteers have been involved in the project. Over 100 businesses have been supported, 139 artists have been employed, 208 construction jobs have been created and over 175,000 people have visited the new landmarks.

“The Singing Ringing Tree is an important landmark for Burnley, which plays a key part in raising the profile of the town and will have a major impact on the regeneration and transformation underway in the borough.”

Cllr Roger Frost, Lib Dem, Burnley Borough Council

“Having Halo there has created a whole buzz and pride around my hometown. People are coming from outside the area to see it so there’ll be a good knock-on effect. It’s great there’s an organisation out there, making these things happen.”

Agyness Deyn, Supermodel

Benefit 03

Changing perceptions of places

There is a pressing need to make the communities of Cumbria and Lancashire distinctive and different. There is a risk that without creative approaches some of these northern communities sink into becoming just post-industrial 'clone towns' or 'rural arcadia' where nothing ever happens.

Forestry Commission England

Programme Case Study: Grizedale Sculpture

Dates	1977–ongoing
Funders	Arts Council England, South Lakeland District Council, Arts & Humanities Research Council, and others
Partners	Arts Council England, Glasgow School of Art, formerly Grizedale Society (Grizedale Arts), and others
Artists	David Nash, Andy Goldsworthy, Keir Smith, greyworld, muf architecture/art, Edwina Fitzpatrick and others

The long-term payback from the contemporary visual arts

In 1977 the Grizedale Society, in partnership with Forestry Commission England, started an artistic project to place sculptures in the forest. Now globally recognised, this work couldn't have been created in Manchester or Liverpool – it was a response to a forest in the Lake District. The artists lived in caravans and worked for months in the woods with the foresters. The work that started at that time serves as a useful way to demonstrate the long-term legacy that the arts can create in a community. Over time, what they created became some of the most well-known and well-loved land art in the world, part of everyone's visual memory, featured in countless coffee table books and pictures long after the early work has decayed. Today there are more than 60 sculptures in the forest spread over 2447 hectares. The programme is now being reinvigorated through a major new initiative called 'Art Roots Grizedale', and a series of ambitious new commissions are being developed.

Impact: Grizedale Forest influenced other forests and landscapes in the UK and around the world. The impacts dwarf the initial investments. To create something comparable today would cost millions. The Yorkshire Sculpture Park, for example, cost in excess of £13m.

The sculptures were art for art's sake but Grizedale Forest's sculptures have been a flagship project for the Lake District tourism economy for the past 30-40 years. 250,000 people visit Grizedale each year, and a third (83,000 people) experience or participate in the art.

"Grizedale Forest has always had massive capability and opportunity to attract visitors. Its tourism appeal comes from a long-standing, excellent reputation for being unique and in the past has positioned Grizedale Forest as a leading light for contemporary visual arts. In the future, the offer there will be key in helping to position Cumbria as a cultural destination, attracting new visitors and increasing spend into Cumbria."
Sandra Wood, Culture Tourism Officer, Cumbria Tourism

Benefit 03

Changing perceptions of places

There is a pressing need to make the communities of Cumbria and Lancashire distinctive and different. There is a risk that without creative approaches some of these northern communities sink into becoming just post-industrial 'clone towns' or 'rural arcadia' where nothing ever happens.

Grundy Art Gallery

Organisation Case Study

Dates	Opened in 1911, programme ongoing
Funders	Blackpool Borough Council, Arts Council England
Partners	Arts Council England, Blackpool Borough Council

A valuable ingredient in the emerging Blackpool

Grundy Art Gallery organises a programme of contemporary visual art exhibitions that feature the work of established and emerging artists from the UK and abroad, as well as historically important artwork loaned from major UK institutions and objects from its own permanent collection. Its programmes draw upon Blackpool's heritage and contemporary culture and Blackpool provides Grundy with a unique platform to work upon, which is challenging, relevant and attractive to artists. Grundy provides artists with the opportunity to develop ideas and take risks in a beautiful exhibition space in an incredible location.

Impact: In recent years there has been talk about the concept of developing Blackpool into a more diversified economy, with the growth of creative industries and a more sophisticated cultural offer for both residents and visitors. The Grundy is part of this development process and is proactively embracing and championing Blackpool's unique culture.

The Grundy was a rare addition to Arts Council England's National Portfolio of regularly funded organisations in early 2011 in recognition of its quality, and its ability to reach different audiences.

"The Grundy Art Gallery is a real jewel in Blackpool's crown. Every year, thousands of people flock to the gallery to experience the work of artists that they would otherwise have to travel to Liverpool or London to see. Every year, thousands of local schoolchildren and adults learn about visual art and its place in our lives. And every year the gallery works with contemporary artists to highlight what makes our town special, from our seaside location, to our entertainment heritage to the amazing people who live, work and visit here."

Cllr Graham Cain, Portfolio Holder for Culture and Tourism, Blackpool Council

← **Grundy Art Gallery** is championing and embracing Blackpool's unique culture. Without such places, there is a risk that these northern communities may become post-industrial clone towns.
Nice Paintings, featuring Mike Pratt and Leo Fitzmaurice, 2011



- **Storey Gallery** is located within The Storey which plays host to business conferences, seminars and networking alongside films, music and theatrical recitals, and in doing so plays an active part in attracting creative businesses into the area. Jock Mooney, *Discontinued*, from *Strange Days and Some Flowers*, 2009
- ↓ **Grizedale Arts** allows its audience to contribute to cultural discourse with a distinctive voice, connecting the community to the wider world, and vice versa. Jeremy Deller, *So Many Ways to Hurt You*, 2010



Eu quase morri de fome em Londres,



Benefit 04

Attracting and retaining talent, trade and investment

Providing a vibrant cultural offer is now regarded as essential to attracting and retaining talent, trade and tourism. Quite simply businesses and high value skilled workers now expect places to have this offer.

Tullie House Museum and Art Gallery Trust

Programme Case Study: Contemporary visual arts programme

Dates	Ongoing
Funders	Arts Council England, Carlisle City Council, Cumbria County Council and others
Partners	Carlisle City Council and others

Being a key part of Carlisle's embryonic placemaking

Tullie House Museum and Art Gallery was established by Carlisle Corporation in 1893. The museum underwent a major £5 million redevelopment in 1990, involving the construction of a new wing housing a purpose-built art gallery.

The gallery houses large-scale touring and self-produced exhibitions and is a key part of Carlisle's visual arts sector, complementing the fine art and media courses provided by the University of Cumbria, and other studio groups and artist run gallery spaces in North Cumbria.

The Economic Strategy for Carlisle City Region cites that the primary challenge is to 'make Carlisle a more attractive place to live, work, study, visit and invest'. If Carlisle is to attract investment, talent and trade over the next decade then a key ingredient in the future of the city will have to be to build a reputation as a dynamic contemporary cultural city. Tullie House Museum and Art Gallery Trust is a key part of what does exist, and it will require further support.

Impact: The contemporary visual arts programme at Tullie House has been an important ingredient in Carlisle's efforts to establish itself with a visual arts reputation. 35,000 people visited contemporary art exhibitions in Tullie House in 2010-11, and 8,000 people participated in projects.

"I love this gallery, it is fantastic. I am only 12 but I love art. I love the way some people have expressed them. I would love to see more art."

School visitor

Benefit 04

Attracting and retaining talent, trade and investment

Providing a vibrant cultural offer is now regarded as essential to attracting and retaining talent, trade and tourism. Quite simply businesses and high value skilled workers now expect places to have this offer.

Peter Scott Gallery, Lancaster University

Programme Case Study: Contemporary visual arts programme

Dates	1974–ongoing
Funders	Lancaster University, Arts Council England, and others
Partners	Various

Connecting the University to the wider community

Peter Scott Gallery is a public art gallery and a key element of the combined arts organisation Live at LICA (Lancaster Institute for the Contemporary Arts). Based at Lancaster University, the gallery plays a major role in providing a distinctive cultural offer to the student, staff and visitor experience through its collections and temporary programmes. The outward-facing programme reflects new developments in the field, and the gallery meets sector standards in its work; this enables the gallery to deliver exciting visual arts practice to the general visitor whilst engaging with and remaining relevant to the University's teaching and research activity.

Lancaster University has three objectives: excellence in research, in teaching, and progressive engagement with the community. The contemporary visual arts (and wider cultural and creative activities) contribute to all three of these objectives. The gallery is a great asset to Lancaster and a real attraction and benefit to individuals hoping to study and work there.

Impact: The gallery has received sector recognition, achieving Full Accreditation from the Museums Libraries and Archives Council and becoming one of Arts Council England's National Portfolio Organisations with Live at LICA. The gallery remains rooted in the University but manages to attract a much wider audience to its changing exhibitions and permanent collections.

"The Peter Scott Gallery is an essential element of the creative culture within Lancaster Institute for the Contemporary Arts. It provides a site for the understanding of galleries and museums as cultural spaces and as organisations, and therefore provides opportunities for study and collaboration with design, theatre and music graduates, as well as management graduates and beyond. The Gallery is also a means of connecting the University with the public, offering a visitor experience of engagement with the arts programme and a bridge between visitors and the University's principle activities of teaching and research."

Rachel Cooper, Co-Director and Professor of Design Management at Imagination Lancaster

Benefit 05

Attracting higher value tourists

The World Tourism Organisation recognises cultural tourism as one of the largest and fastest growing segments in the global tourism marketplace; culturally motivated visitors have a per-trip-spend that is nearly double that of other market segments.

Abbot Hall Art Gallery, Kendal, Lakeland Arts Trust

Programme Case Study: Contemporary visual arts programme

Dates	Ongoing
Funders	South Lakeland District Council, Henry Moore Foundation, Northern Rock Foundation, John Ellerman Foundation, and Arts Council England
Partners	Various local and national partners

Providing the culture for cultural tourists

The Lakeland Arts Trust's contemporary visual arts programme is primarily delivered on the Abbot Hall site in Kendal, which also houses important collections of fine art, furniture, craft and the applied arts. Contemporary visual arts have been an important strand of activity since the Trust was established in 1962 and it has built a reputation for its temporary exhibitions – highlights have included exhibitions of work by Lucian Freud, Ben Nicholson, L.S. Lowry and a host of contemporary artists.

If Cumbria is to achieve its tourism and economic goals it needs a bolder contemporary arts programme, and organisations like the Lakeland Arts Trust will be crucial to the process.

Impact: The Lakeland Arts Trust provides a key part of the cultural offer for the Lake District, with 25,000 people visiting Abbot Hall each year. The Trust has earned a national profile that sees it achieve media coverage unusual for a gallery of its kind. Exhibitions are reviewed in national newspapers such as the Times and The Guardian, and on Radio 2.

"Cumbria's cultural sector stimulates an above-average response in levels of participation and is a major asset for those who live, work in or visit the county. It achieves an important interaction with tourism, Cumbria's largest industry, as well as acting as a generator of employment and catalyst for creative enterprise. The cultural sector deservedly excites attention from an economic development perspective and it can also be a determining factor in what makes places attractive for living and working in and inspiring to visit."
John Myerscough, Cumbria Cultural Statistics Framework, A Digest of Cultural Statistics, Cumbria County Council

Benefit 06

Stimulating a creative economy

Creative businesses tend to cluster in places with a strong cultural lifestyle offer, so cities have a huge advantage in attracting creative businesses and people, and make it challenging for dispersed rural or provincial areas to compete.

Storey Gallery, Lancaster

Organisation Case Study

Dates	Ongoing
Funders	Arts Council England, Lancaster City Council, Lancashire County Council and others
Partners	The Storey, Storey Gallery, Litfest

Bringing value to the creative industries

The Storey Gallery is located in a grand 19th century building in the centre of Lancaster. A group of artists effectively rescued the building and adjoining garden 20 years ago, created the Storey Gallery, and provided the launchpad for its recent development. The building has recently been refurbished to become 'The Storey', including the new Storey Creative Industries Centre. The Storey now offers a variety of engaging events ranging from business conferences, seminars, and networking, to films, music, and theatrical recitals. The building also plays host to an exciting array of literary performances, workshops and contemporary art exhibitions through its partner organisations, Litfest and Storey Gallery. The Storey Gallery, renowned as 'one of the most attractive exhibition spaces in the Northwest', is an independent, publicly funded organisation which promotes a programme of contemporary visual art by nationally and internationally significant artists.

Impact: The aesthetics of The Storey building are quite distinctive and are a result of the contemporary arts organisations shaping the ethos of the building. It 'feels' infinitely more creative and interesting than comparable workspace in the town. The Storey plays a major role in delivering the creative output of Lancaster and its very existence makes the area a more culturally vibrant place to live or visit. The Storey Gallery was the catalyst for this latest development, which has resulted in a new hub of creative activity in the heart of Lancaster.

"The mixture of contemporary cultural activity and business space is at the heart of our positioning strategy. It is how we attract the businesses we do. It is an extremely important element of what we offer businesses."

Tom Clark, Chief Executive, The Storey Creative Industries Centre

Benefit 07

Connecting communities to the world (and vice versa)

There is something inherently valuable in communities being able to play an active role in the cultural discourse of the wider world – to be able to contribute to the shape of the world with a confident and distinctive voice, rather than being passively shaped by other people's ideas and values.

Grizedale Arts

Project Case Study: Coniston Mechanics Institute

Dates	2010–ongoing
Funders	Arts Council England, The British Council
Partners	Coniston Parish Council, Jeremy Deller, Bienal de São Paulo, Lillian Baylis School
Artists	Grizedale Arts, Jeremy Deller, John Ruskin, WG Collingwood, the people of Coniston
Location	Coniston, Lake District and Bienal de São Paulo, Brazil

Taking Coniston to São Paulo

A series of projects working with the communities of Coniston and Torver involved artists looking at how the actions of individuals can change society and culture. The work explores the legacy of John Ruskin, who lived in Coniston, by taking a reconstruction of a room (and historic artefacts) of the Mechanics Institute in Coniston to São Paulo, Brazil.

The project challenged the very idea of what art is and provided an artistic programme or experience that is genuinely rural, new and distinctive.

Impact: The project showcases the historic and contemporary intellectual contribution of the Lake District alongside the work of 160 other international artists at the Bienal de São Paulo. The Biennial has an audience of over 600,000 visitors and works with the community through schools, churches, youth clubs, day centres and events to encourage social interaction and the strengthening of community bonds.

“Local people deserve the chance to open their eyes to the arts in whatever form, and Grizedale Arts has shown a most enterprising way of meeting the community on their own ground and has recently grown in the eyes of locals who previously dismissed them as ‘that arts crowd doing things for themselves’”
Anne Hall, Conservative Councillor for Coniston

Benefit 08

Engaging communities with other agendas

To do anything successful with communities you need something to offer that is inspired, meaningful, interesting, significant, fun or simply worthy of their interest. The visual arts have a real advantage for work on community cohesion in that they overcome linguistic barriers and pose less of a barrier to people who might be less mathematically able or literate.

folly

Project Case Study: Radar

Dates	2010–ongoing
Funders	Lancashire County Council and folly
Partners	Lancashire Library Service
Artists	Jennie Savage, Jorn Ebner and David Titley
Location	Libraries in Lancaster, Preston, Burnley Campus, Nelson, Brierfield and now being rolled out elsewhere

Engaging people with digital media

This project saw artist residencies in public libraries across Lancashire and involved collaboration with library staff to design and deliver new ways to make libraries accessible public gateways for culture. Other projects in the series have explored creatively how people can be inspired to engage meaningfully with digital media.

Digital technology is transforming people's lives. Social networking, data visualisation, digital fabrication, geo-location and crowdsourcing, among many others, present new environments, languages, and capabilities that can give individuals, communities and businesses new tools for working and living. If the UK is to become a digitally literate society there is a need for these things to be understood and utilised by the widest possible constituency.

Impact: The project has created new ways of thinking in Lancashire's libraries about how they can engage with their communities – with Savage's audio trail idea being deemed so valuable it is being rolled out to other libraries. Jennie Savage's work saw 25 library staff and users engaged and the audio walk downloaded 1448 times (as of August 2011). Jorn Ebner engaged 17 library staff and users and had 250 people per month participating. Dave Titley saw 150 library staff and users engaged and was followed on Twitter by 750 people.

As a result of funding cuts in early 2011, folly has now closed.

"The contemporary visual arts can provide a spark of inspiration to motivate people to engage with digital media meaningfully. People need a reason to want to turn on a PC and use the Internet..."

Jennifer Stoddart, Head of Creative Programme, folly

Benefit 09

Changing the way people think, see and act

Contemporary visual artists can have powerful positive impacts on individuals, families and communities by impacting on mental and physical health, crime reduction, community cohesion, educational attainment, civic pride and the development of new skills.

Lanternhouse

Organisation Case Study

Dates	1980s–present
Funders	Arts Council England, Local Authorities, and others
Artists	Alex Hutt Furniture

Lasting impacts over the long term

Alex Hutt is a craftsman and the founder and boss of Alex Hutt Furniture, designing and creating bespoke furniture for his clients. He spent lots of his childhood 'hanging around' artists at Welfare State International (now Lanternhouse) and started to pick up ideas and skills by watching what visiting and resident artists were doing. Alex started his own carpentry business at the age of 18 and now, 15 years later, employs two people in his workshop. Alex credits the arts with changing his life, changing the way he does things and sees things.

Impact: No organisation measures the effect that childhood contact with the arts can have on people 20 or more years later. Alex believes that his peers, who grew up in Ulverston, Barrow and in other communities with contemporary visual arts organisations, have had more creative lives and done more creative work than they otherwise would.

The point is that these contemporary visual arts organisations affect lots of people. Kendal College experiences take up of creative courses from some of these communities that are beyond that which would be expected by national benchmarks.

"There is a long-term effect of having organisations like Welfare State International or Lanternhouse ... a drip effect, with creativity slowly dripping into the way the place looks and is. Over time this becomes a big effect, though most people won't recognise or appreciate it."
 Alex Hutt, furniture designer

Benefit 10

Creating art for its own intrinsic worth

Ultimately we look at or engage with art because we want to, and because we choose to, whether it changes us or not is a secondary issue. Few serious commentators doubt that it is an important element of a life worth living.

The Harris Museum & Art Gallery

Project Case Study:

Current: An Experiment in Collecting Digital Art

Dates	March to June 2011
Funders	Preston City Council, folly, Friends of the Harris Museum & Art Gallery, Arts Council England
Partners	Harris Museum & Art Gallery and folly (support from FACT, Furtherfield.org, CRUMB, Tate, Contemporary Art Society, University of Central Lancashire)
Artists	boredomresearch, James Coupe, Michael Szpakowski Thomson & Craighead and Harwood, Wright, Yokokoji

The intrinsic value of contemporary visual arts

The exhibition Current: An Experiment in Collecting Digital Art forms part of the contemporary visual art programme at the Harris. The project was a collaboration with folly and consisted of an exhibition, an acquisition and a public debate. Current builds on the Harris' reputation for curating bold and excellent quality exhibitions of moving image and new media artwork. The Harris' ambition is to establish a nationally significant collection of new media artwork that will be integrated within the historical collections.

One artwork has been selected for the Harris collection – Thomson & Craighead's networked gallery installation '*The distance travelled through our solar system this year and all the barrels of oil remaining*' (2011). A public debate analysed the experiment and shared the findings of the challenges of collecting digital art.

Impact: The project will inform contemporary collecting and partnerships across the arts and museums sectors as well as influencing future exhibitions, projects and acquisitions at the Harris.

"We are delighted to acquire this piece by Thomson & Craighead. It's very much of the 21st Century and could only be produced now. It makes use of live stream from the Internet and also deals with the big issues of the environment, which are of concern to everyone. It may not initially have obvious connections with the Harris' collections, however, artists have always been concerned with helping us to understand and relate to the world we live in. Through the Current selection process we have acquired a piece which is both experimental and innovative."

Alex Walker, Head of Arts and Heritage,
Preston City Council



- ↓ **Grundy Art Gallery** is at the centre of Blackpool's growing creative industries and increasingly diversified cultural offer.
Heather and Ivan Morison, *The Opposite of All Those Things*, 2011
- ← **Lanternhouse** has had a lasting impact on the lives of local individuals. Take up of creative courses at the nearby college exceed national benchmarks.





→ **Abbot Hall Gallery, Lakeland Arts Trust** is a key component of the cultural tourism offer of the Lake District.
Young person at Abbot Hall Art Gallery.

Art Works

THE ARTS INFRASTRUCTURE IN THE NORTH BY NORTHWEST AREA IS MATURE, HIGHLY EXPERIENCED, WELL ESTABLISHED AND EVER EVOLVING. THE QUALITY OF THE WORK IS CERTAINLY OF NATIONAL STANDING AND ON OCCASION DRAWS THE ATTENTION OF THE WIDER WORLD.

A proven and established idea...

It is easy to forget a very simple truth about the contemporary visual arts; that the communities of Cumbria and Lancashire have created and collected contemporary visual arts for a very long time indeed.

The radical new idea is to now abandon faith in the public benefit of the contemporary visual arts, and it is an idea that should be mistrusted. Somehow, in recent decades, ideas about the public purse and public benefit have become confused and restrictive, as if all that matters in the modern world are potholes, dustbin collection, gritting the roads and hospital cleanliness.

Arts and culture were valued in the mid 19th Century, as evidenced by the building of museums and art galleries such as the Harris Museum & Art Gallery in Preston. But it was more than constructing grand buildings in a neoclassical style. The decision makers of the time believed in the arts and put their money (or rather their community's money) behind their idea. Each year representatives of these communities boarded trains with some of the town coffers and journeyed to London to buy their pick of the contemporary art at the Royal Academy exhibition, or they directly commissioned artists to produce work for them.

With hindsight you might ask, what were the elders of Preston doing buying contemporary art? Weren't there more pressing things to spend council funds on? Yes. There must have been any number of social or economic ills that required expensive solutions. But communities like Preston historically saw their art galleries as an important public good, part of what made them progressive, forward looking and civilised communities. It was an enlightened, ambitious and progressive vision of the North, and one we can learn a great deal from.

Without this faith and the willingness to act, we risk being judged as the blinkered generation who simply could not see beyond narrow accountancy metrics. Much of the space in this report has been taken up in evidencing that art works, but there is a deeper point that is more important, art really matters, it makes us who we are.

Art Works: a sound investment

This report makes a compelling case for supporting and exploiting the impact of the contemporary visual arts in Lancashire and Cumbria. The work of the North by NorthWest member organisations is delivering multiple, measurable benefits and a solid return on investment. These organisations create, through their contemporary visual arts programmes alone, between £8.5 and £14 million of economic impact (80% of which is spent in local communities), and have played a powerful role in attracting a further £17 million of investment into their communities in the past five years.

The arts infrastructure in the North by NorthWest area is mature, highly experienced, well established and ever evolving. The quality of the work is certainly of national standing and on occasion draws the attention of the wider world.

The North by NorthWest organisations are delivering a high quality visual arts programme that is bringing multiple benefits to places, people and the economy for the equivalent of £1.45 per person per year – less than 3p per week. This programme is directly reaching more than 500,000 people each year and is actively engaging 80,000 people in participatory projects.

In the Northwest of England, Manchester and Liverpool are already firmly established on the contemporary art landscape. It is high time that Lancashire and Cumbria are recognised for the value they bring, not only to the economy and to place making but to society at large. For decision makers, influencers and funders in Lancashire and Cumbria, there is a strong, dynamic and well-connected arts ecology that can be utilised to become a driving force for change.

The arts are not magical, they do not automatically change the world, make things better, or easily solve complex social or economic problems ... but they can be an important part of the solution and, done in inspired ways, can make a real and lasting difference.

This research suggests that the communities of Cumbria and Lancashire need a vibrant contemporary visual arts offer. This will require commitment, vision, investment and strong relationships between the arts and local authorities and other stakeholders based on trust and greater understanding on both sides.

THE WORK OF THE NORTH BY NORTHWEST MEMBER ORGANISATIONS IS DELIVERING MULTIPLE, MEASURABLE BENEFITS AND A SOLID RETURN ON INVESTMENT. THEY CAN BE AN IMPORTANT PART OF THE SOLUTION AND, DONE IN INSPIRED WAYS, CAN MAKE A REAL AND LASTING DIFFERENCE.

North by NorthWest

The fully referenced Why Art Works report can be downloaded from:
www.nbynw.squarespace.com

For further information please contact our Administrator, Shelley Cater-Shipway:
s.cater-shipway@preston.gov.uk

This report has been generously funded by



Supported by
**ARTS COUNCIL
 ENGLAND**



and supported by



Harris Museum
 & Art Gallery



lanternhouse



CONTEMPORARY VISUAL ARTS ARE ART FORMS WHICH ARE PRIMARILY VISUAL IN NATURE, SUCH AS DRAWING, PAINTING, SCULPTURE, PRINTMAKING, DESIGN, CRAFT, PHOTOGRAPHY, VIDEO, FILM MAKING AND ARCHITECTURE. THEY ARE 'CONTEMPORARY' WHEN THEY REFLECT CONTEMPORARY ART PRACTICES, ARE CUTTING EDGE IN STYLE OR CONTENT, OR ARE CRITICALLY ENGAGED. THIS IS THE VISUAL ART OF NOW.

North by NorthWest

Art Gene

www.artgene.co.uk

folly

www.folly.co.uk

Forestry Commission England, Grizedale Forest

www.grizedalesculpture.org

Grizedale Arts

www.grizedale.org

Grundy Art Gallery

www.grundyartgallery.com

Harris Museum & Art Gallery

www.harrismuseum.org.uk

Abbot Hall Art Gallery, Lakeland Arts Trust

www.lakelandartstrust.org.uk

Lanternhouse

www.lanternhouse.org

Mid Pennine Arts

www.midpenninearts.org.uk

Peter Scott Gallery

www.liveatlica.org

Storey Gallery

www.thestorey.co.uk

Tullie House Museum and Art Gallery

www.tulliehouse.co.uk/art-gallery

Written and produced by

James Rebanks

www.rebanksconsultingltd.com

Creative Concern

www.creativeconcern.com
