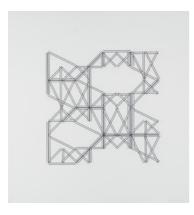


PLUS TATE:
CONNECTING ART TO
PEOPLE AND PLACES



Front cover

Kenneth Martin *Chance and Order VI* (detail) screenprint on paper 1976 Tate © The estate of Kenneth Martin

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INTRODUCTION

Over the past twenty years we have witnessed a transformation of the place of the visual arts, and particularly the contemporary visual arts, in British society. The dramatic increase in the number of visitors to museums, and the success of exhibitions in London and across the country could not have been foreseen, even in the mid-1990s. The change, especially outside London, may be compared with the transformation of British theatre in the 1960s when the emergence of a new generation of writers, including Harold Pinter and Arnold Wesker, the success of the Royal Shakespeare Company under Peter Hall, the creation of the National Theatre under Laurence Olivier and Kenneth Tynan and the building of new repertory theatres in Nottingham, Chichester, Manchester and elsewhere, brought new confidence and attracted new audiences to live theatre. Why has it happened? Is it a temporary phenomenon? What have been the benefits and what are the lessons that we can learn for the future? To answer these questions we need to step back and examine the roots of this dramatic shift in the public appetite and to consider what we can do to make this transformation permanent.

The British are often characterised as a 'literary' rather than a 'visual' or 'musical' nation. Word rather than image or sound has long had a central place in our culture in contrast to Italy where artists, architects, filmmakers and designers have always occupied an esteemed place in society, or Germany or Austria where musicians have been celebrated over the centuries. However, in the 1960s British artists in mid-career, such as Richard Hamilton, Anthony Caro, William Turnbull and Patrick Heron, won international appreciation for their work in New York and at the international exhibitions. At the same time a new generation in their thirties, such as Bridget Riley, David Hockney, Patrick Caulfield, John Hoyland, Phillip King and William Tucker were shown in the New Generation exhibitions at the Whitechapel Art Gallery and soon afterwards in the USA and Europe. The success of the Whitechapel and the opening of new galleries for the ICA in the Mall in 1968, the Hayward on the South Bank also in 1968 and a more active contemporary programme at the Tate Gallery contributed to a sense of 'Swinging London'. However, the emergence of these artists was not accompanied by a dramatic growth in audiences and a sustained public appetite. By the early 1970s contemporary art was again regarded as being of marginal interest.

Thirty years later another new generation, themselves born in the 1960s, rapidly gained attention from the media and a young public. The 'Young British Artists', including Damien Hirst, Tracey Emin, Sarah Lucas and Gary Hume, achieved wider public recognition, especially after the demolition of Rachel Whiteread's *House* provoked public protest and she was awarded the Turner Prize in 1993. However, it was the advent of the National Lottery, with its promise of capital funding after

years of famine, coupled with a growing recognition by local authorities of the contribution made by the arts to economic and social regeneration and cohesion, that created the means for these new artistic developments to be seen across the country, in an echo of the enthusiasm for theatre building that had swept the country in the 1960s.

In the visual arts there had always been a small number of isolated galleries promoting contemporary art in the regions. Pre-eminent amongst these was Arnolfini, founded in Bristol by Jeremy and Annabel Rees in 1961, which broke new ground by moving into a listed warehouse building in the redundant city centre docks in 1975. Now the cause of the visual arts advanced in two phases, the first creating a new model in the years leading up to the end of the millennium, and the second since 2005, building on the success of the first wave to give a substantial presence to the contemporary visual arts across the UK. Tate itself was part of this new focus on regional regeneration and investment, with the establishment of Tate Liverpool in 1988 and Tate St Ives in 1993.

The inception of the National Lottery in 1994 created the first significant central government spending for the arts since the Arts Council's Housing the Arts Fund of the 1960s and 1970s. The opportunity was grasped by a number of institutions and local authorities as a catalyst for local, regional and private sector funding with a growing appreciation of what philanthropic support from individuals might do for the arts. Gateshead, Walsall and Birmingham led the way with the creation of Baltic (and later Sage Gateshead) on the banks of the Tyne, The New Art Gallery in Walsall and a new Ikon gallery in Birmingham. All three were seen as being important for contemporary art, but were also conceived as economic and social regeneration projects. The first two were examples of the regeneration of brownfield sites, while the third complemented a large-scale commercial mixed-use development to bring energy back to the centre of Birmingham. Tate Modern, opening in 2000, was the largest of these new developments and its success in attracting 5 million visitors when 2 million had been expected, coupled with a level of international attention unknown previously in the UK, gave further endorsement to this initial wave of developments.

The success of this initial group created confidence for a second wave amongst which the galleries at Nottingham Contemporary, The Hepworth Wakefield, Turner Contemporary at Margate, mima in Middlesbrough, Mostyn at Llandudno, The Pier Art Centre in Orkney, firstsite in Colchester, Towner in Eastbourne, and the Exchange in Penzance, sister organisation of the Newlyn Art Gallery, are represented in the present Plus Tate network. Opening in the period 2007 – 2012 all have exceeded audience expectations and have been enthusiastically adopted by their local communities. In a few short years they have also become established as beacons on a national and international stage. At the same time two organisations providing opportunities for artists, Wysing and Grizedale, have also deployed Lottery funding to reinvent themselves and to establish a new level of commitment to and opportunity for artists and their neighbours in the communities of Cumbria and Cambridgeshire. In Manchester, Cornerhouse / Home and the Whitworth are both undergoing major capital transformations, as are Glynn Vivian Art Gallery in Swansea and Kettle's Yard in Cambridge.

Cumulatively, these projects present a remarkable story, based on vision, commitment, determination and resourceful use of public and private funding to create cultural and social capital for communities. They share some common characteristics, including a commitment to contemporary voices in the arts matched by a commitment to local audiences. Many have pioneered new approaches to learning and the engagement of new audiences. They all make a contribution to the local economy, and attract British and foreign tourists. They provide opportunities for artists to show existing work, but also to create new work. In 2012 Elizabeth Price was awarded the Turner Prize for a work that she had developed during her residency at Wysing and in 2013 Laure Prouvost was similarly successful with a work that had been commissioned by Grizedale.

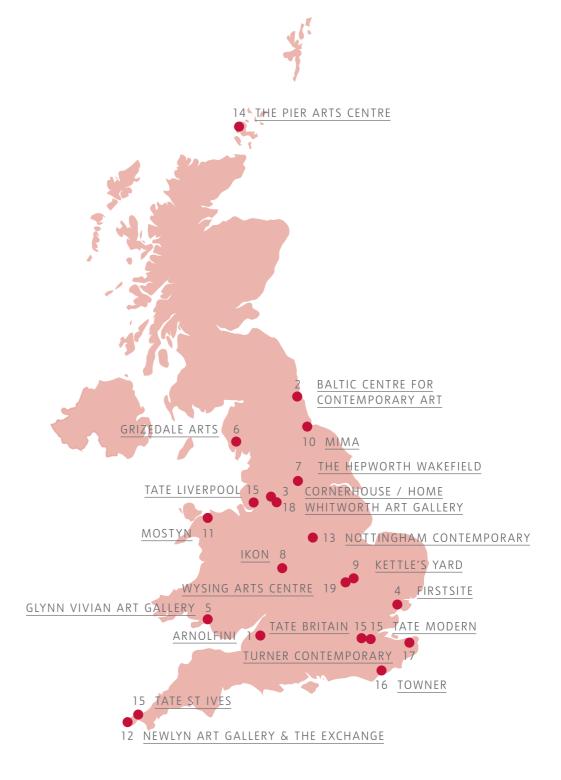
However, the success of these enterprises may also be due, in part, to a confident and imaginative commitment to commission buildings from a new generation of British architects: Caruso St John, David Chipperfield, MUMA, Rick Mather and Ellis Williams, as well as some bold choices, such as Rafael Viñoly for firstsite at Colchester and Erick van Egeraat for mima in Middlesbrough. Intelligent uses of the relationship between art, audiences and space result in buildings that are stimulating to visit and to work in.

Together, curators of vision, local authorities with ambition, and funding organisations such as the Regional Development Authorities, the Heritage Lottery Fund, and Arts Council England have created a surprising number of new opportunities for a general public to engage with the art of their own time. Plus Tate is a structure that enables these organisations to learn from each other, to work together and to make the best use of the national collection of contemporary art held by Tate on behalf of everyone. Forging peer relationships and bringing Tate into partnership with visual art organisations across the UK, it is a model unlike any other in Europe or America, but which is increasingly recognised as a framework that can help sustain and grow a flourishing ecology for the promotion, presentation and enjoyment of the visual arts in this country.

Sir Nicholas Serota

Director, Tate

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PLUS TATE ACROSS THE UK

The Plus Tate network (then called Tate Connects) began in 2008 with the aim to link and support a group of extraordinary visual arts organisations, established and new, through sharing knowledge, skills, programmes and ideas. Tate's collection, scale, brand and expertise would be made available to this network, with Tate as facilitator and participant.

The ethos was to foster exchange and collaboration rather than competition between peer institutions and to inspire the widest possible public with art, particularly contemporary art. From the beginning the network aimed to develop organisational resilience for difficult times ahead, when levels of public funding would be diminished, while offering directors and their teams support and advice in the face of change and uncertainty. In 2010 the group grew from 10 to 18 partners under the new title Plus Tate.

The reports that follow give a snapshot of the Plus Tate participants four years after the network's foundation and before its further expansion. The organisations share a common purpose but each is distinct, contributing specific qualities according to location, remit and scale. Each has its own fruitful collaborations with artists, audiences, stakeholders and funders such as local authorities, the Arts Councils in England and Wales and Creative Scotland. The Plus Tate organisations combine an international outlook with deep connections with neighbours – schools, universities, health trusts and other institutions, working with groups ranging from farmers to doctors and their patients. Relationships with artists are paramount, with some members focusing on supporting the production of new work and others developing internationally renowned exhibition programmes and collections.

In addition to sharing insights and learning about a range of projects, Plus Tate members have found ways of collaborating across the United Kingdom and beyond, attracting funders interested in the collaborative model. As the reports that follow demonstrate, a shared commitment for all the partners, both large and small, is to engage young people in the visual arts, from extensive school and workshop schemes specific to each partner, to the Plus Tate Learning Programme that was supported by JP Morgan. Working in partnership with the youth and cultural sector, six Plus Tate organisations have received significant investment from the Paul Hamlyn Foundation to develop opportunities for young people to shape their own learning programmes and form a national network of their own.

Relationships between larger and smaller arts organisations are well established in the UK, usually focused on loans and occasional curatorial and conservation support. Plus Tate differs in two important respects: the ambition of the project, and the foundation of a network where ideas and energies are shared among the group, not dominated by one larger partner and not based primarily on lending works of art. Plus Tate was designed to foster collaboration between the partners; this activity has already ranged from shared exhibitions to reciprocal marketing strategies, to joint funding proposals and events to cultivate donors and philanthropists.

As Plus Tate looks to the future, it is clear that reduced public funding makes it even more critical that we recognise the value that cultural organisations bring to their communities. Local and international connections will continue to underpin the network, as will the urge to experiment and to champion art and artists. Plus Tate exists to put into practice the belief that independent arts organisations, with distinct visions and remits, are stronger as a group than in isolation.

Caroline Collier

Director of Partnerships and Programmes, Tate

ARNOLFINI

— Annual turnover: c.£1.98 million

— Over 500,000 visits per annum

— Directly employs 31 FTE



Woven into the fabric of Bristol's cultural offer since 1961, Arnolfini presents an ambitious programme of contemporary arts including visual art, performance, dance, film and music. Dramatically sited in the city's vibrant harbourside, the centre introduces new and major work by international artists to over 500,000 visitors annually, alongside inclusive learning initiatives designed to spark interest in contemporary art.

Shortly after the city docks closed to commercial traffic in the mid-1970s, Arnolfini made a bold move into its current home, the Grade-II listed but near-derelict Bush House. A transformation orchestrated by the ecologically minded JT Design/Build Group produced the institution's new building, which has in turn helped transform the locale into Bristol's thriving, emblematic and much-loved hub. Previously a dilapidated quarter, bereft of industry and attractions, Bristol's floating harbour is now a thriving cultural centre, with an estimated £600 million of investment and the creation of over 3,500 jobs. This rebirth is widely recognised as having been catalysed by the arrival of Arnolfini. Capturing the convivial yet laidback atmosphere of its waterfront site, Arnolfini has helped foster its home city's reputation for serious creativity.

NURTURING THE NEXT GENERATION OF ART ENTHUSIASTS AND LEADERS

Since 2009, Arnolfini has convened Young Arnolfini, a collective of local art enthusiasts aged 16–25. Existing to bridge the gap between young people and Bristol's dynamic art scene, the group meets weekly, co-curates with Arnolfini staff, blogs and plans outreach and in-house events. As a direct result of their work, 11,500 young people participated in activities devised by Arnolfini in the last year alone. Arnolfini's commitment starts with an even younger audience – the gallery and Foreground, who are working in partnership with Bristol City Council and the Local Economic Partnership, are orchestrating 50 art installations for 50 primary schools by 2016, engaging 25,000 young people across the community.

PURSUING THE GREEN AGENDA

With Bristol poised to become the European Green Capital City in 2015, the Bristol Cultural Development Partnership, of which Arnolfini is a founding member, will oversee six major contemporary art commissions. Designed to help residents engage with and understand the green agenda, these six projects have received £750,000 in funding from Arts Council England (leveraging the British Government's £7 million grant to Bristol 2015) and will celebrate sustainability and explore future ways of green living.

Arnolfini has played many roles since opening its doors more than 50 years ago – a talent scout, an economic catalyst, an innovator, and a nurturing home away from home. Taking its name from Jan van Eyck's 15th-century painting *The Arnolfini Portrait*, Arnolfini has showcased and interpreted work by thousands of inspiring, playful, challenging and sometimes controversial artists and performers, many of them relatively unknown at the time.

Grounding the works' creative and often playful presentation in serious research and intellectual rigour, Arnolfini has welcomed several generations through its harbourside doors. These artists and audiences have grown up knowing they have a welcoming place in which to explore, enjoy, be challenged and inspired by contemporary art in all its forms. In a globalised society where every city vies for its own identity, Arnolfini has been a defining, captivating feature of Bristol's landscape and economic engine for more than a half a century.

- Combined supply-chain and induced spending generates over £2 million of economic benefit (GVA) in the local area each year, including the support of 35 FTE
- Over 60 FTE and £1.7 million of economic benefit (GVA) was generated by additional spend in the city attributable to Arnolfini's visitors
- A return of £3.60 local GVA for each £1 of public investment

'Arnolfini was well ahead of the game of urban regeneration... the docks were suffering serious decline. Arnolfini was the first organisation of any description to see the benefit of being at the heart of the city.'

John Savage, Former Chairman, Harbourside Development Group



DIRECTOR: KATE BRINDLEY INTERIM CHAIR: ANNA SOUTHALL

12 Arnolfini. Photo: Jamie Woodley **15** Siobhan Davies *Table of Contents* Arnolfini 2014. Photo: Justin Yockney

BALTIC CENTRE FOR CONTEMPORARY ART

— Annual turnover: c.£5.2 million

— Over <u>500,000</u> visits per annum

— Directly employs 72 FTE



The UK's largest dedicated contemporary art institution, with over 2,600 square metres of programmable space, BALTIC Centre for Contemporary Art welcomes over 500,000 visitors every year. Founded in 2002 and housed in a former flour mill on the south bank of the River Tyne, BALTIC is a leader in the commissioning, presentation and communication of ambitious contemporary visual art.

The internationalism of BALTIC Centre for Contemporary Art's programme is balanced by a commitment to engagement with local, regional and national audiences. BALTIC has become a focal point for a remarkable story of regional regeneration, as investment in cultural infrastructure in Newcastle and Gateshead at the start of the 21st century stimulated significant private, residential and commercial development. From major exhibitions to experimental shows by emerging artists, BALTIC Centre for Contemporary Art is now globally recognised for its programming and its role in arts-led regeneration, engendering regional pride and ambition.

CO-INVESTING IN ARTISTS

Co-founded with Northumbria University in 2012, BALTIC Centre for Contemporary Art's second space, BALTIC 39, is a hub for contemporary art in the centre of Newcastle. Defined by an experimental project space, 32 state-of-the-art studios for professional artists, and purpose-built studio space for Northumbria's fine arts students, BALTIC 39 has further reinforced the institution's longstanding partnership with the University. This new venue for emerging and established artists and local audiences is animated by a programme of talks and events, as well as interdisciplinary, collaborative lectures developed jointly with the BALTIC Professor, Christine Borland.

CO-ORDINATING A NATIONAL NETWORK

BALTIC Centre for Contemporary Art hosts and coordinates England's Contemporary Visual Arts Network, which reaches more than a thousand individuals and organisations across the country to ensure knowledge and best practice are widely shared. The sector-led network represents and supports a diverse and vibrant visual arts ecology, embracing a broad range of artistic and curatorial practice across the nine English regions.

LEARNING AND ENGAGEMENT

The organisation's commitment to international contemporary art is balanced with an ambition to engage meaningfully with its audiences regionally, nationally and internationally. To this end, 70 members of staff and a further 20 freelance artists work within the Learning and Engagement team. *Quay*, BALTIC Centre for Contemporary Art's experiential learning space overlooking the river, engages more than 200,000 visitors every year.



- Combined supply-chain and induced spending generates over £3.6 million of economic benefit (GVA) in the local area each year, including the support of an additional 45 FTE
- 700 artists/teachers are supported annually through professional training initiatives
- Over 110 FTE and £3 million of economic benefit (GVA) was generated by additional spend in the city attributable to BALTIC's visitors
- A return of £1.80 local GVA for each £1 of public investment

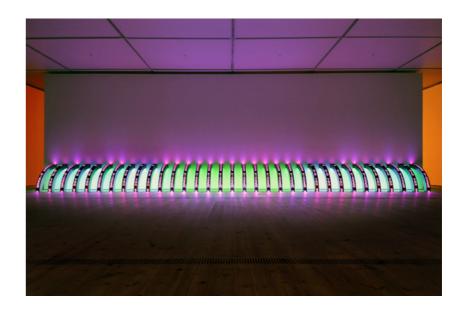
'I've had great respect for BALTIC's programme and was honoured to find myself included within its short and rich history.'

George Shaw, Artist

SUMMARY

The diversity of BALTIC Centre for Contemporary Art's output ensures impact across a broad range of fields: a showcase for international artists; wide-ranging international partnerships; close links to university-based education; studio and institutional support for practising artists; and widened public access to contemporary art. Just as important, it has shown how cultural investment can provide an engine for major regional development. BALTIC and its neighbouring cultural institutions in Newcastle and Gateshead are regularly cited as a flagship example of 'culture-led regeneration', and the venue regularly welcomes visitors from all over the world eager to learn from and apply the BALTIC story.

BALTIC's commitment to its community extends beyond its front door: the gallery collaborates extensively with a wide range of local organisations supporting education, health and quality of life, including Age UK, Newcastle Elderly Council, Youth Focus, Community Diverse, Equal Arts, Gateshead Ethnic Visible Minorities Support Group and the Teenage Advisory Panel.



DIRECTOR: GODFREY WORSDALE CHAIR: PETER BUCHAN

16 BALTIC Centre for Contemporary Art. Photo: Colin Davison **18** Mark Wallinger *SITE*, featuring *The Other Wall* 2012 and *10000000000000000* 2012 © the artist. Courtesy the artist and BALTIC Centre for Contemporary Art. Photo: Colin Davison **19** Jenny Holzer *Purple* 2008. Installation: *Jenny Holzer*, BALTIC Centre for Contemporary Art 2010. Text: US government documents © 2014 Jenny Holzer, ARS, NY. Photo: Colin Davison

CORNERHOUSE / HOME

The flagship project in a major extension of Manchester city centre, HOME is a multi-disciplinary artistic hub to be housed in a new purpose-built venue opening in 2015. Comprising two new theatres, five screens, a gallery, workshop spaces, a restaurant and three café/bars that will serve as informal social and professional meeting places, HOME builds upon the founding organisations' commitment to nurturing the creative industries at every stage – from production and distribution to consumption and sharing.

The new centre is the result of the collaborative evolution of contemporary arts in the city. Manchester's international centre for contemporary art and three-screen art house film programme was founded as Cornerhouse, an independent charity in 1985. In 2012 Cornerhouse merged with the Library Theatre Company. Under the overall umbrella of Greater Manchester Arts Centre Ltd they have established HOME, with a mission to 'beg questions of our time' and to pursue 'adventurous explorations of issues, emotions and destinations.'

- Annual turnover: c.£5.0 million
- Over 500,000 visits per annum
- Directly employs 73 FTE



SPARKING CONNECTIONS FOR THE CITY AND ITS INHABITANTS

HOME's programme of events, classes and workshops is tailored to capture and channel the innovative spirit of its home town. Inspired by its innovative international programmes of visual art, theatre and film, these include professional development courses from artist film to digital distribution; 'show & tells' with Manchester's innovators (including digital designers and artists); and award-winning film-making courses for 14–18 year olds. More widely the centre is aimed at energising the city centre. With a vision to establish a new international gateway to the heart of Manchester, the 24-acre public-private 'First Street Development' is projected to create 10,000 new jobs in the city on completion. HOME's own £25-million building was designed by architects Mecanoo, and the new build will provide the equivalent of 260 person years of construction employment.

GREEN CULTURE

Having achieved the Gold Standard in the environmental business pledge at Cornerhouse, along with being 56% lower in carbon intensity as compared to the *Julie's Bicycle Energy Benchmark: Venues and Cultural Buildings, 2013*, the new building will continue to apply a strong environmental policy. On a day-to-day level, HOME will continue Cornerhouse's 'zero to landfill' policy, use smart meters to ensure appliances are not left on overnight, install showers for those who have cycled to work, offer carbon-aware training, and like its cultural neighbours at Whitworth and Manchester Museum, keep bees (on its roof).

MICRO COMMISSIONS

Cornerhouse has a strong focus on the engagement of young people living in some of the most deprived wards within Greater Manchester. Its intensive education work with children aged 8 to 18 is aimed at supporting Manchester City Council's wider approach to tackling worklessness and young people not in education, employment and training. One such project, part of the Micro Commissions scheme, provides £500 grants to young people to develop their own self-initiated creative projects to be showcased at Cornerhouse.



HOME shows where the best arts institutions are headed – deeply engaged artistic programmes that electrify their home towns while maintaining a responsible social awareness and a strong green agenda. This has been achieved by recognising and then embracing the most pressing issues society faces today, including changing patterns of leisure time and its use, a shift in cultural consumption from passive observer to active creator, and the digital revolution. By each crossing boundaries to partner with a fellow much-loved cultural anchor in Manchester, the parent organisations left their egos (but not their identities) at the door, and recognised early on that although their 'product' is different, they both have the same intentions. By creating a magnetic – and green – space in which to draw in and nurture thinkers and creators across galleries, stage and screen, HOME is beating a path for others to follow.

'For us, culture is not just what we put on, it's what we do. We want to create a green culture at HOME, for everyone who uses the space.'

Debbie Bell, Safety & Operations Coordinator, Cornerhouse



- Combined supply-chain induced spending generates over £1.2 million of economic benefit (GVA) in the local area each year, including the support of an additional 15 FTF
- Over 45 FTE and £1.2 million of economic benefit (GVA) was generated by additional spend in the city attributable to Cornerhouse's visitors
- A return of £1.70 local GVA for each £1 of public investment
- In 2015/16 the development of HOME is estimated to create an additional 29 FTE (11 at the venue and the remainder via the construction of the building)*
- Estimated spend in the Greater Manchester supply chain 15/16 is £2,378,767*

DIRECTOR: DAVE MOUTREY CHAIR: JIM FORRESTER

^{*} Figures are provided by Cornerhouse/HOME in November 2014

²¹ Cornerhouse. Photo: Ben Page 22 Clifford Owens Better The Rebel You Know 2014. Photo: Jan Dixon and Emily Dixon I www.WeAreTAPE.com 23 Sophie Al-Maria Virgin With a Memory 2014, installation view. Photo: Simon Liddiard

FIRSTSITE

Housed in a stunning golden building designed by the Uruguayan architect Rafael Viñoly, firstsite is a contemporary visual arts gallery and artist development agency with a rich and multilayered engagement with both audiences and practitioners. Based in Colchester, Essex, the gallery initiates an ambitious range of exhibitions by established and emerging artists and delivers a holistic professional development scheme that intersects with its core learning programme. Welcoming over 420,000 visitors since opening in 2011, the gallery's stated mission is to present an inspiring and challenging programme that marries the needs of artists and audiences, while nurturing artistic talent in the East of England.

— Annual turnover: £1.8 million

— Over <u>134,000</u> visits per annum

— Directly employs 23 FTE



ARTIST DEVELOPMENT

firstsite offers a range of complementary professional development schemes for artists working and living in the East of England. Defined by their supportive ethos, and fostering both individual and shared interests in current practice, these include the firstsite Collectors' Group (annual bursary opportunities); Twenty-Somethings in the Arts (for emerging artists, critiques, discussion, skill-swapping and creative role-play); and the flagship firstsite Associate Artist scheme, a self-directed annual programme for recent art school graduates, comprising research trips, residencies, public seminars and regular meetings. firstsite also funds and fosters the recently launched Essex Network of Artists' Studios (ENAS), a new development initiative for artists and studios. In its first six months the network grew to include over 300 members across 16 studios throughout the county.

EXPERIMENTAL COMMUNITIES

In the founding year of the gallery, firstsite's artists collaborated with residents and community groups to identify, initiate and co-curate their own events, interventions and projects both within their communities and on site. The wide range of programmes included Airlock (a peer-led programme for young people); Colchester Garrison (with recovering soldiers and veterans at Chavasse VC House, Personnel Recovery Centre); Colchester's Sitting Room (pop-up events in the social spaces at firstsite); The Street Greenstead (working with residents in the green spaces of the estate) and The Street Old Heath (for lonely and isolated people in the community). Over 600 events took place, a third of which occurred outside the gallery.

ARTIST TEACHING SCHEME

A partnership between firstsite and Colchester School of Art, and validated by the University of Essex (a long-standing partner of firstsite), the MA in Contemporary Art and Professional Practice is part of a national professional development programme. Held at firstsite and the neighbouring Minories (firstsite's original home and home of Colchester School of Art) with fine art workshops at the Colchester Institute, the part-time programme provides structured development of personal creative practice.

- Combined supply-chain and induced spending generates £964,452 of economic benefit (GVA) in the local area each year, including the support of an additional 13 FTE
- Over 38 FTE and £2,576,443 of economic benefit (GVA) was generated by additional spend in the town attributable to firstsite's visitors
- A return of £3.22 local GVA for each £1 of public investment (based on total GVA £964,452 + £2,576,443 with public investment of £1,100,500)*

In a climate where galleries are recognising the importance not just of wider public education programmes but of learning and development opportunities for artists themselves, firstsite stands out for the breadth of its approach. Balancing the twin roles of gallery and development centre, it has foregrounded a commitment to the artists whose work ultimately fills the spaces here and elsewhere, while at the same time keeping its exhibitions fresh and exciting with a roster of work from both established and emerging practitioners. On the audience side, local residents aren't seen as simply visitors but participants in the gallery's ongoing dialogues about art and its place in the world, a mood encouraged by a wide range of imaginative initiatives outside the gallery's walls. As one MA graduate puts it, firstsite uniquely provides both artists and visitors with a journey of discovery.

'A great opportunity to meet with like-minded local creatives and break bread over discussions.'

Rachel McGivern, Twenty-Somethings in the Arts participant





'Being an associate artist at firstsite has been a rewarding and creatively fruitful experience. The programme has helped me challenge my practice and develop new perspectives. The curatorial support has been particularly insightful.'

Lawrence Epps, firstsite Associate Artist

DIRECTOR: MATTHEW ROWE CHAIR: CHRIS HUNT (INTERIM)

* Colchester Borough Council Cultural Services Strategic Arts Funding Programme / Economic Impact Evaluation (PRIME Model) / East of England Tourism 2009. Calculations based on business plan projections in 2009 have been updated with estimates drawn from actual 2012/13 data. Firstsite is currently working with cultural partners in Colchester to assess the combined cultural economic impact in the town and produce new data in 2015.

24 firstsite. Photo: Richard Bryant arcaidimages.com **26** Twenty-Somethings in the Arts, photo: Jess White **27** ENAS event at TAP, photo: Niki Cornish

GLYNN VIVIAN ART GALLERY

Founded in 1911 and today undergoing a major capital transformation, the Glynn Vivian Art Gallery belongs to the City & County of Swansea and houses a distinctive collection of modern painting and sculpture formed over the last century. The growing list of works includes those by international artists, including many from Wales, and is coupled with the gallery's commitment to the social wellbeing of its community. Today the gallery attracts over 50,000 visitors every year to its distinguished range of exhibitions.

Designed by Powell Dobson Architects and opening in 2016, the £8 million capital project will transform the gallery's Grade-II* listed home, while conserving and celebrating its original Victorian character. Providing welcoming new and refreshed front-of-house spaces and improved access alongside critical back-of-house facilities, including a storage and conservation area, the redevelopment has generated over 80 person years of employment, equivalent to 20 FTE per annum from 2011–15. The project is funded by the City & County of Swansea, the Arts Council of Wales and Welsh Government with the support of the Heritage Lottery Fund.

- Annual turnover: c.£690,000
- Over <u>50,000</u> visits per annum with a significant projected increase
- Directly employs 11 FTE



NOT RESTING ON ITS LAURELS

During the redevelopment Glynn Vivian has welcomed 65,000 people to its offsite exhibition and learning programmes in collaboration with sites across Swansea as varied as its current base, the YMCA, along with the National Waterfront Museum, Swansea Market, Swansea Community Farm Festival, Elysium Gallery and Mission Gallery. Through the 'community cafe' speaker series, 'Glynn Vivian Road Shows', and other exhibitions and events, the gallery has steadily increased participation for both existing and new audiences.

OPEN TO EVERYONE

Committed to working in often-unseen ways to combat poverty, unemployment and social exclusion faced by people living in Swansea, the gallery has a prioritised focus on anti-poverty initiatives in Swansea's inner city areas. In addition, the gallery has developed bespoke workshops for (among others) the Over 55s Group, Swansea Bay Asylum Seekers, Swansea Day Service Special Needs Groups, Black Kettle Collective (the gallery's young people's group), and schools and colleges through its 4site Education Programme.

ONE SWANSEA PLAN

Glynn Vivian has been an active contributor to the One Swansea Plan, the Single Integrated Plan for the city developed by Swansea Council and partners, designed to ensure everyone is working towards the same agreed priorities – ultimately to improve the wellbeing of people in Swansea. Building upon a place where 'people are proud of their communities and get on well together,' the Glynn Vivian's redevelopment and exhibition and learning programmes consciously reflect the citywide ambition to be a 'healthier, fairer and more economically active place that offers more for children and young people.'





CURATOR: JENNI SPENCER-DAVIES CABINET MEMBER: ROBERT FRANCIS-DAVIES

29 Glynn Vivian Art Gallery. Photo: City & County of Swansea 30 Top
Free30 Live Music. Bottom Schools Service. Photo: Courtesy Laura Ford

SUMMARY

In recent years Glynn Vivian Art Gallery has pursued a multiple mission, fostering its unique portfolio of works and exhibitions at its home site and then developing an extensive and imaginative range of offsite projects, to ensure the gallery's visibility and safeguard audiences ahead of the reopening in 2016. Recognising that its transformative journey continued to be possible because of local artists, colleagues, galleries and organisations, Glynn Vivian has itself acted as a vital connector and community activist. By turning its redevelopment into a positive opportunity to engage with its community the gallery has re-emphasised its links within Swansea, and built a solid foundation for future expansion, both physical and imaginative, once its new site opens its doors.

- Combined supply-chain and induced spending generates over £500,000 of economic benefit (GVA) in the local area each year, including the support of an additional 5–10 FTE
- Over 5–10 additional FTE and £200,000 of economic benefit (GVA) was generated by additional spend in the city attributable to Glynn Vivian's visitors
- A return of £1.10 local GVA for each £1 of public investment, expected to grow with the new development
- Generating over 80 person years of employment through construction (2011–15)

'The gallery education sector in Wales would support me in saying that the Glynn Vivian Art Gallery has raised the bar, especially in terms of developing innovative approaches to engaging hard to reach and disaffected young people through their practice.'

Angela Rogers, Development Coordinator, engage Cymru

GRIZEDALE ARTS

- Annual turnover: c.£373,000
- Over <u>250,000</u> visits to offsite projects
- Directly employs <u>4 FTE</u> and <u>40</u> regular volunteers



Underpinned by the philosophy that art can and should hold a social purpose (or 'use'), the Lake District's Grizedale Arts is dedicated to ensuring that art is an integrated, surprising and effective part of everyday life. Based in the historic site of Lawson Park Farm and since 2009 headquartered in a £1.3 million development, Grizedale Arts is a model of community engagement with real and radical impact for its beneficiaries. From reimagining the local library (designed by Turner Prize nominee Liam Gillick) to commissioning The Kinks singer Ray Davies to write a school play, Grizedale's projects are fundamental to the community.

Grizedale's experimental and playful programme comprises artist residencies, commissions, and community development projects. More than 40 British and international artists work with the organisation and its community every year. Saying yes to an increasing number of home and overseas invitation projects, Grizedale has since 1968 (originally as the Grizedale Society, and transformed in 1999) instituted a proven model for enlightened arts instrumentalism that communities the world over seek to emulate.

DEVELOPING TURNER SUCCESS

In 2013, Laure Provoust received the Turner Prize for her work, *Wantee*, a film and installation inspired by long-time Coniston resident and pioneering artist, Kurt Schwitters. Co-commissioned by Grizedale Arts and Tate, the award-winning piece was the direct result of a collaboration with the Coniston Youth Club (who built the film set), local residents and artists, and gave a notable boost of pride and confidence to the area.

A NEW DISCIPLINE

The success of Grizedale's approach has led to numerous academic studies and learning visits from interested organisations across Europe, USA and China. Grizedale has also partnered with MoMA (New York), Van Abbe Museum (Eindhoven) and the Echigo-Tsumari Triennale (Japan) to deliver projects.

THE BUSINESS OF ART, AND THE ART OF BUSINESS

In 2012 Grizedale commissioned artist-designers An Endless Supply to develop The Honest Shop, today housed in the Coniston Institute, and stocked and managed by village residents. Conceived to be an 'honest' representation of the community and selling wares ranging from cakes to word carvings, the Shop also proves that artists' creative designs also 'actually work in the world' according to the (then) Deputy Director Alistair Hudson. Four other artists are currently collaborating with local businesses to devise new goods that the village can sell and export.

While the global art market has exploded in the past decade, regularly reaching record sales, Grizedale Arts offers a counter view. The centre provides a compelling and radical reminder that art has a more important role to play beyond its financial impact. Deeply integrated in its community, so much so that one wonders where Grizedale ends and the community begins, the organisation has carefully but confidentially developed, tested, and delivered a vast range of projects that have enjoyed palpable social returns, while continuing to evolve to fit the changing face of its locality.

- Combined supply-chain and induced spending generates over £200,000 of economic benefit (GVA) in the local area each year, including the support of an additional 1–2 FTE
- A return of £0.90 local GVA for each £1 of public investment
- Generated over 16 person years of employment through construction (2007–9)





'Local people deserve the chance to open their eyes to the arts in whatever form. Grizedale have shown a most enterprising way of meeting them on their own ground.'

Anne Hall, Parish and District Councillor

DIRECTOR: ADAM SUTHERLAND CHAIR: CHARLIE GERE

32 Coniston Institute – 2014 Grizedale Arts **34** *Coloseum of the Consumed,* Frieze Projects 2012. Photo: Polly Braden **35** *Wantee* Laure Provoust 2014 Ruskin Museum. Photo: Adam Sutherland

THE HEPWORTH WAKEFIELD

— Annual turnover: c.£3.6 million

— Directly employs 43 FTE

— Over <u>340,000</u> visits per annum



Dramatically situated on the south bank of the River Calder in West Yorkshire, The Hepworth Wakefield opened its doors in May 2011. Named for the sculptor Barbara Hepworth who was born and grew up in the city, the gallery provides a stunning location for Wakefield's notable collection of modern British art, including rarely seen works by Hepworth herself and major exhibitions of contemporary art. David Chipperfield's building was developed as a result of a tightly knit public-private partnership nourished over a decade and led by Wakefield Council. Today managed and operated by an independent charitable trust, and complemented by its adjacent 600-square-metre contemporary art space, The Calder (opened in 2013), the gallery has welcomed 1.2 million visitors since opening.

STARCHITECTURE AT ITS FINEST

The 1,600-square-metre museum, a series of ten interconnecting blocks of varying heights and pitches, was built at a cost of £35 million, with £18 million invested by the Council. The purpose-built exhibition space, the largest of its kind outside of London, is estimated to have supported around 400 person years of construction employment. The design prioritised creating beautiful and highly flexible spaces in which to exhibit the full range of historic and contemporary art.

UNLOCKING INVESTMENT

The critical and popular success of The Hepworth – the museum generated an estimated £12 million in equivalent advertising value (AVE) since May 2011 and welcomed over 500,000 visitors by its first birthday – has helped to secure significant private sector funding to restore its neighbouring listed mills and warehouses. In addition, the significant economic impact of the gallery inspired the Council to pledge continued operating support over the next five years. The gallery is currently in discussion with its local university partners to attract them to the Wakefield Waterfront site.

A GLOBAL DESTINATION, A LOCAL ESTABLISHMENT

The Hepworth Wakefield forms part of the 'Yorkshire Sculpture Triangle' – a cultural destination and tourism partnership comprising nearby Yorkshire Sculpture Park, Leeds Art Gallery and The Henry Moore Institute in Leeds. The gallery generates £8.5 million tourism spend annually within Wakefield, and through its supply chain and induced spending in the local area around a further 20 local jobs are supported each year. Its success has also been the result of ensuring the local community feel that this international icon is theirs too. With free admission for all, a partnership with Wakefield District Housing, family trails, a play park and picnic area, regular drop-in activities and a programme for adults designed and delivered by artists as educators, the Hepworth swiftly became Wakefield's social hub. The gallery's work was recognised nationally when they won the Clore Award for Learning at the Museum of the Year Awards in 2013.

The Hepworth Wakefield is a compelling example of the power of partnership. The gallery and its supporters' shared belief in realising an offer that can both catch the eye of the international art circuit while still being a welcoming and meaningful place close to home has created a major artistic centre with considerable local and overseas reach. A confident and transparent approach to raising capital – including ensuring strong support from public and private sources – has turned early enthusiasm into long-term investments. Since opening, the programmes that have been put in place, the feedback from visitors and a commitment of further financial support from its founding Council signal a bright future for the gallery.

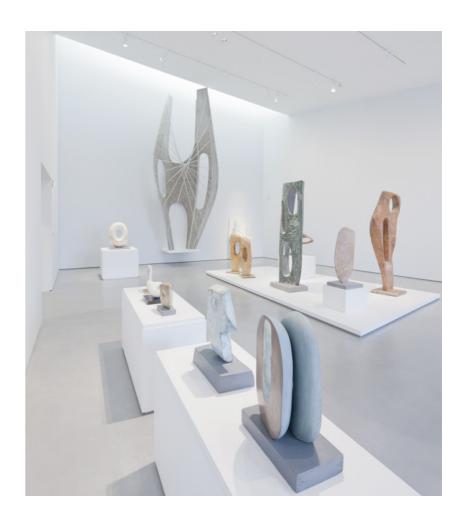
- Over 20 FTE and £25 million of economic benefit (GVA) was generated by additional spend in the city attributable to The Hepworth Wakefield's visitors*
- A return of £1.80 local GVA for each £1 of public investment

'The integration of curatorial and learning programmes – which so many museums attempt – has rarely been achieved so completely and impressively as at The Hepworth Wakefield'

Stephen Deuchar, Director, The Art Fund

'A beautifully composed journey through spaces in which paintings and sculptures come to life.'

The Guardian



DIRECTOR: SIMON WALLIS CHAIR: DAVID LIDDIMENT

*Calculations based on annual report 2013-14

36 The Hepworth Wakefield **39** The Hepworth Wakefield, interior Photos: Courtesy Ivan Baan

IKON

- Annual turnover: c.£2.3 million
- Over <u>130,000</u> visits per annum
- Directly employs 20 FTE

Founded in an empty shopping kiosk in 1965 as an independent 'gallery without walls', Birmingham's Ikon Gallery has retained an artistic programme that reverberates with its diverse constituencies. Positioning itself in opposition to 'exclusive' art establishments, Ikon was founded to answer a need for a place where visual ideas can be exchanged in a familiar and approachable setting, and has delivered on this promise for more than 50 years.

Outgoing, internationalist and with deep hometown roots, Ikon exhibits contemporary art both onsite to over 130,000 visitors per year in its Oozells Street converted Victorian school at Brindleyplace (its neo-gothic home since 1998), and through commissions, tours and joint educational initiatives throughout the UK and abroad.

STIMULATING CIVIC CONVERSATIONS... AND PRIDE

Through work such as the recent retrospectives of Birmingham art in the 1970s and 1980s and the commissioning of a bronze sculpture to commemorate a 'Real Birmingham Family' by Turner Prize winning artist Gillian Wearing, Ikon records, reflects and celebrates its home city. In the process it is not afraid to raise important and often provocative questions about civic identity.

CHALLENGING ENVIRONMENTS

Incorporated as an educational charity, Ikon encourages engagement and debate in every programme it produces. The gallery provides formal learning, off-site projects including commissions by emerging artists every year, and family and young people's programmes. True to its roots, Ikon continues to deliver in 'non-traditional' and often more challenging environments such as artist's residencies at hospices and prisons.

ART ON THE WATER

The gallery runs a strong youth engagement programme, working with schools and colleges, as well as delivering the on-going 'Slow Boat' project, a dedicated canal boat used for youth arts activities and exhibition space.



Ikon came into being to challenge exclusive and negative beliefs about public engagement with art. Fifty years on, both the art world and the city of Birmingham have changed enormously, and yet the gallery continues to find new ways to make good its founding commitment to its public. Driven by the belief that there is no point to art without audiences, Ikon is an educational charity as well as a gallery, and with its ebullient public profile continues to spark interest and passion in its kaleidoscopic home city and beyond.

- Combined supply-chain and induced spending generates over £1 million of economic benefit (GVA) in the local area each year, including the support of 10 FTE
- Over 25 FTE and £650,000 of economic benefit (GVA) was generated by additional spend in the city attributable to Ikon's visitors
- A return of £1.50 local GVA for each £1 of public investment





'This is one more in a long line of terrific exhibitions at the Ikon Gallery in Birmingham, which turns 50 this year... I can think of so many great experiences at the Ikon, old and new given the closest attention... may there be many more happy returns.'

Laura Cumming, The Observer, May 2014

DIRECTOR: JONATHAN WATKINS CHAIR: GLENN HOWELLS

41 Ikon 42/43 Ikon, interior. Photos: Courtesy of Ikon Gallery

KETTLE'S YARD

- Annual turnover: c.£1.06 million
- Over 70,000 visits per annum
- Directly employs <u>22 FTE</u>



A captivating corner of the world, Kettle's Yard is an influential and beautiful collection of modern art nestled in four connected cottages and an exhibition space in Cambridge. Showcasing a collection of modern art complemented by modern and contemporary exhibitions, a music programme and a programme of events for all ages, Kettle's Yard welcomes over 70,000 visitors every year. The house and its original contents were gifted to the University of Cambridge in 1966 by Helen and Jim Ede. The latter, a former Tate curator, described Kettle's Yard as '...a continuing way of life, in which stray objects, stones, glass, pictures, sculpture, in light and in space, have been used to make manifest the underlying stability.' Preserved virtually unchanged since the couple left them, the display of works is said to be a series of curated 'conversations' – and today many consider the house a work of art in its own right.

PASSING ON THE MAGIC

Kettle's Yard's historic commitment to teaching and public engagement will be physically realised in its new development. The museum is planning an £8.7 million capital programme, estimated to support almost 90 years of employment over the construction period. The work will result in a new Education Wing, and major improvements to the exhibition galleries alongside other public amenities.

SPACEMAKERS

Inspired by the capital development, Kettle's Yard devised and delivered SpaceMakers, a two-year architecture project with two Cambridgeshire schools. With collaborative working and creative thinking at the core of the programme, 50 pupils worked with two artists and other built environment experts to explore the gallery's architecture and collection, the surrounding environment and the process of making buildings. Kettle's Yard's commitment to welcoming students – at every level of learning – began when Ede kept an 'open house' every afternoon of term, personally guiding visitors around his home.

TRANSFORMATIVE PARTNERSHIPS

One of eight accredited museums in the University of Cambridge Museums (UCM) consortium (established in 2012), Kettle's Yard is actively involved in a collective effort to market and deliver imaginative learning programmes and high-profile exhibitions to the identified location population of 1.3 million. The anticipated 30% increase in population in the next 20 years includes the designated growth area of North West Cambridge; UCM is exploring its ideal cultural presence here.

SUMMARY

The touching permanent display at Kettle's Yard reminds visitors of the power of looking, the power of the individual perspective, and the power of a particular moment in time. Yet the gallery is a staunch investor in the future, and a key shaper of its environment and its own destiny. A vital member of its university community, the gallery delivers a pioneering exhibition programme while remaining actively engaged in creative conversations about the future of Cambridge. Constantly evolving, Kettle's Yard remains true to its reflective yet inspirational founding principles.

- Combined supply-chain and induced spending generates over £700,000 of economic benefit (GVA) in the local area each year, including the support of an additional 5 FTE
- Over 20 FTE and £500,000 of economic benefit (GVA) was generated by additional spend in the city attributable to Kettle's Yard visitors
- A return of £2.90 local GVA for each £1 of public investment

'My favourite place in Kettle's Yard is the cottage first floor sitting room. When I stand in the middle and look around I see artwork everywhere. Some recognisable, some not. Some new, some old. And some that you wouldn't realise is art. There are... two grey armchairs where I imagine Helen and Jim would have sat... This place really makes me think about real art.'

Year 5 student, St Mary's Primary School, St Neots



DIRECTOR: ANDREW NAIRNE CHAIR: ANNE LONSDALE CBE

44 Kettle's Yard. Photo: Paul Allitt © Kettle's Yard, University of Cambridge **47** View of Kettle's Yard showing Henri Gaudier-Brzeska *Dancer* 1913. Photo: Paul Allitt © Kettle's Yard, University of Cambridge

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MIMA

mima (Middlesbrough Institute of Modern Art) opened in 2007 as a world-class gallery in the heart of Middlesbrough for the town's collections of 2,000 works of modern and contemporary art. Exhibitions have combined major shows by acclaimed artists such as Louise Bourgeois, Edmund de Waal, Anish Kapoor and David Lynch along with group and themed shows. mima regularly works in partnership with galleries and festivals locally and internationally, including The Drawing Center (New York), AV Festival and Vamos and has secured more than £1 million since its founding to acquire works to complement its growing collection of American drawings.

Attracting over 105,000 visitors each year, with nearly a million through its doors since opening, mima has effectively engaged the local community while expanding its efforts to boost tourist visitors. Collections of post-war American art, ceramics and jewellery add to the surprising and distinctive nature of the works on display, while the £14.2 million RIBA award-winning building was designed by architect Erick van Egeraat and has become iconic locally as part of a bold new town centre square set over 19,000 square metres. Under the university partnership mima has appointed a new director as it embarks on the next challenge in its history. With this change comes a new vision, to operate with increasing impact and effect locally, with more diverse audiences, whilst offering a new leadership model for the museums sector, creating an institute as a centre of learning for everyone at every level of society. At the heart of the new philosophy is the concept of the Museum 3.0 or the Useful Museum based on the idea that the meaning and value of mima is created by its users collectively.

- Annual turnover: c.£1.65 million
- Over 105,000 visits per annum
- Directly employs 14 FTE



AN ACADEMIC PARTNERSHIP

Originally established and operated by Middlesbrough Council, mima is today led by Teesside University, a Queen's Anniversary Prize-winning institution, with ongoing core revenue still provided by the Council and Arts Council England. mima's profile will be aligned to the international teaching and research pedigree of the university's School of Arts & Media, boasting creative and academic expertise in fine art, design, performing arts, media, history and English. The partnership already enjoys fruitful initiatives; most recently on the creation of a new gallery for the mima jewellery collection, involving joint appointment of two jewellers-in-residence. Many students are also members of mima's young friends scheme.

LOVE WHERE YOU LIVE

mima's programme aims to celebrate local culture and enhance local pride. As part of the Love Where You Live programme, members of the community were asked to send in postcards creatively demonstrating why they loved Middlesbrough. The gallery received and exhibited over 10,000 submissions and raised £41,000 for local charities through the initiative. Other projects include mima's professional development programme, which provided training and support for nearly 700 artistic practitioners in the Tees Valley in the last year alone.

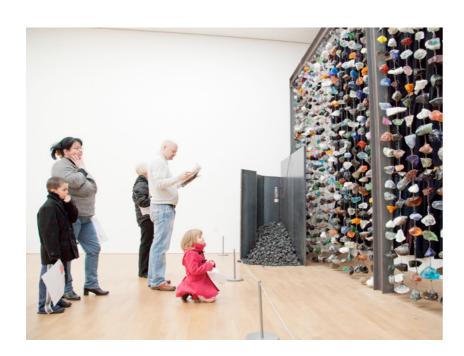
TACKLING LOCAL CHALLENGES

Middlesbrough is a town with historically low engagement with the arts and high levels of deprivation in many areas. mima has engaged over 16,000 local people through its learning programme, including more than 5,000 school children. To address local social needs, mima has collaborated with Sure Start and homeless people, among others.

In less than a decade, mima has demonstrated the transformative power a cultural institution can have when situated sensitively in the heart of a community. This has been achieved through an exhibition programme that places audiences at the centre of its design and interpretation; investment in its collection, its community, its students and its artists; and a strong collaborative ethos with civic, cultural, business and university partners. mima is rightly holding the attention of national and international visitors and peers – and, just as importantly, its own neighbourhood.

'Thoroughly enjoyed my mima experience! Love the space and was inspired by the exhibitions. Uplifting building design. What a gem! :)'

mima visitor





- Combined supply-chain and induced spending generates over £1.1 million of economic benefit (GVA) in the local area each year, including the support of an additional 10 FTE
- Over 15 FTE and £400,000 of economic benefit (GVA) was generated by additional spend in the city attributable to mima's visitors

'mima has firmly established itself not just as a gallery but as a brand of international standing.'

Ray Mallon, Mayor, Middlesbrough

DIRECTOR: ALISTAIR HUDSON CHAIR: VACANT

49 mima. Photo: © Eve Photography **50** ARTIST ROOMS: Jannis Kounellis at mima. Photo: © Eve Photography **51** One of mima's Young People's Groups visit Art and Optimism in 1950s Britain. Photo: Courtesy mima.

MOSTYN

- Annual turnover: c.<u>£800,000</u>
- In just two years MOSTYN's Arts Council
 Wales / other income ratio has shifted
 from 80–20% to 60–40%
- Over 100,000 visits per annum (including outreach)

The leading contemporary art gallery in Wales, MOSTYN has six spaces that present the very best of contemporary art produced worldwide. Located on the North Wales coast in the elegant seaside town of Llandudno, the gallery was refurbished and expanded in 2010 and today welcomes over 80,000 visitors on site every year, with over 20,000 attending a dynamic portfolio of offsite programmes and exhibitions.

Originally the world's first purpose-built gallery for the work of women artists, the Mostyn Art Gallery was established in 1901 by local benefactor Lady Augusta Mostyn. After a period of closure, the gallery re-opened in 1978 as a centre for contemporary art, the result of a campaign led by the painter Kyffin Williams. After the award-winning expansion and refurbishment in 2010, the gallery reopened to wide acclaim and is today known simply as MOSTYN. With a reputation for friendliness and with over 10,000 of its annual visitors aged under 18, MOSTYN brings contemporary art to new audiences, through a vibrant programme of exhibitions and engagement.



- Directly employs 17 FTE
- Combined supply-chain and induced spending generates over £600,000 of economic benefit (GVA) in the local area each year, including the support of an additional 10 FTE
- Over 25 FTE and £700,000 of economic benefit (GVA) was generated by additional spend in the city attributable to MOSTYN's visitors
- A return of £3 local GVA for each £1 of public investment

'Six galleries of thoughtful, well-curated cutting-edge art; a contemporary craft store, and a café to boot, it's a day out in its own respect.'

We-Heart - Lifestyle & Design Magazine, 2013

HISTORICAL AND ARCHITECTURAL DIALOGUES

The History Series, one of several of MOSTYN's ongoing exhibition and audience development initiatives, begins with archive material about the various phases of the gallery's life and shows these alongside contemporary art work. This dialogue is reinforced by MOSTYN's RIBA Gold Medal-winning building, which harmoniously merges the gallery's original 1901 terracotta façade and original turn of the century galleries with stunning new gallery spaces, café and retail space. Topped with a landmark gold spire, the design by Ellis Williams Architects emphasises the gallery's astute ability to create conversations – in this case between the old and the new. The £5.3 million redevelopment is estimated to have supported over 60 person years of construction employment. MOSTYN has had an energising effect on the cultural, social and economic regeneration of Llandudno and the region.

MOSTYN OPEN

In addition to curating approximately ten contemporary exhibitions per year, MOSTYN is host to one of the oldest open arts competitions in the UK, which stems from its aim to bridge local with international perspectives. The latest edition, MOSTYN Open 18, was held in 2013 and attracted entries from around the world. Committed to understanding and re-evaluating classical art genres, MOSTYN has opened the programme to contemporary designers and craft makers for the next edition in 2015.

BEYOND ITS WALLS

In 2013 MOSTYN and Oriel Davies co-curated the critically acclaimed and highly popular Wales in Venice Pavilion at the 55th Annual Venice Biennale – with *The Starry Messenger*, an exhibition by Bedwyr Williams, an artist known for his 'witty engagement with his homeland'. Closer to home, in 2012 MOSTYN partnered with local farmers and two international artists to curate a large-scale installation on the life and history of local farming, strengthening the bond with the rural and Welsh-speaking community in north Wales. In 2013 MOSTYN launched the first guest-curated LLAWN – Llandudno Arts Weekend, the annual multi-disciplinary arts programme held in public spaces and empty buildings across Llandudno. With over 10,000 visitors and a persistent buzz of excitement, the weekend event is sure to become an annual fixture in the town's diary.

CREATIVE COMMERCE

MOSTYN's commitment to contemporary artists extends to its approach to commerce. The shop, gallery café and room hire contribute to a quarter of the gallery's operating budget. The gallery draws upon its creative community in developing the shop's contemporary craft and design product line and, each year, issues a brief for a design for the shop's Christmas windows. By supporting the commercial development of local artists and designer-makers, MOSTYN also aims to secure a stable revenue stream. MOSTYN's café – Caffi Celf – was recently rebranded as a social venue in its own right with hire facility and increasing use as a function venue.



SUMMARY

The largest publicly funded contemporary art institution in Wales, MOSTYN successfully stimulates dialogue about contemporary life through contemporary art among all ages and backgrounds. From a groundbreaking commitment to female artists when first opened, to the eclectic mix of its current exhibitions, the gallery has been an artistic and curatorial pioneer. Its recent relaunch captures the best of its historic commitment to the art in Wales, combined with its strong focus on future possibilities and supported by a refreshed income model. Whether curating exhibitions at the Venice Biennale or showcasing emerging artists, MOSTYN shows that contemporary art packs a serious punch, and the gallery has rapidly become a flagship institution not just for Wales but for the whole of the UK.

DIRECTOR: ALFREDO CRAMEROTTI CHAIR: BRIAN HOWES

53 Rear extension at MOSTYN 2010. Photo: Antonia Dewhurst **55** Aurélien Forment *Debuilding* 2001, exhibited at *YOU*, MOSTYN 2013. Photo: Lin Cummins.

NEWLYN ART GALLERY & THE EXCHANGE

- Annual turnover: c.<u>£650,000</u>
- Over 50,000 visits per annum
- Directly employs <u>12 FTE</u> and <u>70</u> regular volunteers

Newlyn Art Gallery has presented an international programme of contemporary art from its base in West Cornwall for 120 years. The Exchange, its sister gallery in Penzance, opened in 2007; together the two venues provide a platform to showcase contemporary art, regionally, nationally, internationally, and creatively and sensitively facilitate an ongoing debate about some of the most pressing issues society faces today. With more than 50,000 visitors per annum, including a significant number of overnight visitors to Cornwall, both UK and overseas, Newlyn Art Gallery contributes more than £1 million to the local economy every year.

A PLATFORM FOR DISCUSSION

In recent years, Penzance has faced significant and inter-related economic and social challenges resulting from the declining retail sector, the closure of the helicopter link to the Isles of Scilly in 2012 and divisive debates about the future of the harbour. While a small number of vocal individuals engaged in debate, the vast majority of the community appeared to withdraw. During this time – and to this day – Newlyn Art Gallery provided a much-needed space for inclusive and constructive discussion about the town's future, through facilitated dialogue and an imaginative process of consultation as part of an initiative entitled 'A Postcard to Penzance'. This afforded the community an opportunity to debate the issues confronting it and collectively to work towards solutions. Material resulting from this project has gone on to inform the priorities of the town's fledgling BID group and an emerging Neighbourhood Plan.

LOCAL ARTIST SUPPORT IN AN INTERNATIONAL CONTEXT

Newlyn Art Gallery and The Exchange enjoy a long tradition of nurturing the creative industries in Cornwall. The exhibitions programme regularly provides emerging and more established artists with opportunities to experiment with ideas in front of a live audience, in a way that few galleries could accommodate. From sculpture and video, digital media to printmaking and site specific installation, the gallery promotes and exhibits a vast range of work, often placing regional artists in a national and international context. In turn The Exchange enables audiences to see work on a scale never before accessible in the region.





VOLUNTEERS AT ITS CORE

The gallery's work with volunteers has become a defining characteristic of the organisation. Today Newlyn Art Gallery and The Exchange are supported by a large volunteer team, up to 70 at any one time, working across all departments. The programme tangibly connects the gallery with its immediate community and serves as a daily reminder of the value that the community places on their work.

SUMMARY

Demonstrating a drive to listen and evolve, Newlyn Art Gallery and The Exchange have dedicated the past few years to consciously exploring ways in which to develop a new type of relationship with their audiences, both existing and untapped. By using the arts and the dynamic spaces in which they are housed to explore pressing economic and social challenges, Newlyn Art Gallery today provides a creative and open platform for discussion. Newlyn Art Gallery is a welcoming hub that both celebrates its local artistic output in an international context and channels art and art spaces into practical means to helping its locale.

- Combined supply-chain and induced spending generates over £500,000 of economic benefit (GVA) in the local area each year, including the support of 5–10 FTE
- Over 15 FTE and £500,000 of economic benefit (GVA) was generated by additional spend in the area attributable to Newlyn Art Gallery and The Exchange's visitors
- A return of £2.70 local GVA for each £1 of public investment



DIRECTOR: JAMES GREEN CHAIR: CHARLES HANCOCK

57 Newlyn Art Gallery. Photo: Steve Tanner **58** Kickboxing and drawing workshop with artist Ken Turner. The Exchange. Photo: Steve Tanner. **59** *John M Armleder* exhibition 2011, installation view, Newlyn Art Gallery. Courtesy of the artist and Simon Lee Gallery.

NOTTINGHAM CONTEMPORARY

— Annual turnover: c.£1.9 million

— Over 226,000 visits per annum

— Directly employs 36 FTE



The former site of cave dwellings, a Saxon fort, a medieval town hall, a Victorian railway line and a Lace Market, Nottingham Contemporary opened in 2009 on what is reputed to be the oldest part of Nottingham. For Nottingham, and the East Midlands, it has quickly come to symbolise what is new and forward looking. Housed in a £20 million new landmark building designed by Caruso St. John, with architectural details inspired by the delicate lacework of its historic site, the gallery presents four major exhibition seasons every year and has featured more than 200 international artists since opening.

In partnership with Nottingham's two universities, the gallery runs an ambitious programme of 50 lectures, conferences, screenings and performances every year. Its rigorous research programme reflects and challenges the issues raised through the exhibitions. With a reputation for curatorial integrity and an enviable global programme, Nottingham Contemporary is embraced locally by a large new public and has both a national and international artistic reputation. Additionally funded educational activity includes young people and schools in areas of high deprivation, and many socially excluded community groups in the region.

UNIVERSITY PARTNERSHIPS

Nottingham Contemporary's dynamic exhibition programme is complemented by a commitment to public debate and scholarship. A partnership with Nottingham Trent University and the University of Nottingham, who provide revenue funding, has led to a series of long-term research projects and networks, many nationally funded. They include a £1.2 million Arts and Humanities Research Council project delivering artist-led workshops in a secure hospital setting for people suffering from dementia. The gallery also houses a study centre, both off and online.

AN EXPANSIVE NETWORK

Nottingham Contemporary works with many of the world's leading artists, making that work relevant and inspiring to local communities. For instance, Loudspeaker is a three-year project, funded by the Esmée Fairbairn Foundation, that aims to raise the voices and aspirations of local women, many of whom have faced extreme personal challenges. The gallery is also the lead partner in a powerful consortium of heritage and arts venues that has attracted Arts Council England/ Visit England Cultural Destinations and Local Economic Partnership funding for two years of exhibitions in Nottingham, Nottinghamshire, Derby and Derbyshire at Chatsworth, Derby Museums and Art Gallery and The Harley Gallery. The goal is to increase overnight stays in the summer of 2015 and spring of 2016 by 10%.

DIVERSE FUNDING

The idea for Nottingham Contemporary originated in 1990s at Nottingham Trent University. Nottingham City Council, the developers, drove the project forward with further capital funding provided by Arts Council England, emda, the European Regional Development Fund, Greater Nottingham Partnership and an anonymous private donor. Nottingham Contemporary is an anchor organisation in Nottingham's Creative Quarter, located in the Lace Market, which forms a central part of its £60 million economic City Deal with Government.



In a few short years, Nottingham Contemporary has greatly increased the audience for contemporary art in the East Midlands. The gallery is already proving indispensable to the cultural, educational and social life of Nottingham and the surrounding area. Bold curatorial strategy, daring architecture and a teeming events programme have placed Nottingham Contemporary brightly on the map, and the gallery has shown how a network of audience support can be rapidly established when building, funders and strategy work in harmony.

- Combined supply-chain and induced spending generates over £1.3 million of economic benefit (GVA) in the local area each year, including the support of 15 FTE
- Over 30 FTE and £900,000 of economic benefit (GVA) was generated by additional spend in the city attributable to Nottingham Contemporary's visitors
- A return of £1.60 local GVA for each £1 of public investment

'One of Britain's youngest contemporary art galleries and one that proves the worth of capital spending on the arts.'

The Guardian



'Nottingham Contemporary offers a constantly inventive programme.'

The Observer

DIRECTOR: ALEX FARQUHARSON CHAIR: TERESA GLEADOWE

60 Nottingham Contemporary **62** Portland School visit *Aquatopia*, 2013 Photo: Vika Nightingale **63** *Collabor8*, 2014. Photo: Vika Nightingale

THE PIER ARTS CENTRE

- Annual turnover: c.£350,000
- Over 50,000 visits per annum
- Directly employs $\underline{6}$ FTE in addition to $\underline{4}$ internships per annum



Providing a year-round programme of exhibitions, events, talks and classes, The Pier Arts Centre re-opened in July 2007 following a £4.5 million redevelopment. Housed in an award-winning building on the harbour-front of the historic town of Stromness, Orkney, the Centre's collection features major 20th-century artists including Barbara Hepworth, Ben Nicholson and Naum Gabo, and is a *Recognised Collection of National Significance to Scotland*. Contemporary works by Sean Scully, Eva Rothschild and Olafur Eliasson are also featured. In addition the Centre holds works by significant Orcadian artists including Sylvia Wishart, Margaret Tait and Stanley Cursiter. Key works are regularly loaned to exhibitions around the world.

The Centre was established in 1979 to provide a home for a collection of British art given to Orkney by the author and activist Margaret Gardiner OBE (1904–2005). Following the re-opening, visitor numbers have doubled, and The Pier Arts Centre welcomes well over 50,000 visitors every year, with over 30% hailing from beyond the islands.

- Combined supply-chain and induced spending generates over £250,000 of economic benefit (GVA) in the local area each year
- Annual Gross visitor spend outside gallery on day of visit £1.1 million

'THE BEST BUILDING IN SCOTLAND'

The 2007 extension and refurbishment of The Pier Arts Centre by Reiach & Hall Architects was recognised by the Royal Incorporation of Architects Scotland's Andrew Doolan Award as 'The Best New Building in Scotland, 2007' and provided more than 40 person years of construction employment. The capital project was influential in promoting a larger-scale redevelopment of Stromness. This Townscape Heritage Initiative-backed scheme attracted a further £6.5 million of public and private investment and was aimed at boosting the town centre's retail and visitor offer.

COMMUNITY AND LEARNING

The Pier Arts Centre plays a major role in community life in Orkney. The gallery's collective of young people, *Piergroup*, provides a forum to develop art projects, curate works and encourages long-term engagement with the gallery.

A PLATFORM FOR CRITICAL DEBATE

The Centre supports the formal education and academic sector both within and outside Orkney, including 22 local schools spread throughout the archipelago as well as Orkney College, part of the University of the Highlands and Islands, and external academic partners including Edinburgh College of Art. Workshops for pre-school pupils to post-doctoral seminars provide diverse learning and teaching opportunities, accompanied by informal and formal sessions for critical debate and the increased awareness of professional art practice.



'To the unknowing visitor, an unexpected delight, to the local community, the most wonderful, accessible and involving resource for young and old alike, be they budding artists, spectators or simply seekers of sanity and sanctuary.'

Colin Kirkpatrick, artist and local resident 2008

SUMMARY

The Pier Arts Centre is a vivid example of the way in which a small but exquisite collection, along with a dedicated team, can influence and inspire a community. With a modest but energetic approach to curation, programming, teaching and creating, the Centre provides its community with a dynamic focus to absorb wider contemporary culture and to benchmark and inspire local ambitions. In turn its works travel internationally, as this island gallery continues to extend its reach far overseas.



DIRECTOR: NEIL FIRTH CHAIR: LAURA DREVER

64 The Pier Arts Centre with *A Place Beyond Belief* Nathan Coley 2012 **66** Artist Charles Shearer leads a tour of his exhibition **67** Young People taking part in a gallery visit at The Pier Arts Centre

6.8

TATE

- Annual turnover: c.£87.9 million
- Over 7 million visits per annum
- Directly employs 1,200 FTE and 350 regular volunteers



Tate holds the National Collection of British, Modern and Contemporary Art. Opened in 1897, it was founded with the collection of philanthropist Henry Tate. Today the collection amounts to over 70,000 works. The British collections span from 1500 to the present day, and the collection of international modern and contemporary art from the turn of the 20th century. Tate's statutory mission is to care for and develop these collections and use them to promote the public understanding and enjoyment of art. Its vision is to champion art and its value to society.

The collection is shared across the four galleries – Tate Britain, Tate Modern, Tate Liverpool and Tate St Ives. It is also shared with galleries across the UK and overseas through loans, ensuring that as many as possible benefit from experiencing it in their local galleries. Partners in the Plus Tate network are prime amongst these regional partners and, as a result, the National Collection is seen from Eastbourne to Orkney. The ARTIST ROOMS collection, jointly held with the National Galleries of Scotland, further extends this reach. By the end of 2015, ARTIST ROOMS will have been shown in 78 museums and galleries nationwide and 149 displays and exhibitions will have opened since 2009, attracting over 31 million people to date.

This spirit of sharing and collaboration animates much of Tate's work. It is a leading participant in the sector's knowledge exchange, both nationally and internationally. It is also estimated to contribute between £140 million and £190 million to the UK's tourism economy each year as well as stimulating and promoting the creative energy and values of the UK.



TATE BRITAIN

The original Tate building is on the site of the former Millbank Penitentiary. The building itself has changed much since opening in 1897, but rebranded as Tate Britain in 2000, it has stood continuously as the home of the world's premier collection of British art. Visitors can take a chronological 'Walk through British Art' from 1500 to the present day and can also see temporary 'Spotlights' which focus on new and collaborative research.

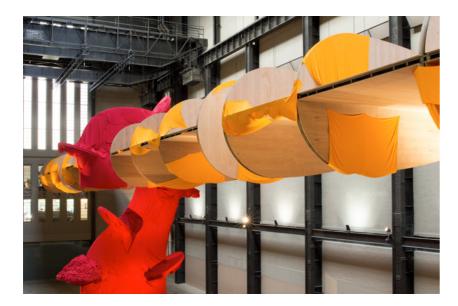
Tate Britain is a destination for the public, tourists and art students alike. It is also a centre of scholarship. The British Art Network, for instance, is coordinated by Tate and brings together professionals working on British art including curators, researchers and academics, reflecting the combined strength of the UK's public collections and curatorial expertise in this field. To date, the network numbers 290 professionals.

Tate Britain is also the home of the Turner Prize, awarded each year to an artist practising and showing in Britain. Since its inception in 1984, this has become one of the world's leading prizes for contemporary artists. In recent years it has alternated between showing at Tate Britain and in host cities around the UK, in Derry-Londonderry in 2013 and Glasgow in 2015.

TATE MODERN

Tate Modern is the most visited contemporary and modern art museum in the world. Since opening in 2000, it has exceeded expectations and represents a significant tourist attraction and a major facet of the UK's international reputation as a leader in the arts. It has also demonstrated the appeal of modern art and the impact on an area that a visual arts institution can have. The Plus Tate organisations show that this appeal and effect is consistent nationwide and, alongside colleague organisations, represent a sector that is flourishing and an integral part of society.

Tate Modern occupies a former power station originally designed by Sir Giles Gilbert Scott in the 1940s and converted by the Swiss architects Herzog & de Meuron. It has transformed a forgotten edifice of urban infrastructure into an icon recognisable throughout the world. 2016 will mark a new departure as a new building opens at Tate Modern. Since opening, Tate Modern has welcomed over 40 million visitors. For the period of London's Olympiad in 2012, The Tanks opened at Tate Modern, giving the world its first spaces in a public museum dedicated to performance art and a glimpse of what is to come. The new Tate Modern will provide London with a unique public space for a rich collection of international art, combined with educational initiatives for diverse audience groups. It will benefit the rest of the UK by serving visitors from all regions, and by bringing art and educational initiatives to Tate galleries and Tate partners throughout the UK.



TATE LIVERPOOL

Tate Liverpool opened in 1988 and has played a key role in the successful regeneration of the Grade-I listed Albert Docks. More than 15 million people have visited the collection displays and exhibitions at the gallery, including over 1 million in 2008, the year of Liverpool's status as the European Capital of Culture, which was marked by a major show of the work of Gustav Klimt, his first retrospective in the UK. That year also saw Tate Liverpool host the Turner Prize, the first time that it had been shown outside London.

As well as being one of the most visited visual arts institutions in the UK, Tate Liverpool is firmly embedded in the local community. In many ways, it has been at the vanguard of Tate's work with local communities and has foreshadowed developments in the other galleries. It has strong partnerships with universities such as Liverpool John Moore's University and operates a range of outreach projects in partnership with community centres in inner city Liverpool and local schools and colleges. These programmes include Creative Apprenticeships, which focus on training and skills development and Find Your Talent, which addresses audience development. In this way, the gallery has cemented its role as one of the key Liverpool institutions fostering the health and spirit of its community. Tate Liverpool also works with a range of other institutions, contributing to the well-being and vitality of the city as a whole, for instance through a longstanding partnership with Mersey Care, the mental health trust for Merseyside. At the heart of it all, however, is a consistently vibrant programme that has both brought some of the most important figures and works in British, modern and contemporary art to the North West, but also seeks to introduce new art to new audiences.



TATE ST IVES

Tate St Ives opened in 1993 to celebrate the history and modernist legacy of the artists who settled in the town of St Ives in the mid 20th century. With visits to the Barbara Hepworth Museum, the gallery currently attracts approximately 240,000 visitors a year and contributes approximately £11 million to the regional economy.

The vision for Tate St Ives, as it moves forward in the twenty-first century, is to both celebrate and re-evaluate the work of those artists and their positions in the story of modernism, whilst applying the same spirit of internationalism and radicalism to a programme of contemporary exhibitions, commissions and displays.

The gallery is currently undergoing a major capital refurbishment and extension project which will double the size of the gallery spaces, improve on-site art handling and collection care facilities, as well as create a new learning suite to meet the needs of our 37,000 learners. By 2017 Tate St Ives will be able to offer year-round displays of artists connected to the modernist legacy of St Ives, alongside more art from the Tate collection, and a programme of seasonal exhibitions of international modern and contemporary art.



- Tate's direct macro-economic contribution is £51.5 million GVA, comprising £36.5 million in gross employment costs and £15 million in capital consumption
- Through supply chain effects and expenditure it supported a total of 1,030 FTE and £70 million in Gross Value Added (GVA). Given the geographical spread of this expenditure, over half (54%) of these jobs are located outside London
- The induced effect on the economy generated by those employed by Tate and within its UK supply chain has been estimated at 650 FTE and £50 million in GVA
- Taken together, Tate's macro-economic contribution to the UK has been estimated at 2,900 FTE and £170 million in GVA
- On top of this, Tate makes a significant contribution to the tourist economy. Tourism visits driven by Tate supports an estimated £90–£125 million in direct and indirect/supply chain GVA in the UK economy and 1,900 to 2,500 FTE. If induced effects are included, this rises to an overall contribution of between £140 and £190 million, supporting 2,600 to 3,500 FTE
- In relation to the Grant-in-Aid it received in 2012–13, Tate has a cost-benefit ratio of 1:5.4 – 6.5

DIRECTOR: SIR NICHOLAS SEROTA CHAIR: THE LORD BROWNE OF MADINGLEY

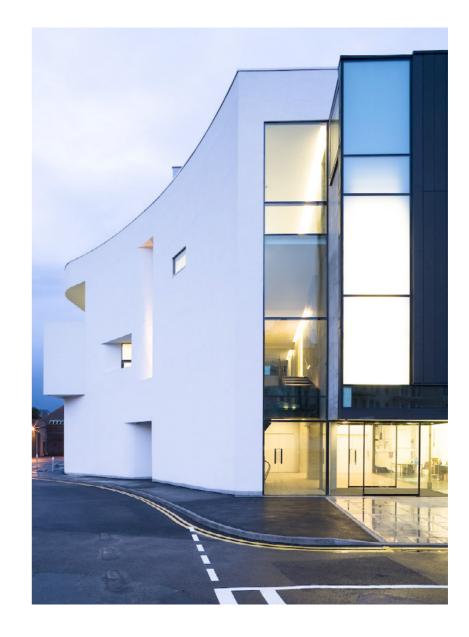
69 Late at Tate event, Tate Britain. Photo: © Richard Eaton **70** Richard Tuttle *I Don't Know*. The Weave of Textile Language 2014. Photo: Andrew Dunkley and Olivia Hemingway © Tate 2014 **71** Sky Arts Ignition: Doug Aitken – The Source 2012–13, Tate Liverpool © Doug Aitken. Photo: Tate Photography **72** Late at Tate event, Tate St Ives. Photo: Ian Kingsnorth © Tate 2014

TOWNER

- Annual turnover: c.£1.2 million
- Over <u>100,000</u> visits per annum
- Directly employs $\underline{12}$ FTE, $\underline{12}$ part-time staff and $\underline{42}$ freelance contractors

Best known for its modern British art and a growing collection of international contemporary works, Towner has a commitment to ensuring its entire community feels ownership of the gallery. Set back from the seafront in Eastbourne, Towner acquires and presents works of national and international significance alongside exhibitions from its 4,000-strong collection. Steadily increasing its visitor numbers, today Towner welcomes more than 100,000 members of the public each year.

Housed for more than 80 years in a Georgian manor house, in 2009 Towner relocated to a £8.58 million seafront property designed by Rick Mather Architects. The facility was purpose-built to accommodate and spotlight the gallery's growing audiences, collections and aspirations. The new build created over 100 person years of construction employment over two years.



COLLABORATIVE FOCUS ON THE COMMUNITY

Towner's learning and participation projects are devised in partnership with a wide range of publics, including those members of society facing complex personal challenges. Young offenders, those suffering from health inequality or substance misuse, those with mental health issues and dementia, young people excluded from school, and other marginalised groups are supported at Towner, which works intensively with small groups of adults and young people. Its Youth Offending Team (YOT) strategic-commissioned programme has worked with over 1,000 young offenders and has been a pilot for securing further commissions from local authority, heath and criminal justice services.



MAKING AN EXHIBITION OF ITS PUBLIC

Alongside works from Towner's collection, 1,500 young people each year experience the thrill of having their artwork exhibited in the new Towner. A physical manifestation of the gallery's values, Towner's inclusive policy is a key facet of the holistic visitor experience.

The volunteer programme, comprising over 60 volunteers, enables local people to develop their skills, and has a strong track record in supporting volunteers to secure paid employment at the gallery.

HIGHLIGHTING REGIONAL TALENT

Towner showcases regional talent through East Sussex Open, an annual open submission exhibition which received over 1,200 applications in the past five years and by hosting the Blue Monkey Network (BMN), a network for over 100 artists in the South East region. A further 50 local schools engaged in the annual schools exhibition.

SUMMARY

From an original bequest of 22 works of art in 1920, Towner has grown into a vibrant institution with a variety of exhibitions and public-facing programmes. The exhibition programme comprises internationally renowned artists, midscale and local emerging practitioners, a community-led commitment that encapsulates the gallery's broader strategy. Community engagement also drives the imaginative outreach programme, which is based on a belief that art can and should be used to address human challenges as well as inspiring wonder and curiosity. On the curatorial level the strong partnership-making instincts of the gallery ensure a strongly collaborative approach to using its collection.

- Combined supply-chain and induced spending generates over £940,000 of economic benefit (GVA) in the local area each year, including the support of 10 FTE
- Over 40 FTE and £1.2 million of economic benefit (GVA) was generated by additional spend in the area attributable to Towner's visitors
- A return of £2.10 local GVA for each £1 of public investment

'It was a great way of looking at our lives and the bigger picture of our recovery...

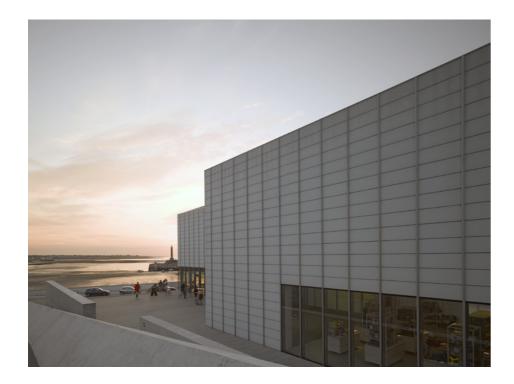
A great opportunity.'

Young person in drug treatment, on Towner outreach project for National Tackling Drugs Week

DIRECTOR: EMMA MORRIS CHAIR: DAVID DIMBLEBY

75 Towner, 2009. Photo: Dan Clements **76** *Dark Monarch* exhibition, 2010. All photos: Courtesy of Towner

TURNER CONTEMPORARY



— Annual turnover: c.£2.7 million

— Over <u>343,000</u> visits per annum

— Directly employs $\underline{36}$ FTE and an additional $\underline{27}$ freelance staff

Turner Contemporary is located in Margate, a seaside town in East Kent that had declined as a tourist destination. Championed by Kent County Council, and costing £17.4 million, the gallery, which opened in April 2011, was conceptualised as a catalyst for Margate's regeneration. Inspired by JMW Turner's connections to the town, Turner Contemporary was designed by David Chipperfield Architects and is situated on the same site as the 'Cold Harbour' guest house where the artist frequently stayed during his visits to Margate.

Turner Contemporary's mission statement is 'Art Inspiring Change' and since opening it has helped transform Margate, cementing its reputation as one of the leading examples of arts-led regeneration in the UK. As a result of 1.4 million visitors, 35 new business opening and local employment opportunities increasing, there has been a total benefit of over £32 million to the local economy. Turner Contemporary has put Margate firmly back on the cultural map as a must-see destination and transformed people's perceptions of the town. Margate was listed in the Rough Guide's Top 10 Travel Hotlist for 2013 and Easyjet's best reasons to visit the UK.

Turner Contemporary places huge emphasis on the excellence of its programme. The gallery hosts world-class exhibitions of historical and contemporary art by artists including Carl Andre, John Constable, Tracey Emin, Helen Frankenthaler, Sol LeWitt, Piet Mondrian, Maria Nepomuceno, Auguste Rodin, JMW Turner and Edmund de Waal.

Learning lies at the heart of Turner Contemporary's ethos and, since opening, more than 92,000 people have participated in the gallery's learning programme. From school groups and teacher training to community groups, families and exhibition visitors, the gallery aims to make art open, relevant and fulfilling for all. Turner Contemporary allows visitors to embrace their curiosity and discover different ways of seeing, thinking and learning.

LOCAL ENGAGEMENT AND LONG-TERM COMMUNITY BENEFITS

In the ten years leading up to the opening of the building, Turner Contemporary worked closely with the local community to establish a presence in Margate, building partnerships and engaging with more than 600,000 people through its programming in non-gallery spaces in and around the town. Since the gallery opened, 21% of Turner Contemporary's visitors have come from the local area and the Learning Programme has reached a diverse range of communities in an area where poverty of aspiration and lack of ambition blight many lives. Participants who have engaged with Turner Contemporary note increased confidence, greater team-working skills and aspirations. Turner Contemporary works with young people through an ambitious schools programme which aims to engage with every school in Kent by 2015.

SUMMARY

The significant work undertaken by Turner Contemporary has not only transformed Margate but many individual lives, with numerous case studies detailing how transformative the gallery's work has been, from its intergenerational group Blank Canvas to its Youth Navigator Schools Programme. Margaret Anderson, Blank Canvas participant and Cultural Ambassador, has remarked: 'You never completely recover from agoraphobia, but getting involved with Turner Contemporary, Blank Canvas and Cultural Ambassadors has given me the encouragement to try and do more.' When asked about Turner Contemporary's Youth Navigators, Andy Somers, Head Teacher at Hartsdown Technology College in Margate, said: 'As a result of the Youth Navigator project we have had students whose interest in art has completely doubled. They have taken art at GCSE and these are students who wouldn't have actually done it.'

- More than 1.4 million visits in 3.5 years since opening
- £32 million generated into the local economy through tourism and inward investment
- Over 106,000 people have participated in the Learning and Public Programme, including school groups, family workshop participants and community groups*

'It's a place where art is experienced, nurtured and created.'

The Guardian





DIRECTOR: VICTORIA POMERY CHAIR: JOHN KAMPFNER

* Visitor figures, recorded by Turner Contemporary; annual turnover as per annual accounts 2013/2014; economic impact, Five Lines Consulting; audience demographic, Turner Contemporary survey research, Morris Hargreaves Mcintyre / Canterbury Christ Church University.

78 Photo: Nick Gutteridge **81 Top** Auguste Rodin *The Kiss* exhibited at Turner Contemporary October 2011 – September 2012. Photo: Nick Gutteridge **Bottom** Installation view of *Mondrian and Colour* exhibition 2014. Photo: Manu Palomeque

WHITWORTH ART GALLERY

- Annual turnover: c.£1.8 million
- Over <u>190,000</u> visits per annum
- Directly employs 45 FTE

Founded in 1889 as England's first gallery in a park, the Whitworth has since 1958 been part of the University of Manchester. Home to influential collections of modern art, textiles and wallpapers, watercolours, prints, drawings and sculpture, the Whitworth functions as a creative laboratory with a unique and imaginative portfolio of programmes designed to connect with the public across a broad spectrum. Well loved in its home city and respected for its innovative outreach work, today the Whitworth is establishing an international reputation as one of the world's leading university galleries. Whitworth touring exhibitions have built international links with South Korea, Japan and Hong Kong and the gallery has a long-term commitment to working with West African artists and organisations and with South Asian artists.

Bold programming has driven a substantial boost in attendances, with numbers increasing by 120% since 2005 to 190,000 visitors annually, including around 10% from overseas in 2012–13. Continued innovation and a major capital project completed in 2014 is set to further increase visitor numbers, with over 300,000 expected annually by 2016.



THE UNIVERSITY CONTEXT

The Whitworth's university context provides numerous opportunities for sharing research and expertise widely and co-developing a portfolio of programmes that include student-led cultural entrepreneurship projects. The gallery's 2015 reopening exhibition of work by Cornelia Parker features a collaboration with Manchester University's Nobel Prize-winning scientists, Kostya Novoselov and Andre Geim. The gallery now welcomes almost 15,000 students (from early years to university students) engaging in formal learning programmes every year.

ARTS FOR HEALTH

Through collaborations with the University of Manchester, peer museums, Manchester City Council and Central Manchester University Hospitals NHS Foundation Trust, the Whitworth has been involved in a range of projects promoting healthier lifestyles. These include art-based approaches to caring for people suffering from stroke and dementia, and Artmed training programmes for new GPs.

THE GALLERY IN THE COMMUNITY

A playful and eclectic approach to engaging with culture more broadly has significantly broadened the Whitworth's demographic reach. Projects like Art Baby, an award-winning programme for small babies, and art garden volunteering are building strong relationships with local communities.

CAPITAL INVESTMENT... JOB CREATION

Supported by £8.5 million from Heritage Lottery Fund, the Whitworth's £15 million capital development project, designed by MUMA (McInnes Usher McKnight Architects), is part of the University's ten-year £1 billion masterplan. The transformation of the gallery is estimated to account for over 150 person years of employment in the construction industry, and doubles the gallery's public realm spaces while reviving its historic connection to the park.

SUMMARY

The Whitworth has reimagined the university gallery as a vibrant outward-facing institution connected closely not only to the university and peer museums, but to its local, regional and international communities. The considerable combined resources of the university, Manchester's museums and local healthcare institutions have been tapped through imaginative partnerships that have brought art to the public in new and dynamic ways, with the gallery acting as a focal point for new discoveries, relationships, research and further exploration. This outward expansion has been accompanied by an ambitious development of its home site, which has greatly increased the size and scope of the gallery and generated further spaces and opportunities for innovation, reflection and visitor engagement.

- Combined supply-chain and induced spending generates over £2.2 million of economic benefit (GVA) in the local area each year, including the support of 10 FTE
- Over 30 FTE and £900,000 of economic benefit (GVA) was generated by additional spend in the city attributable to the Whitworth's visitors
- A return of £1.30 local GVA for each £1 of public investment

'Chopra's sincerity and concentration, a still point in the hubbub of the city, lends him the charismatic aura of a hermit or an ascetic guru... he has a magic, magnetic presence.'

Daily Telegraph review of Nikhil Chopra performance at the Whitworth in July 2013





DIRECTOR: MARIA BALSHAW CHAIR: VACANT

83 Whitworth Weekending, 2013. Photo: WeAreTape.com **85 Top** Walls are Talking exhibition 2010. Photo: WeAreTape.com **Bottom** Nikhil Chopra *Coal on Cotton* 2013. Photo: Stephen Isles

WYSING ARTS CENTRE

One of Europe's leading research and development centres for visual arts, Wysing Arts Centre exists to support artists, enabling arts and ideas to reach a wide range of people in unexpected ways. Established in 1989 and located on an 11-acre site in rural Cambridgeshire, the centre today enjoys an international reputation for assiduous practical and academic support for artists through its pioneering residency and retreat programme. Offering a progressive and alternative model of working, where artists can think, debate, experiment and make without defined outcomes, Wysing's staff support artists to focus on the development and realisation of their ideas as an alternative to the contextualisation of previous work through a gallery exhibition.

Wysing engages with established and emerging artists, many of whom go on to critical acclaim. In the last year, the centre supported 80 artists and curators through a residential retreat; 14 young artists (aged 15–25) in a summer school; 60 artists – including graphic designers, illustrators, visual artists, photographers, collectives and architects – who used studios onsite; and 40 artists-in-residence who received funding, from which 246 new commissions emerged. An ongoing public programme profiles and contextualises the work developed at Wysing, and works regularly travel to venues across the UK and overseas.

- Annual turnover: c.<u>£660,000</u>
- Over <u>36,000</u> visits per annum on site; <u>100,000</u> visits via touring and partnerships for work developed at Wysing
- Directly employs 8.5 FTE

CAPITAL INVESTMENT

Designed by Hawkins\Brown, Wysing undertook a £1.7 million capital project in 2008 to build a cluster of new artist studios, a new media suite, project and education spaces and welcoming visitor facilities, which encompassed its 17th-century farmhouse and other farm buildings. This activity generated an estimated 20 person years of construction employment and emphasised the centre's commitment to its artists.

FNVIRONMENTAL CAMPAIGNER

Wysing is working with a range of stakeholders in Cambridge on an ambitious proposal for a sustainable retrofit of large parts of the medieval city, to improve energy efficiency and renewable energy generation. Wysing is acting as arts community lead for this programme, which will involve championing the programme among the wider arts sector.

DRAWING THE COMMUNITY INTO THE PROCESS

Steadily increasing numbers year on year, Wysing now engages nearly 100,000 visitors and participants in its wide-ranging programmes and to its site, which hosts a number of permanent sculptural commissions. Drawing on a diverse blend of experts from neighbouring villages, from the city of Cambridge and its two universities, and beyond, Wysing cultivates a lively environment of ideas through a curated talks, events and festivals programme. The Centre has a successful partnership with Melbourn Village College, who are part of the Comberton Academy Trust of three village colleges and their 21 feeder primary schools, and who co-fund the full-time shared post of Children and Young People's Producer. The postholder operates within a wider network of six village colleges, the stArt Consortium, and connects with 7,000 children and young people in formal education to increase levels of arts involvement and improve the quality of life for people in South Cambridgeshire.



THE SYLLABUS

Wysing tests new ways of learning and in 2015 will launch a new programme, The Syllabus, in partnership with the self-organised network Exchange Values. The network comprises Eastside Projects (Birmingham), Spike Island (Bristol), S1 (Sheffield), Studio Voltaire (London), New Contemporaries (national). The programme will provide a substantial alternative learning programme targeted at artists not wishing, or able, to undertake formal education programmes.

SUMMARY

Wysing's thoughtful and freeing interventions at the start of the cultural value chain ensure that emerging and established artists have the environment, the support and the confidence to produce work that might not otherwise be possible. The Centre's pioneering approach results in inspired audiences both nationally and internationally, a timely reminder of the need to invest not just in the presentation of art but in the time and space necessary for its creation. Wysing's deep and longstanding commitment to artists and to its own diverse residential and educational community is complemented by a strong business model of public and private support, and a collaborative, creative and experimental approach to solving society's most complex environmental and social challenges.

'It has really been so beneficial for me to be at Wysing. It's an unusually generous environment, in which I felt supported and trusted.'

Elizabeth Price, residency artist 2012, Turner Prize winner 2012



- Combined supply-chain and induced spending generates over £300,000 of economic benefit (GVA) in the local area each year
- Over 8.5 FTE and £250,000 of economic benefit (GVA) was generated by additional spend in the city attributable to Wysing's visitors*
- A return of £1.20 local GVA for each £1 of public investment

DIRECTOR: DONNA LYNAS CHAIR: DOUG CRAWFORD-BROWN

^{*}These numbers are likely to represent a conservative estimate of the economic impact, as the centre also generates a large number of visitors to its programme of offsite activities.

⁸⁷ Wysing exterior view. Photo: Mike Cameron **89** Visitors to the exhibition *Hey, I'm Mr Poetic* May 2014. Photo: Mike Cameron

APPENDIX

METHODOLOGY

Unless otherwise noted, the economic figures provided in this report were researched and analysed by Regeneris Consulting in consultation with Plus Tate members. Regeneris Consulting applied the following methodology to its research, drawing on data from the 2012-13 financial year.

MEASURING IMPACT

1.1

Our approach sets out two key indicators of economic impact:

- Full Time Equivalent (FTE) Employment
- Gross Value Added (GVA) a measure of the total economic impact in an area (this is primarily reflected in employee wages and company profits in the area).

1.2

Local Impact Area – all of the impacts set out relate to impacts within the local area (broadly defined as the area within a 20-mile radius of the gallery). The only exception to this is construction impacts.

Construction Impacts – In some cases an additional assessment was made of construction impacts, where major development has been undertaken at the gallery in recent years (or is planned in the years to come.) These estimates used labour coefficient data and national benchmarks on the ration of GVA: Turnover for the construction sector to estimate FTE employment and GVA impacts.

1.3

There are four main types of impact measured in this study:

- Direct Impacts the employment and associated GVA generated by direct employment by the gallery
- Supply Chain Impacts the employment and associated GVA generated by the gallery's spending on goods and services in the local supply chain.
- Visitor Spend Impacts the employment and associated GVA generated by additional spend in the local area of visitors to the gallery.

 Induced Spending Impacts – the employment and associated GVA generated by the additional spending in the local area of additional employee income from the above effects.

1.4

It should be noted that while these are the most easily quantifiable impacts that each gallery brings to its local area, they only tell part of the story, and therefore the impacts set out here must be regarded as conservative estimates of impact. In particular, they do not capture the following important economic benefits:

- Consumer Surplus Impacts this is effectively a measure of the benefit of a free visitor attraction to gallery visitors. The majority of activity delivered by Plus Tate members is free to the consumer. The consumer surplus is the sum of the value that each consumer places on their visit to access the facility.
- Advertising Value Equivalency this is a measure of the free marketing benefits that an attraction can bring to its local area. Through positive media, it generates free place marketing, which a value could be placed against (ie what the cost would be to purchase an equivalent amount of advertising space).
- Wider benefits there are a wide range of other economic impacts which are extremely difficult to quantify, including support for regeneration activity, education and learning, health outcomes, community cohesion, volunteering, supporting the artistic and creative sector, city attractiveness and civic pride. These are discussed qualitatively in this study.

1.5

Key data relating to the employment and supply chain spending of each gallery was collected via a standard proforma completed by each Plus Tate member.

1.6

The table below sets out the detailed methodology and assumptions for the calculation of the main quantified impacts set out above.

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SUPPLY CHAIN IMPACTS

VISITOR SPEND IMPACTS

Description	 The employment and GVA generated by direct employment by the gallery 	 The employment and GVA generated by the gallery's spending on goods and services in the local supply chain 	 The employment and GVA generated by additional spend in the local area of visitors to the gallery
Gross Employment and GVA Impacts	— The number of FTE employees and annual spend on employment (GVA) – provided by galleries	 Annual spend on goods and services – provided by galleries gives investment in local business turnover Regional benchmarks for GVA:Turnover ratio used to assess gross GVA generated in the local area (ie the proportion of turnover that is spent on employee wages and company profit – the rest is spent in the supply chains of these businesses) 	 Daily visitor spend of gallery visitors. Calculated using total number of visitors, breakdown by type of visitor (local day visit, wider area day visit, overnight stay from the UK, overnight stay from overseas), and average daily spend for each type of visitor (based on data from the International Passenger Survey, Great Britain Tourism Survey and Great Britain Day Visits Survey). The daily spend figure also subtracts average spend of visitors inside the gallery (as this is captured in the direct employment impacts) This gives gross visitor spend ie investment in local business turnover Regional benchmarks for GVA:Turnover ratio used to assess gross GVA generated in the local area (ie the proportion of turnover that is spent on employee wages and company profit – the rest is spent in the supply chains of these businesses)
Minus Deadweight – impacts that would have taken place regardless of the gallery activity	— None	— None	 50% deadweight assumed. Based on assumption that on average visitors will spend half a day on their gallery visit, therefore half of their daily spend can be attributed to the gallery. In reality, some visitors would not have come to the area at all without the gallery and so deadweight would be 0; some visitors would have come to the area anyway and spent exactly the same amount, so 100% deadweight. 50% is a reasonable assumption to use, given this uncertainty.

	DIRECT EMPLOYMENT IMPACTS	SUPPLY CHAIN IMPACTS	VISITOR SPEND IMPACTS
Minus Displacement – other local impacts that are displaced as a result of the gallery activity	— None	— None	 It is assumed that all visitors from the local area would have spent the same amount on alternative activities in the local area, and therefore this is all displaced spend There is no displaced spend assumed from visitors outside the local impact area.
Minus Leakage – gross impacts that occur outside the local impact area	None – it was assumed that all gallery employees are from the local impact area	 Each gallery identified the proportion of goods and services purchased from the local area. The remainder was leakage. As described below, the same leakage assumption used for lower supply chain tiers. The multiplier effect assessment process is the same for GVA generated in the local supply chain by gallery spend on goods and services, and by visitor spend in the local economy. 	— Data on breakdown of daily visitor spend from the Great Britain Tourism Survey and Great Britain Day Visits Survey used to assess proportion of daily spend that would take place outside the local area eg transport costs
Add Multiplier – additional lower supply chain and induced impacts (local impact generated from the additional spend of employees)	— Local induced multiplier of 0.1 applied to GVA. Benchmark data on average GVA per FTE employee across all sectors in the region was used to calculate induced FTE jobs created.	 The multiplier effect assessment process is the same for GVA generated in the local supply chain by gallery spend on goods and services, and by visitor spend in the local economy. — Supply chain multiplier calculated using iterative analysis, as no local level multiplier data is available. — All spend going into the next tier of the supply chain (ie the non-GVA component of the turnover figure above) analysed as above – using the same assumption about the proportion of this spend on goods and services that would be sourced from the local area, and then the proportion 	of that which is GVA. The remainder is invested further down in the next tier of the supply chain. — Three iterations of this process were undertaken to identify the total local GVA secured in the local area, throughout the supply chain. — Local induced multiplier of 0.1 applied to GVA. Benchmark data on average GVA per FTE employee across all sectors in the region was used to calculate induced FTE jobs created.
Net Economic Impact (Gross Value Added)	Direct employment spend, plus induced GVA generated.	 Sum of GVA generated through all tiers of the supply chain, plus induced GVA generated. 	Sum of GVA generated through all tiers of the supply chain, plus induced GVA generated.
Net Full Time Equivalent Employment Impact	 Direct employment, plus employment generated through induced spending. 	 FTE employment generated through all tiers of the supply chain, plus employment generated through induced spending. 	FTE employment generated through all tiers of the supply chain, plus employment generated through induced spending.

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