

Appendix

1: Visual Arts in Yorkshire and the Humber

The visual arts sector in Yorkshire and the Humber is multifaceted and has much strength. The region is the home of a number of vital institutions and individuals of local, national and international recognition. It boasts both significant history and innovative contemporary practice. It is acknowledged, for example, as the crucible of modern British sculpture and the creative industries are contextualised through a range of new media visual art organisations. In addition, the region hosts some excellent visual arts programmes in its further education and higher education institutions.

There is a growing evidence to support the impact of the visual arts on the economy, regeneration, health, education and learning¹. **Cultural Capital: A Manifesto for the Future**² argues that creativity is the key to economic recovery, with 'public investment in the arts and heritage helping to generate the cultural capital that feeds the creative industries with knowledge, practical experience and inspiration'. The report goes on to state that during a decade of investment in public sector arts and heritage, the creative and cultural industries (e.g. craft, cultural heritage, literature, performing and visual arts) have grown faster than the rest of the economy, and are predicted to grow at double the rate of the economy after the recession. The visual arts can also indirectly encourage inward investment in the area – both to the arts themselves when local investment encourages partnership funding, and also to other aspects of the local economy. The latter can take the form of inward business investment leading to enhanced employment opportunities. Between 2004 and 2006, employment in the creative and cultural industries in Yorkshire and the Humber increased by 22%³. The visual arts also make an important contribution to tourism and the visitor economy in the region and the UK.

The visual arts can be a prime mover in the physical regeneration of towns and cities, and engaging people in the life of their local community. For example, the Castleford Project brought international design to the former mining town in Yorkshire, which has suffered from poor health and educational achievement and high youth unemployment. The project has engaged 7,000 people in public events since 2003, developing proposals for 11 improvement projects and giving artists the opportunity to contribute to the town's renewal⁴.

Similarly, there are examples of the difference the visual arts can make to health and well-being. Visual art and good design can make a positive difference to people's

¹ Arts Council England The power of art - visual arts: evidence of impact
http://www.artscouncil.org.uk/publication_archive/the-power-of-art-visual-arts-evidence-of-impact-regeneration-health-education-and-learning/

² Cultural Capital: A Manifesto for the Future (April 2010) http://www.artscouncil.org.uk/publication_archive/cultural-capital-manifesto-future/

³ Yorkshire and Humber Creative Blueprint, Creative and Cultural Skills (May 2009)
<http://www.ccskills.org.uk/LinkClick.aspx?fileticket=TWYN%2FCNbFNY%3D&tabid=81>

⁴ Arts Council England The power of art - visual arts: evidence of impact
http://www.artscouncil.org.uk/publication_archive/the-power-of-art-visual-arts-evidence-of-impact-regeneration-health-education-and-learning/

perceptions of hospitals, whilst surveys show that people positively value art programmes in hospitals and other healthcare environments. In particular, the visual arts can help patients suffering from chronic pain to communicate with healthcare staff⁵. People are also more likely to report their health as good, where facilities such as theatres, museums and art galleries are locally available⁶. Similarly, artists and the visual arts play a central role in education and lifelong learning, with Arts Council England gathering a growing body of evidence about the positive impact of arts education and of creative practitioners in education.

The relationship between artists, the visual arts infrastructure and audiences has been recognised as a 'symbiotic continuum' - in other words as mutually interdependent⁷ within Yorkshire and the Humber. The cultural and creative industries as a whole make a significant contribution to the economy in the region: some 45,850 people work in the creative industries in Yorkshire and the Humber, of which six percent are employed in the visual arts⁸.

The visual arts also account for seven percent of the £1.4 billion Gross Value Added (GVA) contributed by creative and cultural industries in the region to the UK economy, although GVA in Yorkshire and the Humber declined by eight percent between 2004 and 2006. Furthermore, 67% of people working in the visual arts are self-employed, whilst nearly half of the workforce is over the age of 40 (47%)⁹.

The recession is having an impact on creative and cultural industries in the region, with business failures and redundancies being reported. The **Yorkshire and Humber Creative Blueprint** (May 2009) identifies five key challenges for the creative sector (including the visual arts) in the region if it is to get through the recession with a strong enough skills base to meet the projected growth:

- Significant gaps in work based technical and specialist skills provision;
- Increasing and further developing higher skills in the workforce, with a need for greater focus on business and enterprise;
- High volume of education and training provision presents an unclear picture to individuals and employers in terms of qualifications valued by employers for entry into industry, career development and progression;
- The need to diversify the workforce for business success;
- Increasing employer investment and commitment to training and development in industries dominated by micro businesses and self-employed/freelancers.

In response, the Creative Blueprint presents employer-led workforce solutions for the creative and cultural industries in Yorkshire and the Humber and makes the case for regional partners to invest in these workforce solutions.

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7 Beam Towards a Yorkshire & Humber Strategy for the Visual Arts (December 2009)

<http://tpyh.squarespace.com/storage/project-files/towards-a-strategy/TPYH%20Framework%20Report.pdf>

8 Yorkshire and Humber Creative Blueprint, Creative and Cultural Skills (May 2009)

<http://www.ccskills.org.uk/LinkClick.aspx?fileticket=TWYN%2FCNbFNY%3D&tabid=81>

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2: The Story of Turning Point

National and Regional Contexts

In 2006, Arts Council England published Turning Point, its 10-year strategy for strengthening the visual arts in England¹⁰. It aims to increase the activity, reach and engagement of the visual arts and to secure a national network of venues and development agencies providing high-quality visual art programmes. Turning Point is a long-term strategy, built around five priorities: audiences, participation and education; support for artists; innovation and risk; diversity and leadership, and places, spaces and partnerships. Its key outcomes will be:

- More opportunities for people to experience and engage with the contemporary visual arts wherever they are in the country
- More opportunities for artists to make new work
- A stronger culture of innovation and risk
- A more diverse contemporary visual arts sector and more diverse audiences and participants
- Strengthened leadership and a stronger visual arts profession
- Stronger contemporary visual arts organisations with longer-term planning and less 'short-termism'
- Stronger regional, national and organisation-to-organisation partnerships
- Greater engagement in, and understanding of, contemporary art in its historical and cultural context.

The Arts Council's mission for the three years 2008 - 2011 is 'great art for everyone'. **Great Art for Everyone**¹¹ sets out how this will be achieved, investing in excess of £1.6 billion of public money from government and the National Lottery to create art experiences for as many people as possible across the country. Through the plan, the foundations for putting the rest of the Turning Point goals into practice are laid. A key part of this is setting up regional strategy groups.

Turning Point Yorkshire and the Humber represents a regional strategy group for delivering action in response to the priorities for the region, supporting the long-term delivery of the national outcomes. In developing this strategy, the outcomes which are of most significance to the visual arts in Yorkshire and the Humber have been identified through consultation as follows:

- More opportunities for artists to make new work;
- A stronger culture of innovation and risk;
- Stronger regional, national and organisation-to-organisation partnerships;
- Strengthened leadership and a stronger visual arts profession;
- Greater engagement in, and understanding of, contemporary art in its historical and cultural context.

¹⁰ Arts Council England Visual Arts Policy
http://www.artscouncil.org.uk/media/uploads/downloads/visual_arts_policy.pdf

¹¹ Arts Council England Great Art for Everyone 2008 – 2011
http://www.artscouncil.org.uk/media/uploads/arts_council_plan.pdf

Appendix 3: Summary of activity to date in the region

A programme of 'Turning Points' was delivered by the Interim Steering Group of Turning Point Yorkshire and the Humber over the summer and autumn of 2009. These were designed to inform the development of the Strategy and explore possible future activities and methods. The programme took the form of 'Sector Forum' events open to everyone, smaller themed discussions for targeted groups of participants, and combinations of the two approaches. All have acted to consult on and feed into the development of the Strategy, stimulating ideas and providing opportunities for exchange between Interim Steering Group members, the visual arts sector, and colleagues from other sectors within and outside the arts.

Interchange 1

The principal aim of Interchange 1 was to galvanize and challenge thinking by seeking out thinkers within the region and beyond to share their expertise. Interchange 1 brought together three curators who began a series of organic discussions about how best to achieve our shared aims. Two events were held in November and December 2009. The events aimed to inspire thinking on what enhanced critical debate in the region could look like and how this could be achieved both strategically and on the ground.

The events provoked and stimulated by presenting a key question with a series of presentations and provocations followed by a chaired discussion. The events took place under the banner of two questions: *What is the role of the 21st century museum/gallery/artist/curator?* and *Should we have faith in art to alter the world?* Both events attempted to push formal and informal discussion, seeing and discussing works of art in a social environment to enable a more democratic exchange of expertise.

A key finding from these events was identification of the need for **more critical debate and opportunities to meet peers**, providing an environment to discuss key issues combined with practical professional experiences. Meaningful critical debate needs to be well facilitated but this was found to be a skill set that is lacking in the sector and one which needs to be addressed in order to lead informed future consultation.

Interchange 2

Interchange 2 aimed to devise and begin implementing a programme of events that would enable discussion and collaboration with key organisations and agencies from other sectors. The intention was to enhance both the visual arts sector's understanding of the systems, drivers and perspectives of the non-arts sectors, and the non-arts sectors' understanding and valuing of the visual arts.

The Yorkshire Expedition was a two-day bus tour of sites in Yorkshire and the Humber, the purpose of which was to explore some of the major issues affecting the region and stimulate exchange between professionals in the visual arts and other sectors. Attendees included a range of practitioners and other visual arts professionals, an architect, a local authority councillor, a journalist and others.

The expedition created **an appetite for more intra-sector and cross-sector interchange**, a sense that there is a programme to be created, a need for such a programme and a willingness to engage in it.

Learning Ecology

This work area aimed to identify options for a programme to address skills and career development, nurturing and promoting leadership, including existing complementary regional and national initiatives and establishing relationships with the Higher Education sector in the region. An initial briefing paper was produced, drawing out issues from the sub-sets of the visual arts sector. This was followed by a consultation questionnaire to test the initial definitions for what a learning ecology might comprise of and to involve key agencies in articulating priorities and challenges for the visual arts sector.

A round table discussion was held in June 2009 with participants from artist and studio groups, educational institutions, funders and policy makers to scope and map the sector, and to start drawing out approaches for partnership working – from the large museum institution to the individual artist and cultural practitioner.

A second practice-based workshop for the visual arts and academic sectors was held in November 2009 to explore the wider positioning of and requirements for the visual arts, and gather intelligence on opportunities for strengthening and promoting the sector in the region.

A number of recommendations were made:

- The Learning Ecology programme should be a strategic context within which the visual arts sector can support experimentation and innovation in practice and theory
- Development of the visual arts, its artists and related professionals can be achieved through accredited and non-accredited contexts
- The region's learning programme should demonstrate an exemplar model through the formation of Higher Education Institutes and institutional 'clusters'.

A Yorkshire Project

This work area aimed to explore options as to how one or more major collaborative regional projects might help to strengthen and raise the profile of the visual arts ecology in the region internationally. An open forum event, with guest speakers, explored the advantages and disadvantages of delivering big projects. It made clear that there is no shortage of ideas or ambitions for a major projects or project in the region, yet at the same time no clear consensus about what it should be and by whom it would be organised and delivered. However, there was a sense that artists, organisations and audiences could be galvanised around the right idea.

The advice was that a Yorkshire Project should be:

- Local/regional and international
- High quality but allow multiple entry-points for levels of participation
- Not artform-specific but themed
- Achieved through partnership

Towards a Strategy

The **Turning Point Yorkshire and Humber Framework Report** produced by Beam (Appendix 4 shows the executive summary) and adopted by the Interim Steering Group in January 2010 has been a key driver in establishing and prioritising the themes of this Strategy. The report identified that action to address issues of fragmentation, low profile and inadequate skills and knowledge within the sector should be framed within three priority action areas: connectivity, learning and advocacy.

The Framework suggested that a new Strategy should cover a 5-year period; combine decisive clarity and prioritisation with flexibility; aim at consolidation and improvement, not significant growth or transformation; and further develop the investment case for the visual arts.

It provided a 'map' by which the sector might visualise itself and its communication strategy in relation to other disciplines, industries and sectors and, finally, it established three 'framing principles' for the Strategy:

- That the interests of artists, audiences, and the visual arts infrastructure should be understood as part of a symbiotic continuum, each dependent on the others
- That the Strategy should be developed in the context of both 'Greater North' and the national/international
- That creativity and imagination should remain key tools in the further development and delivery of the Strategy.

Following this work, independent research consultancy ERS was appointed by the Interim Steering Group in March 2010 to support the consolidation and production of the Strategy. This has involved considerable consultation with arts practitioners, arts professionals and a wide range of stakeholders from across the region, generating a wealth of information on the strengths, weaknesses, opportunities and threats to the visual arts sector in Yorkshire and the Humber and the actions to be taken forward through the Strategy.

The consultation process culminated in four workshop events held in Sheffield, Leeds, Hull and Thirsk at the end of June 2010, which were facilitated by ERS and supported by members of the Interim Steering Group.

A total of 50 people from the visual arts sector and non-arts sectors attended the events. Titled '**Turning Strategy into Action**' the events provided an opportunity for participants to discuss the emerging Strategy in more detail, and to consider the priorities and actions needed to ensure that the implementation of the Strategy is of real benefit to the visual arts sector in the region. A wide variety of specific activities structured around the emerging key themes were identified. Feedback from people who were unable to attend the events was gathered via telephone conversations and email correspondence.

The information generated through the consultation process has been used to draft and revise the Strategy, with the Interim Steering Group overseeing its development and providing comment.

We would like to thank everyone who has participated in this process, and in the range of events and consultation undertaken by the Interim Steering Group in the first phase of Turning Point Yorkshire and Humber. Indeed, some **360 people from across the region** have been involved in some form since 2009, including representation from: 30 individual artists; 63 arts organisations; 16 galleries/studios; 13 museums; 121 local authorities; 21 further education colleges; 41 universities; and 9 representatives from the Arts Council.

4: Framework Report Executive Summary

Beam: Framework Report – Turning Point Yorkshire & Humber – April-December 2009

1. EXECUTIVE SUMMARY

1.1 Purpose of the Framework Report

'Turning Point' was the published strategy statement of Arts Council England's Visual Arts Review published in 2006. It was the basis of the Arts Council's vision for strengthening the visual arts through partnership with the Sector over a 10-year period. In Yorkshire and the Humber, the Arts Council commissioned a number of organisations and individuals in March 2009, to begin to galvanise the Turning Point initiative in the region between April and December 2009.

This report was commissioned from Beam by Arts Council England early in 2009 as part of our brief to undertake a range of work in this exploratory phase of Turning Point Yorkshire and the Humber (TPYH). Its purpose, as agreed with TPYH Interim Steering Group (ISG), is to act as a guide and resource for ongoing TPYH work by:

- reporting on activity in the April-December 2009 period
- gathering intelligence and analysis from commissioned members
- gathering input from consultees and programme participants
- reflecting on activity and context and suggesting emerging conclusions and directions

Other than in its documentation of activity, the report is not meant to be comprehensive. More rigorous evaluation and strategising is the next phase of TPYH work.

1.2 Summary narrative of the TPYH initiative

Section 3 of the Report provides the background to TPYH in the period, describing aspects of its policy context and drivers, the economic context, and some of the other initiatives relevant to it. In particular the section revisits Turning Point 2006 and the important Jackson Jordan report that informed it, and also draws attention to the Visual Arts Blueprint which we consider to be a key document towards the framing of a Strategy for the region.

Section 4 of the Report describes in considerable detail the activities undertaken in the first phase of TPYH, both relating to the newly formed Interim Steering Group (ISG) and a range of events and consultation undertaken by its commissioned members.

1.3 Summary conclusions

Section 5 is intended as a useful, if possibly sacrificial, starting point for further discussion and research. It provides a selective series of observations by Beam on the context of this phase of TPYH work --- which we characterise in terms of a series of 'journeys of change' --- and on the activities and events delivered so far. In Section 5.5 we outline a possible Framework for the Strategy, based on some key assumptions, some suggested principles, and the re-adoption of the original Outcomes in Turning Point 2006. We suggest that the key issues facing the sector are:

1. Fragmentation
2. Low profile
3. Inadequate skills and knowledge
4. Dependency
5. Financial resources

These should be tackled via three Key Action Areas:

1. Connectivity
2. Learning
3. Advocacy

In our view --- especially considering the circumstances in which Turning Point Yorkshire and the Humber began --- substantial, even impressive, progress has been made over the past year. A range of assets has been created --- not least of which is the still-formative but important sector leadership of the initiative through a voluntary Interim Steering Group.

The question for those leading and participating in the next phase of the initiative is how to maintain the momentum, to understand what has happened, learn from both strengths and weaknesses, and address the task ahead --- the creation of a vigorous, effective, creative and practical Strategy for the visual arts in our region.