

The Winner Takes It All?



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The Winner Takes It All?

The Winner Takes It All? took place during the Liverpool Biennial 08: Made Up, the UK's largest visual arts festival. Hosted by the Royal Standard and Red Wire Studios, two artist-led groups based in the city the event saw 23 artists representing UK and European networks visit Liverpool. Over three days fifty artists experienced, discussed and debated issues surrounding Liverpool's European Capital of Culture and its affect on artists. This booklet documents the event and the views of some of the artists involved. In putting this

together it hopefully stands as a marker as to where we are now as artists, our current concerns and hopes for the future.

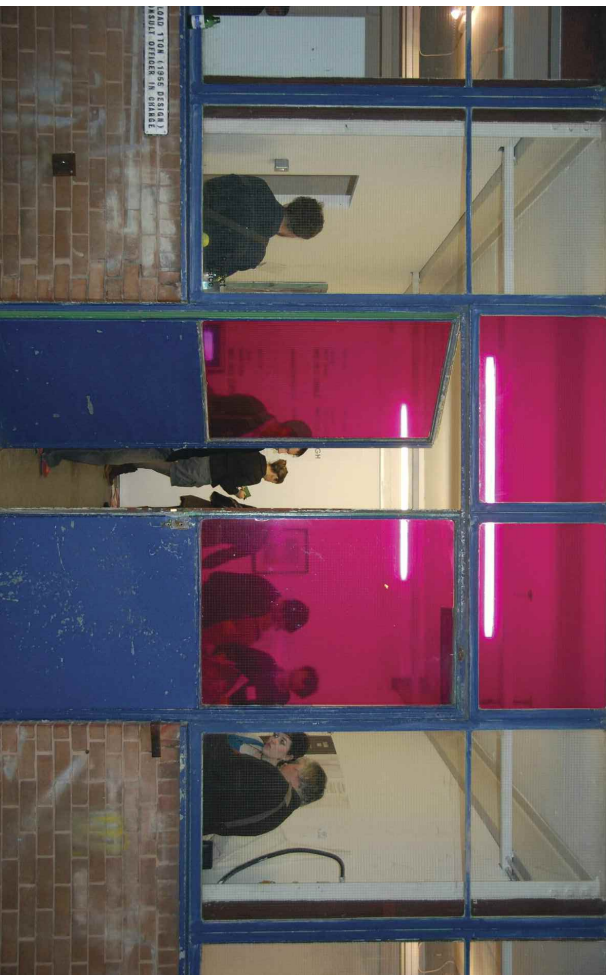
Artists' studio groups like Red Wire & the Royal Standard represent a unique network of individuals who make a significant contribution to Liverpool's cultural economy, linking institutions, businesses and communities through the diversity of employment and experience of its members. Without the contribution of groups like these and others across the city the Capital of Culture programme would have been less varied and much reduced.

As well as our own experience we felt it important to find out what other artists thought of Liverpool 08 and the impact and its relevance to artists' networks. So with our colleagues at Red Wire and support from A-N's NAN initiative we shaped an event which

saw 16 artists visit Liverpool from around the UK and 7 from Vilnius, Capital of Culture 2009. Having been immersed in the bubble that had been the build up around Liverpool 08 we were interested in getting an outside perspective on the proceedings.

We advertised for artists with an interest in the Capital of Culture to apply for places particularly from cities in the running for the title Liverpool won. We had a great response from across the UK and from those bid cities we had artists representing networks based in Birmingham, Bristol, Cardiff as well as some with experience of the last Capital of Culture in Britain, Glasgow 1990.

In applying for a place the artists were asked to suggest something they would bring with them representing the culture of their city. These items formed an artists' resource displayed during the weekend in the project space at the



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Royal Standard. The contributions ranged from books, catalogues, artworks, maps, a one-night-only exhibition and a doorstep. The amassed material was brought together to act as an introduction to the various groups, networks and individuals and to give the public an insight into those involved in the project. At the end of the event it was decided the material should be kept and has now formed the foundation of a wider resource held at the Royal Standard for the artists benefit.

We were keen to give our guests a taste of the city which was less about the Beatles and Albert Dock and more about our experience of the city as working artists. With the Winner happening during the Liverpool Biennial there was lots of interesting venues and exhibitions to take them to, dozens of artist led spaces and projects across the city as well as the larger Biennial venues. From the Garston Embassy in the south to Metal's Edge Hill

Station in the east, our own venues to the north and all around the centre we dragged our merry band of artists around Liverpool over 3 days taking in 18 exhibitions, performances and artist led spaces.

The tour began on the Friday with the artists meeting at the foyer of their hotel having checked in earlier that afternoon. We led them from their hotel overlooking the Albert dock across the recently completed Chavasse Park and down the red sandstone steps into the centre of Liverpool 1. Many could not grasp the enormity of the transformation of the city centre as we led them away down South John Street past the Hard Days Night Hotel and the delights of Mathew Street.

We soon found ourselves opposite Moorfields Station in front of the impressive Turning the Place Over by Richard Wilson. Everyone came over all touristy and began taking lots of

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pictures. We urged our group on to arrive at the Royal Standard where after a welcome speech the artists had the opportunity to look around the studios, see the exhibitions Navigator and Mr. Democracy, have a drink and to reveal their contribution to the artists' resource in the project space. After a little while it was time to make our way to our co-hosts Red Wire's space on Victoria Street where the exhibition Fear Yourself: A Retrospective of Daniel Johnson was well received by the visiting artists. Josh Tennant outlined Red Wire's ethos and how they came to be showing work by Johnson and how this represented an achievement for them in terms of ambition for their studios.

Our group merged on the stairs with people attending an opening at Curve Gallery on the floor below, several taking the opportunity pop their head in to see a performance by artist Elizabeth Willow. Having rounded up our group



we headed down the road to a local pub for a meal and a real opportunity for all the artists to meet one another. After a hearty meal and a few drinks everyone was looking forward to the next day exploring the city.

We started our tour of Liverpool at one of its oldest but most recently renovated landmarks, The Bluecoat. Having only reopened in the spring of 2008 with a new wing, new layout and high spec galleries and studio facilities for artists it was a great place to show the artists what facilities available in the city. Anna Francis noted on her blog:

'we commented on the difference in studio provision... in comparison to most other spaces we may have experience of. Not since the comfortable, cotton wool days of being students have we experienced such luxury. There were some questions raised of the provision; is it too clean, clinical and indeed too

comfortable? Perhaps because we are so used to existing in cold, dark spaces we now can't imagine enjoying being warm, dry and fully equipped, but at the Bluecoat they are sure that not only do we deserve it, but it should be fairly affordable too.' (1)

Having been led around the Bluecoat's contribution to Liverpool Biennial 08: Made Up and toured the studios we assembled in the atrium of the Bluecoat where we divided our large contingent into two groups. From this point on our groups experienced two very different tours of Liverpool. One group were given an 'urban' tour the other a 'suburban' tour of the city.

The 'urban' tour concentrated on venues within the city centre while the 'suburban' headed out of town to see project in areas your typical tourists wouldn't find. After several exhibitions and hours later the two groups

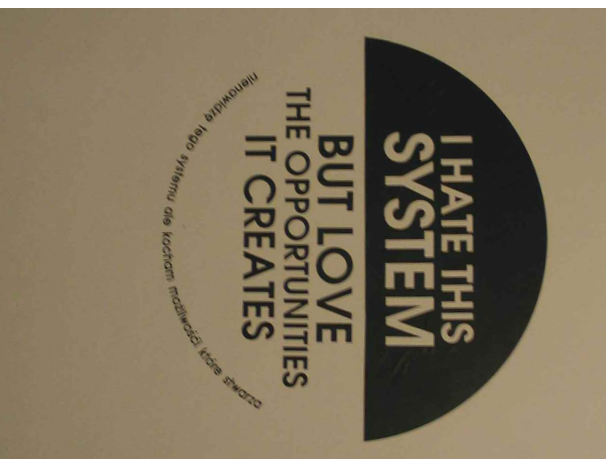
reconvened at the A Foundation where they had chance to catch up with each other before our evening meal. After our meal we asked our artists what they would pick as the highlight of their tours and what would they recommend the other group see. On the final day we only had a couple of hours available for the artists to continue the tour so a shortlist was compiled for the other group to see.

The people on the urban tour recommended, Woistenholme Projects, FACT and the Biennial commissions along Fenshaw Street all a short walk from each other. The suburban group was split over their decision.

They wanted to suggest both Metal's Edge Hill train station and Garston Embassy but to go to both areas in the time available would be impossible. In the end Garston won out by a slim but vocal majority. So the next day's itinerary was set.

After dinner and our discussion the evening's activities began a short stroll away behind Woistenholme Projects in a space above a car park. Mercy were hosting INTERCHANGE, a series of 1 week residencies as part of the Cities on the Edge project which brought together artists from port cities across Europe, including Gdansk, Marseille, Istanbul, Naples and Liverpool. The end of the first residency saw a group of artists from Gdansk presenting their collective work we arrived in time for a performance by Krzysztof Dziemaskiewicz.

Following this show it was on to the final destination of the day. We picked our way past the drunken hoards of Concert Square, across town back to the Royal Standard. It was time to return to the artist resource to see (or not as the case was to be) the contribution of Tulips and Roses. As we approached the open doors of the project space to view Exercises in Seeing we could see the shadowy space had



been cleared of the tables of catalogues and artworks on the walls. The streetlights shone through Rosie Farrell's pink vinyl covering the windows, bathing the space in an ethereal glow. Into the next room and the work of the 7 artists lay in semi darkness to be discovered as our eyes adjusted to the light. A quiet contemplative end to a busy day.

The final day and the groups swapped tours and giving them the chance to visit the best of the tour they didn't see. After a quick lunch in Chinatown it was time to get together and make some sense of the weekend. Around the corner from our restaurant on Roscoe Lane was the final venue and host to our discussion, Static. Static is an organisation that promotes its ideas through the disciplines of art, architecture, critical writing, business and trade. (2) Paul Sullivan gave our group an overview of Static and an interesting account of the trials and tribulation of the project

Nooodle Bar where we had originally hoped to dine. Here we brought together our visiting artists with a public audience to discuss what the artists made of Liverpool and the Capital of Culture.

Reproduced here is a transcription of the discussion that took place at Static as well as two short texts by artists involved in the project and in a concluding piece I highlight some key issues raised. Penny Whitehead a director of the Royal Standard and tour leader offers her reflection on some of the issues raised at the Static talk and the outcomes of the event.

Janie Nicoll as an artist based in Glasgow and with knowledge of the transformation the title had and is still having on that city offers advice for the artists of Liverpool. Both pieces take an opposing but equally valid view of the benefits and value of 'official' culture. This duality could probably best summed up by an artwork at the

INTERCHANGE exhibition by Grzegorz Klamann which stated in English and Polish 'I hate this system but love the opportunities it creates'.

James Buso
Project Manager The Winner Takes It All?

It's All About Legacy...

Or so proclaimed the January 09 souvenir edition of City, the official magazine of Liverpool City Council. The publication makes uneasy reading, casting a typically indiscriminate and self-congratulatory eye over Liverpool's Year of Culture, and citing ludicrous figures such as 15 million "cultural visits", 10,000 artists, £200 million "global media value" and £800 million in economic benefit to the region. "08 has reached into the heart of every community", claims Warren Bradley, the much derided head of Liverpool Council, Gary

Miller of the council's Enterprise and Tourism department goes one step further to declare that "culture is the heartbeat of our city", and Jim Gill, chief executive of Liverpool Vision, the public-private company overseeing some of the most aggressive strands of the city's regeneration and re-branding strategies, lays his cards on the table: "Significant economic activity makes the city more attractive and more able to sell itself. Put simply, 2008 has improved our standing in UK markets."

These sweeping statements go some way to demonstrate the extent to which cultural activity has been instrumentalised in Liverpool throughout 2008 and in the years leading up to it. "Culture" has become not only a cheap plaster to stick on the wounds of deeply deprived and disengaged communities, but an essential tool in the re-branding and re-"selling" of the city to the rest of the world. Liverpool's ammunition in a highly competitive global

market. For example, it is widely acknowledged that '08 played a key role in the securing of the £1 billion Liverpool ONE development, a major reconstruction of the city centre into Europe's largest retail quarter, for which over 50 streets in addition to Liverpool's main city centre green space were privatised in the name of commercially-led regeneration (many of the multi-million pound units now lie empty as the prospect of global recession begins to set in).

The Winner Takes It All? intended to bring together a group of people interested in exploring and debating the effect of the Capital of Culture award on Liverpool. It was a chance for visitors to experience the city's winning "culture" first hand, not just via the glossy Culture Company brochures and "city ambassadors", but also through the eyes of artists living and working here. For those of us acting as guides, it was an opportunity to

consider our positions within the overarching process. How can we as artists aim to practice independently when our very existence within the city is appropriated and regurgitated as figures by council leaders to attract private investment? How can we engage in critical debate around a process in which we are so clearly implicated? There are no easy answers to these questions; it is perhaps the most important thing at this stage that they have been raised. And as much as we may pour scorn on '08 and those responsible for administering it, it has also in some way functioned as a catalyst for those who wish to discuss, respond, resist and dissent.

Whilst the legacy of the Capital of Culture may not turn out to be quite the commercial boom that the city leaders had envisaged, the legacy of an event like The Winner Takes It All? is usually easier to predict. Whilst such events can build up a momentum at the time, in the





following weeks and months, links made are often quickly forgotten and intentions to follow up or continue discussion are gradually sidelined as daily work and life take their place. However it is essential that artists continue to ask questions about subjects like arts funding, public investment and the role of the artist, after the focus on the Capital of Culture has subsided. We in Liverpool must maintain the level of engagement and enquiry that has built up around 2008, and continue to extend this debate to other artists, communities and places.

The follow up activity to The Winner Takes It All? has so far been unexpectedly strong, including several further city visits, the extension of networks and the developing of links between organisations locally and nationally for the purpose of future communication and collaboration. Perhaps it is through the establishment of these artist

communities and opportunities to coalesce, discuss and debate provided by artist-led events such as The Winner Takes It All? that we are able to maintain our independence as artists, outside and above the commercial and economic agendas of government agencies.

Penny Whitehead,
Director, The Royal Standard

The Positive Effect of Capital of Culture

Glasgow was European City of Culture in 1990, following on from the Glasgow Garden Festival in 1988 and on the back of a successful re-branding of the city in the eighties. The Glasgow's Miles Better campaign had seen the turn around of the "no mean city" image of Glasgow synonymous with razor gangs and football violence, to something far more positive.

The year of culture had been seen as emblematic of the cultural renaissance of the

city, and for the first time statisticians could clearly evaluate the impact and the benefits of the cultural activity on the city as a whole.

There was an important change in the attitude of City Councillors who, prior to this, might not have made any direct correlation between the arts and the financial benefit they might bring. It allowed the Council arts officers to make a clear case for increased arts provision within the city, for arts organisations and for the community. This in turn has had a longstanding effect on the ability of artists to earn a living and create opportunities for exhibition within the city and for international exchange.

The Year of Culture enabled the strengthening of arts organizations set up during the Eighties, such as Transmission Gallery; Street Level Photoworks, Project Ability, Glasgow Print Studio, Glasgow Independent Studios. The legacy continues in the establishment of

Trongate 103 (1), a visual arts resource in King Street, incorporating all of the above organisations, opening in spring 2009.

Significant for artists has been the Intermedia Gallery, currently based at CCA, but run at arms length through the City Council and the Project Room in GIS. These have allowed a consistent and less pressured alternative for artists exhibiting at a grassroots level and tend to mirror the range of low budget /no budget initiatives that spring up, often deriving from the buoyant and ever thriving Art School scene.

The Glasgow Women's Library evolved out of Women in Profile, which was set up in 1987 to ensure the visibility of women in the programming of the City of Culture, as "We were cynical enough to think that it might not be a pluralistic cultural celebration" (2). Also established during the Year of Culture, Womanhouse was setup in a Council flat in a

Castlemilk Housing Scheme inspired by the installation initiated by Judy Chicago and Miriam Shapiro in California in 1972. Formed by a committee which included Cathy Wilkes, Claire Barclay and Julie Roberts Castlemilk's incarnation of 'Womanhouse' was intended to benefit the local community as much as to represent the artists. It continued to operate for several years beyond the Year of Culture while the Women's Library continues to go from strength to strength, and is about to relocate within the Mitchell Library.

The City of Culture gave the art scene in Glasgow an energy and impetuous that empowered individuals and organizations throughout the city, and gave the bureaucrats the confidence for the first time to put the arts high up their agendas, seeing it as a force for change, for regeneration. The new opportunities that came about from this burgeoning of the arts sector raised the city's

profile at a national and international level. It also encouraged a huge influx of creative people to the city that in itself upped the anti, and encouraged graduating art students to remain in the city, a strategy successfully adopted by Conceptual artists such as Douglas Gordon, who had just graduated from the Glasgow School of Art, and who made a conscious decision to stay in Glasgow.

Eighteen years on, the effects of the City Of Culture on Glasgow can still be felt. The grassroots art and music scenes are as vibrant and dynamically active as anywhere in the country. The appropriation and temporary use of empty spaces continues with initiatives like Market Gallery, Emerged, the Chateau, Lowsalt and SW3 Studio Warehouse, that either evolve into stable organizations or mutate into something else. Glasgow International has also recently emerged as a biennial event in response to the vibrancy of the current visual

arts scene, using the city and most arts venues to host a myriad of events and exhibitions with an international flavour. It is no coincidence that its new Director, Katrina Brown, is a former Transmission Gallery committee member from the City of Culture era.

Visiting Liverpool Biennial for the third time, it's clear to see the effects on the city of the Capital of Culture, with the bigger scale and larger number of events and activities taking place in the city. It's encouraging to see the arts community galvanizing, and the effects of these artistic endeavours having an impact on areas all over the city, particularly out-with the city centre in places like Garston, with genuine attempts to interact with the community.

The tricky part from now on will be to maintain levels of continuity after the culture bandwagon has rumbled on to the next location and the spotlight has shifted. Artists and organizations

will need to build on the momentum that has been achieved and experience gained, to continue to make demands for the prioritizing of visual culture within the city's cultural agenda.

It's the knock-on effect of artists, their ideas, their energy, their inspiration and drive to have an impact, that can have the most influence in the long term, at a personal as well as a wider level, and that is something that we can all learn from. The year of Culture might be over but it should be seen as a starting point, a springboard for what could happen next and for things still to be achieved. The artists of Liverpool need to use this newfound confidence to keep on moving forwards and refuse to go back. Good luck!

Janie Nicoll is an artist based in Glasgow.

The Winner Takes It All? Discussion

Winner Takes It All Discussion at Static 26th October 2008

Chair: James Buso

Panel: Mirjam Wirz, Charlie Fox, Joe Miceli,
Richard Higlett, Penny Whitehead, Amy
Goring, Dave Ball

JB - I'll start with you guys over here - you haven't been to Liverpool before... as a city how does it compare in its artistic vibe to Vilnius?

JM - I'd say Liverpool is characterised by a kind of over production or high concentration of artistic initiatives of all kinds. It may be right now with the Biennial there's a lot more stuff around but it seems like there is a saturated scene... which is a good thing... I think, compared to Vilnius which is a bit more hidden.

MW - I would also say I was really overwhelmed by the amount of spaces which are here... I can say before coming here I had heard certain things about Liverpool in connection to Capital of Culture and I had heard quite good things... compared to Vilnius there is much more money... invested in structures that might stay... not like these 'firework' productions like in Vilnius for events that get money and then it's over and that's it. Then you're in a situation where there's not much left.
I saw a lot of places and my question to you is

have these places been here before (Capital of Culture) or are they a direct result or does it motivate this activity?

JB - I'd say a lot of the activity, particularly now with the Biennial being on you do get a lot of projects happening. Generally over the last few years in the build up to Capital of Culture you have seen a lot more activity a lot more people coming into the city.
I'd just like to go to Penny from The Royal Standard, because you recently moved to the city and I wanted to know what attracted you to Liverpool, as a recent graduate, to be an artist?

PW - I suppose when I decided to move to Liverpool I was a bit um... it was sort of a double edged sword. There was a piece of work last night in the interchange exhibition that really made me laugh because it said something like 'I hate this system but I love the

opportunities it creates'. And it was something a bit like that, I was interested in... I was mainly interested in moving here because I wanted to respond to the Capital of Culture, I was interested in it as a model and what it might mean for the city. I was also aware because of Liverpool One, Liverpool was going to undergo a massive amount of change within the space of a year. It was something I wanted to respond to and I think I have responded to quite critically but then at the same time I was sort of thinking there would be loads of jobs because it's the Biennial (year)... compared to other cities I've lived in it's so, so easy for artists to earn a living here working for most of the art institutions because there's so many big institutions that employ so many people, whereas having come from Sheffield where there is about 3 artist run spaces and it was really competitive even to be a volunteer at one them, here I guess recent graduates are offered a lot more opportunities in terms of

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how they can support themselves. It's difficult for me to say what it was like before, as I moved here at the start of the Capital of Culture... I suppose my feeling about the Capital of Culture it seems to be largely based around improving Liverpool's image nationally and internationally and I'm not too sure how genuinely focused it is on developing and sustaining activity within the city.

A lot of the money that's been spent seems to have been on gateways to the city. So the airports, the train stations, that awful massive big screen that's outside Lime Street... also Edge Lane, the road gateway to the city, where Liverpool city council have compulsory purchased and boarded up hundreds of houses that they've now plastered over this Capital of Culture branding in rainbow colours and it says 'Beatles' and 'Tate' everywhere and I think that's one of the most fascinating things to me - this sort of desperation within 1 year to



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massively improve the image of Liverpool, maybe at the cost of supporting other activity,

JB – Amy if I can go to you, you've been living and working in the city a lot longer, you work for FACT currently. You've probably seen more of a build up to the Capital of Culture, what's your take on it?

AG – Yes it's been interesting... from my point of view, moving to Liverpool, studying, staying, purely for reasons because it incubated such a great group of people and art scene... I felt I could really do what we wanted to do in Red Wire. It really allowed us to do this... so then the whole Capital of Culture thing came about as I was already living here. At first I thought it wouldn't have a massive impact, I felt we were happily doing what we wanted to do anyway. I don't think having this buzzword 'Capital of Culture' made Red Wire as a group react to it because we were reacting to our situation in

the first place. I definitely think it has had a knock on effect and has perhaps made us realise more what we can do and also definitely notice a change in other areas of Liverpool and more does seem to be happening. I've just had a great time!

JB – Richard, I wanted to ask you a bit of your experience.

RH – Yes, my previous experience. I'm from Cardiff and Cardiff was one of the cities that came joint second with Newcastle. Basically all of the other cities got £1m which had to be match funded by the Lottery. Cardiff had £1m but £250k had to go to Swansea and then we had £1.5m (compared other cities £2m) to spend on the arts in 2005.

I worked at the council as a project manager, inside the corridors of power on 30 project that related to visual arts, literature, dance and theatre. So I've been walking around

(Liverpool) with a different / strange head on having worked with a local authority and seeing how they see things and operate. Even from looking at the logo and thinking 'if the logo's quite good, then you're alright... if it's old-fashioned you can get a feeling what's going on.'

Because Cardiff did this in 2005 but in Liverpool it's much bigger I think what's really important is the amount of things that happened in 2005 but didn't happen again. I think Liverpool needs to be very aware and the artist about the relationship with the local authority. It's also to do with... there's a lot of bashing the local authority on the head because in a sense they probably don't understand art they'd probably say 'we get heritage or we get education or we get...' but they don't quite... it's all semantics in a way. I think one thing that was interesting, Cardiff Contemporary and the local visual arts forum in Cardiff, I worked with them and I said 'this is

you, you have ownership, I'm going to be leaving here, you make sure you keep it going' and they didn't.

So it's a bit of responsibility from both sides from what happened in Cardiff, there was all these great things 3 years ago and nobody knows about them anymore because they all died a death in a sense... It's to do with both the relationship between organisations and the local authority and trying to keep that relationship going for the legacy of these things because a lot of these things happened once and not again.

Also arts organisations view local authorities as a cash cow and it's like 'great we're going to get some money off them' but never thought here's an opportunity to make a relationship with the local authority and I think that's one of the things I've been looking at... but no it's fantastic what's happened here... with a Cardiff jealous hat on, I don't think Cardiff would ever have pulled it off, to be honest.



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JB – So you don't really feel there was a lasting effect from bidding for the award? You said there was a lot of activity in 2005.

RH – There was more – it's more just to do with, 2008 bid, they had a separate organisation, like an arts team. They gave loads of money to people for really fantastic projects... that team got dissolved because they failed the bid, the local authority took on the perception they came last. I went to the council and they called me an 'arty farty' for 18 months and mocked me in the corridors. It was interesting because it wasn't necessarily personal it wasn't about the artists it was about the dynamic of how local authorities work in lots of different environments with a lot of different responsibilities and they all pick on and demonise each other just because they're all in pockets of pressure. So it's about if you go to local authorities hook into different departments and be able to work and relate to

different points of contact and then you can work on sustaining projects.

CF – I just wanted to come in there because there is a distinction between the Capital of Culture and the Biennial here isn't there and that's going to carry on? So there is a different dynamic here in Liverpool because of that.

JB – The Biennial was in place before Liverpool bid for Capital of Culture.

CF – Where did the money come from to get that going?

JB – Initially it was from the A foundation, James Moores, private investment.

CF – I'm making a distinction there that there is private... we're talking about public funding, civic funding and then there's also this other thing that's happening. You had it in Folkestone this year with that and how that dynamic has

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been. That's a kind of new cultural regeneration private/public.

RH – The Biennial's different because the local authority can say city of culture, Capital of Culture – this is how we can show how we do art. Whereas the Biennial it's almost like the galleries are 'we know what art is' and there are things the local authority have had to do this year in terms of commissioning, putting money into public art which is probably not necessarily... there's a lot of people sitting around tables having to make big decisions about lots of things who don't even like art in local authorities. It's the nature of their responsibility.

CF – The image that was portrayed of Liverpool from the outside was the Beatles, is the Beatles from things I've been to in London, you're watching on the telly the nativity that kicked it off.

PW – Oh God.

CF – ... that was the image that was being sent and that was a real problem I think. I mean obviously very successful in some respects – that's the issue I suppose.

PW – I think someone I was speaking to from Plymouth, was saying his outside impression of the Capital of Culture in Liverpool was a sense of relying on things being alright on the night and turning the city centre into a massive shopping centre. I thought that was a kind of good [description]... It's difficult to see I suppose when you're so involved in it what the outside image is.

CF – Kevin, you were talking about playing football or whatever, in the new shopping centre and issues around that and I think that's a debate to have, about private space. About how what's driving it is something else where

we not clear about where it comes from.

Where does the A foundation money come from? What's going on there where it's all like this other space... it isn't a civic space, no one has any control over it necessarily in that way that you might do with your council. And I don't know if that's going to be an issue for Vilnius are they relying on wealthy people to fund.

JM – They rely 100 % on the European funds, I'm not sure there is many private investors interested in that. I don't think there at that level I don't think they're at that point yet, they have other priorities at this point, the Capital of Culture project has been more, I think one of the first of its kind, moments to spend on events and in fact you can see they're trying out different things to different effect. Some are just a fireworks show or just from very silly things to even sillier things.

JB – In terms of visual arts is there any sort of emphasis on the visual arts?

JM – I'm not sure if they did anything directly related to the visual arts, they did a bunch of music festivals... I guess some people were able to create, to propose projects and get funding for them through the Capital of Culture but those things were made much less public – than the firework shows for example. Those were always things that a select crowd would pay attention to. I think it's a question of experience, also they're at a different stage - the city is still trying to get used to working in this new western way, I mean it's already quite western but you can still tell that they're experimenting still with how to do things. I'm not sure if they're putting a lot of energy into art yet.

MW – And there is surprisingly little artist involved in those projects. I mean the slogan

for Vilnius. Capital of Culture is Culture Live. So it is very much trying to involve anybody in doing something creatively. But from the people in the art scene in Vilnius, cultural producers there really is only a few people who are participating. That's of course a problem because that's the people... like as an example Flash Institut was one of the projects that was selected as a project that will get funding from that office [Capital of Culture]. I started to have initial meetings discussing how it will work and it came out that the main structure they have for projects is only for events.

JM – So if it's not an event it doesn't get funded.

MW – We we're interested in getting funding for our newspaper to be produced and after several meetings and fights I just stopped back because... just to have events is far from my idea what culture is... I can't make an event out of my newspaper, it just doesn't work... so



I'm not in any projects now connected to Capital of Culture. There are similar stories from artists who are working in Vilnius for years and of course it's really absurd.

JM – Yes. I think it was more their intention to get the public into the city more, just give them excuses to get together in public situations. I think that was maybe the logic behind having an event based programme.

I guess the Flash Bar would be an event based thing but I don't think they would take it too seriously.

PW – I think in terms of funding, something that we found that we've sort of been aware of being a small organisation is that there has been a definite change this year in projects that have been funded. It's almost as if Liverpool has become a stage, which it has, and instead of funding lots of small projects the Culture Company has been funding larger big

spectacles that can be promoted, nationally and internationally, that everyone can see - before we would have got small pots of money.

AG – Do you think that's a negative, are you talking about La Machine and such?

PW – Yes, not specifically La Machine.

AG – What do you mean?

PW – Just that larger organisation got bigger pots of money than a lot of smaller organisations during this particular year – who were funded before by the Culture Company and their funding has been cut. So in a way it seems that the focus is a prioritisation of the visitor to Liverpool over the resident.

CF – That's something I was alluding to in my reference to private / public because of the big shopping centre here now, it's the main investment in the city and that the spectacle

culture that is on offer or that I see or I'm being sold if I'm outside Liverpool as someone who might come is that these great big events are going to happen, hundreds of people are going to come, and it's almost like to suck people into the shopping centre. So they realise its great Liverpool, it's really happening, we can go shopping now anytime, do all this – so it's about that type of activity for presumably the council or authorities. That is a big part of it. But they're not thinking. It's not sustainable.

RH – It's also how much money the local authority spend on things. Take Britain in Bloom for example, a city the size of Cardiff will spend £200,000 on hanging baskets which is an incredible amount of money. But to get people in the city... it's really strange to have been on the other side of it and looking how much money is spent on these things. It's also the fact do they know which art is good?... the fact you've got a Culture Company with some

specialist knowledge, there isn't a lot of evidence for it.

JB – In theory.

RH – In theory specialist knowledge. Obviously they don't come to the people who know the best people to see, the best people to have. It's not what they do, they're a local authority, they're not in touch with art they're not into art. So they don't necessarily know what to do. It's a two way thing.

CF – Who are in the Culture Company?

JB – The Culture Company was formed by the council and they essentially hived off their arts branch and turned it into a limited company. All the money went into that, so it's run and managed by councillors & council workers. Phil Redmond is the head of it.

PW – They seem to throw Phil Redmond at anything that seems to be failing.

JB – He took over after much acrimony between the two lead councillors.

PW – There just seems to have been a string of high profile resignations and scandals and...

JB – ... Mismanagement.

Anna Francis - Are they managing the Capital of Culture or what do they do actually? Do they support Liverpool's council running its [unheard].

JB – Exactly. And any private investment money that goes into the Capital of Culture is [raised and] controlled by them. So they have quite a powerful voice as to what is focused on [during Capital of Culture].

It's like say last year they had the Matthew Street Festival and because the whole city centre was being dug up they ended up cancelling it at the eleventh hour with a million Beatles fans descending on the city! They then had to climb down and re-instate it and work out alternative venues – So this year they threw loads of money at it to make sure that it was spot on, to the detriment of smaller organisations funding. In terms of the Royal Standard when we started out we got a reasonable amount of funding which meant we could build as an organisation and up to this year, did we get anything?

PW – No.

JB – So gradually year on year it got a smaller pot to nothing.

PW – The Year of Culture.

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RH – Those building that the local authority own that are the arts venues... always have money. Which is the gallery that the council owns?

PW – What like the municipal, the Walker or museums?

RH - the prime use of the word, the content of the art gallery is what they show in there. It is the advent of a local authority, councillors know what that is going to be because they own it, and they're always going to fund and anything smaller down the tree you're going to be the first to dry up it's always going to come back to those big institutions.

JB – Guess we haven't heard from Dave here, going back towards practice, you came to Liverpool on the Royal Standard's invitation, I suppose at a time when were all very much in flux. We'd just got our new space and I



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suppose you can tell us about your experience of Liverpool.

DB – I find the debate about Capital of Culture very interesting but I didn't feel to me it was at all relevant. I was invited to respond to this show which was a set of ideas about

migrations and urban development, not in connection with the Capital of Culture but just in the way the modern day city, ex-industrial cities are being renovated, gentrified. So for me it was more a set of ideas which I felt I had to engage with. I had just spent some time in Berlin which came just before I was invited and I drew a lot of parallels between the two cities in a way. Because I live in London, I'm based in London which is a very wealthy city the art scene in London seems a lot more to be geared towards commerce; commercial galleries have a lot more power than I guess in a city like Liverpool. But in somewhere like Berlin or somewhere like Liverpool there seems

to be much more space for a kind of more, if there is such a thing, a more pure art activity, pure creativity simply as an exchange of ideas.

What I've found this weekend is that I've got this sense of artists being supportive of each other and this real kind of sense of passion about the city and not necessarily in an uncritical way, people have got opinions about all the sights. Like for instance this morning we went to the Yoko Ono piece which everyone seems to dislike but everyone's got an opinion, everyone's already had several conversations about every artwork and I found that really fantastic. So to come here amongst this debate which is going on constantly that was really great. For me I felt I had to respond to Liverpool as an outsider because I'd only been here once before and I'd just made a classic tourist visit. I came up on a coach and it stopped outside the Albert Docks, I went into the Tate Liverpool and got back on the coach and drove back home.

So in a way all I could do is look at Liverpool from the point of view of an outsider and look at the classic things... we talked about the Liver Buildings, the Beatles these classic clichés of what Liverpool's about and one of those things was it's history as a port city. So just quickly to explain the piece I made it was a response to the supposed decline of the shipping industry – which in a way hasn't declined, there is still a working port in Seaforth which is not at all visible and so I guess I made a very personal response to the city. It engaged with the history of the city but it's not a kind of socio-political study, it's more me as a human being, an artist walking around looking at things and responding to them.

JB – Thanks Dave. [To the audience] Does anyone have any question for anyone on the panel or are there any things we want to talk about further, either about the Capital of Culture or even this weekend?

CF – Can I ask yourself and Penny how you feel, what do you feel the experience of welcoming us to Liverpool to show us a around the city how do you feel that has worked for you and what do you think the longer term of short term potentialities of that?

JB – Well, I feel very proud of Liverpool as a city, I'm not a native Liverpudlian, I studied here, graduated in 2001 and at that point, where Liverpool was at that time it was just gaining a reputation or more positive image and in terms of the artists I was involved with then it felt like an energetic city, it was ad hoc and everyone's doing thing off their own back, it terms of funding there was probably not as much around but it felt like a place that I wanted to stay as an artist.

I'd probably say in terms of the Capital of Culture I got to a point to where that happened, or we were nominated and I thought well I'll stick it out and see what

are what dialogue is debated around it.

DB – I thought a nice expression you used was that Liverpool this year is the stage and that maybe in a sense you're the stage managers and the artists who've come to this conference are the kind of people you're showing what the opportunities are available. Who then might come back to the city and make projects here and I think that's a really exciting thing to happen to a city. Whether that can continue, I guess you don't know the answer to that, but the city as a stage is a really interesting concept for an artist.

Janie Nichol – Can I say I live in Glasgow, which was city of culture in 1990 and I think if you look at the kind of presence it still has 18 years down the line on the art scene ... I don't make an excuse that it's all due to being city of culture 18 years ago but I think one of the most important things at that time, it was the

first time people on the council were acting for the arts. They might have not had much power, fortunately they decided to quantify statistically what affect culture had on the city and the people – it was having a direct affect they could see the city benefited from.

One of the other things it did, it empowered people on the council, the arts officers, it justified them giving grants to artists which had never happened before and also artists getting the chance to do there own thing with pots of money and get good reactions, which still exists in Glasgow and is still strong.

They tried to do things like set up a thing called Women House – that existed for a good 5 or 6 years afterwards. A women's library was set up with an archive which has moved to the Mitchell Library which is the main city library. So it's all these things that are continuing 18 years down the line, so, I think Liverpool can have the kind force it seems to have and energy and optimism which I think is a

characteristic of a reborn city. It's like in Glasgow you can sustain all the different activity.

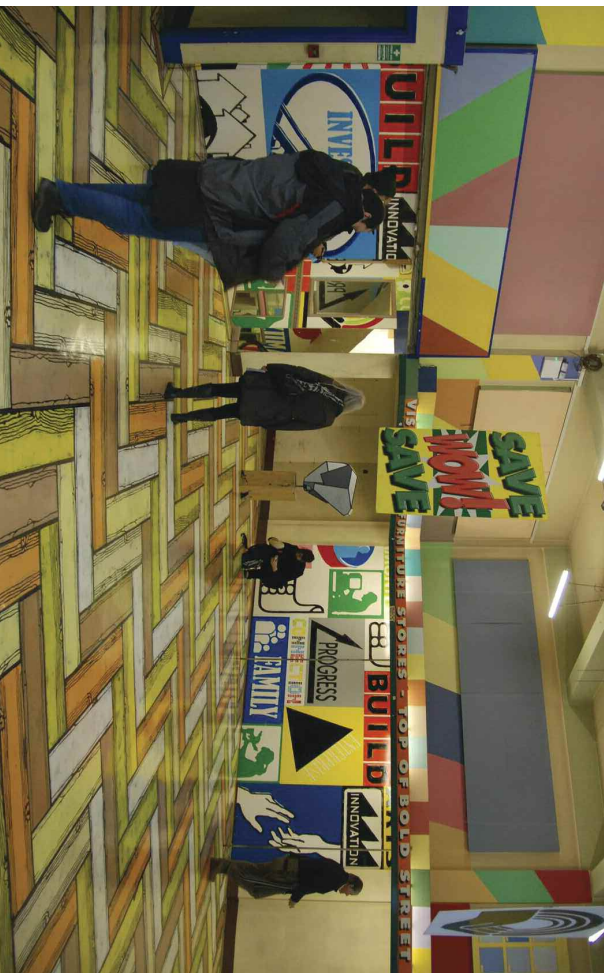
Jaime Jackson – I just wanted to back up what you said as well. I visited Glasgow in 1989 and worked for an artists' collective there during 1990. I found what you said quite inspiring – I'll use that as an example to say 'things can work'. What I'm interested in is how

policy makers can, how you can inform policy within local authorities structures so that you can actually generate some momentum. Local authorities essentially just providing a service, they're service providers, providing structure, policy and strategy if that can within that structure then you can create a platform for some really interesting potential for artists to work within. It's that thing an artists relationship to a place a building or a body that I think policy makers don't have and curators won't have but that's one of our powers we can use

and I think that's really apparent with what you've shown us here with a commitment to a place, a building, a city and artists can do that, it's what we do.

Colin Birns – In the short time that we've been here I've seen the groups studios around the city there seems to be a lot of mutual support between the studios I just wondered how much of that was pre-existing? Were there strong connections between the studio and arts organisation say 2 years ago?

JB – I think in terms of mutually supportive activity one thing that the Biennial did, obviously you have the International Biennial but the fringe or Independent strand of the Biennial created quite a lot of dialogue between different groups because they were all put together and had the opportunity to share publications and things like that. I think that got things initially coming together more. Were on



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our 5th Biennial and that has made all the independent organisations come together I'd say.

CB – So you're saying the Biennial has been another factor in bringing people together other than the Capital of Culture?

JB – I think so you do see a lot more activity from people in the city or it's more apparent, so you are aware of what people are doing, whereas people might be working on projects outside of the city at other times. But that's a time when a lot of artist's space are very active. It's difficult for them to see it as a long term thing culture

DB – Isn't there a conflict between the idea of art and the idea benefit? To me you never make art to in order to do something. Art in it's own right has it's own logic, it's own language and I think as artists that's ultimately what

you're interested in, that's what makes you think Yoko Ono's piece isn't very good, not because it's having X effect on.

JB – ... how many people attended it?

DB – Exactly, it's because it's crap.

PW – Do you think that if the council – I don't mean Liverpool city council , I mean all councils using art as a tool to bring in tourism to bring in commercial development, do they then have some sort of responsibility to support that at a grass roots level?

RH – There are loads of examples of public arts projects that are really quite abstract that bring massive benefit to local authorities. I don't know if you know the name of the artist in Mexico City they were doing a development and a whole new area was going to be redeveloped and they had an artist, a Spanish

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artist, sorry I can't remember his name, and he said 'what does everyone like?' and they said 'oh, we like sprite' so the kids all drank sprite and there was cactuses around so he made cactus and sprite ice cream and he sold it to all the people in the area for 6 months and that was the work, they had ice cream. I think a local authority would get that and they'd see it on some different level but we'd know it was art.

JM – I wanted to make a comment about the semantics of what we were talking about before, about changing the way we talk about it to the bureaucrats, in there terms and I wonder if we run the risk of sort of becoming bureaucrats ourselves in a way through adopting there semantics.

RH – I suppose it's about wearing different hats on different occasions. In my own head and integrity wise I won't degrade what I'm

thinking but when I talk to somebody who, I suppose it's like applying for funding you have an application process, workshops.

JM – Why not try to embrace the confrontational aspect of it instead actually as opposed to agree, let the contrast breath, ferment? I don't know, I feel like that could be useful. In a kind of toxic way.

RH – Yeah... they tend to remember you if they don't like you – people in authority. Yes it's another way of doing it I suppose - that sounds really sad though to compromise so much of what I've just experienced. This has been a really fantastic experience.

JB – Thanks, right, did you want to come in with something Jaime?

JJ – [unheard]... about local authority figures - it's quite dangerous to think they're not people



and they don't like creativity, they have a natural affinity as people, as creative individuals in their own right. If you can work with them as individuals rather than as ogres or political beasts that will stop you doing what you're doing as I have ... that's when you can make things happen. I think that edge Joe described

about confrontation that's quite a challenging thing to do and it can't really work. If people are critical they may loose their job. Essentially it's about people and that's why I think it's worth doing but it is about power as well.

Post Capital Success

So here we are post-Capital of Culture looking back on a year that focused unprecedented attention on Liverpool, the national and international media crowning it a huge success. The will they/won't they mess it up nature of the build-up was supplanted by the sound of much back-slapping and 'of course we'd pull it off' at the end. In an interview reviewing the year on the BBC's Culture Show Phil Redmond revealed the 'World in one City' slogan was a load of non-sense, a gimmick to entice the judges into awarding the city the

title. As with much else about the Capital of Culture the much vaunted 'legacy' we were promised Redmond saw as instilling 'confidence in the kids' to see what was achievable and to inspire them.

Throughout the interview he referred to the benefits of Liverpool 08 – 'we can generate commerce from culture' and 'culture is a major driver for economic growth'. Looking at the statistics commissioned by the Liverpool Culture Company(1) in the latest Impacts 08 report Liverpool lags behind the national average for employment in the creative industries as well as all the UK's major cities and way behind our near neighbour Manchester. These figures demonstrate an astonishing lack of investment in the sector cited as driving the city's economic growth.

However much confidence is instilled in future generations without appropriate investment in

the cultural infrastructure where will the new talent be nurtured and grow?

In mid 2007 the Royal Standard found itself without a permanent building. As we scoured the estate agents and followed leads from fellow artists we then we came into contact with Liverpool Vision. Through them they put us in contact with a developer who had a property in the Baltic Triangle which Liverpool Vision were charged with developing as a cultural quarter, encouraging creative businesses into the area. The prospective property would ultimately be redeveloped but we were assured we could have a lease on part of the building for a year and crucially it meant we'd have a space during the Capital of Culture from which to work and programme exhibitions. With assurances from Liverpool Vision and the landlord we anticipated a move in February 2008, which soon became March, then April, then summer. Having wasted much

of the year we eventually found premises ourselves, north of the city centre away from the designated cultural quarter.

Our struggle to find a building in a city with hundreds of empty properties is indicative of the city's confused approach to the Capital of Culture's legacy. We hoped with support from the Liverpool Vision to find a property which would suit our needs. We weren't blind to there agenda of creating a cultural quarter but if it could be mutually beneficial that was ok.

With hindsight this was the wrong decision, for all their assurances about access to the property, our need to be in for the beginning of culture year was ignored over their need to say they had brought in another creative industry. Had their remit not been so narrowly focused they might have been able to help us find premises elsewhere in the city in time for 08.

It is easy to feel the scepticism shown in Penny Whitehead's Legacy text for the motives of bodies like the Culture Company and Liverpool Vision when you look at the indicators they use to measure the Capital of Culture's success:

indicators that have little to do with people's actual engagement with the culture that made Liverpool a winning city, Janie Nicol's piece highlights the contrasting approach to culture in the two cities. She describes how with the backing of research Glasgow's councillors were prepared to invest in the arts because they believed the city as a whole could potentially benefit. This was at a time when the connection between the arts and regeneration were less well exploited.

Nearly 20 years on and Liverpool's more sophisticated attitude to culture through examples such as Glasgow and more recent Capital of Culture models reveals an unapologetic use of culture to attract

commercial investment while marketing it's by-product as its ameliorating affect on deprived communities.

To imply the council and Culture Company's approach did not help artists would be disingenuous. Many artists in the city benefited from work related to the Capital of Culture and projects were supported that might not have happened had the city not gained the title. What is of concern now is how the city chooses to move forward in the coming years.

What is evident from the talk at Static was the need for artists in the city and the council to be open to dialogue. Richard Hight and Jaime Jackson were both advocates of this, giving good examples of what can be achieved.

Richard also highlighted the fact that as experts in our field we are best placed to inform the council's future arts policy.

As artists' studios and networks we need and the council needs to recognise our contribution to the city's culture. Each group or network has its own ethos and its own particular dynamic supporting a variety of practices from fashion, photography, painting, sculpture, film, installation and music. They come into existence for a number of reasons: through shared interest and identity, the need to collaborate or the need for critical support; also financial reasons - its cheaper to share the rent on a larger property than to go it alone.

However they come into being they all act as a catalyst to creativity, providing a supportive environment for artists to work in and importantly encouraging graduate retention for the aforementioned reasons. It is well documented that artists colonising an area can have a regenerative affect on a neighbourhood encouraging other businesses into an area previously considered run down, hence

Liverpool Vision's strategy for the Baltic Triangle.	Standard, Red Wire and those in other cities recognise the connections made have and will lead to future projects and opportunities. The relatively small investment in such a project can generate future work for artists ultimately benefiting the local economy as well as supporting the cultural life of a city.
The affect artists can have on a local area has been incorporated into the council's development strategy but the benefits of studio groups extend beyond a city's borders too.	Artists' groups and the council have to recognise the potential benefits of engaging with each other. With the current recession now more than ever it makes sense for Liverpool to invest in its artist networks. The Impacts 08 report revealed a high reliance on outside talent to deliver the 08 programme. If Liverpool wishes to make itself better equipped for the future it needs higher proportion of home grown arts professionals capable of delivering equally ambitious projects. The Creative Communities strand was by definition the only area with a high proportion of local talent – as it was created to acknowledge it.
This event and other exchanges like it see artists dialogue spread nationally and internationally creating opportunities for further exchange and the development of projects. Since the Winner Takes It All? several exchanges and visits have happened in Bristol, Birmingham, Manchester, Stoke-on-Trent, Glasgow and Halifax as a direct result of this event. This reminds us of the important position artists' studios and networks hold as cultural ambassadors of a city. Support for artist-led projects like the Winner... can through the networks created have far reaching benefits. Groups like the Royal	

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Projects like this are welcomed by artists but cannot act as a panacea.	relationships can be built and sustained which can give artist the support they need rather than what a third part organisation says is needed.
These independent spaces and networks represent the city's indigenous cultural producers - those representing the cultural product - the galleries, museums and other public institutions are well represented to the council. Local authorities find it easy to work with these larger institutions because they have a similar structure and administrative team. Artist-led initiatives rarely have a paid administrator let alone team, with much of the work done on a voluntary basis. Because galleries and institutions work with and consult artists it is easy to assume the interests of artists are covered.	The Winner Takes It All? brought together artists from different cities and networks. Through their shared experience of Liverpool, the Biennial and Capital of Culture we discussed issues not only relevant in this city but across the UK. The complex nature of artist's relationship to cultural celebrations and festivals and those organising agencies was a key topic of conversation over the weekend and at Static. Artists felt ambivalent about the Capital of Culture in the way it exploited their talent without fully recognising or supporting their contribution.
However supportive these institutions are of artists ultimately it is their own agenda which is represented not that of artists. With direct contact and dialogue with artists groups	While acknowledging the beneficial nature of securing investment in the city and creating employment, including work for artists, they felt

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the celebration of Liverpool's culture was low on the organisers list of priorities. Several of the artists attending had benefited from employment through projects associated with the Capital of Culture but recognised that this would be short-lived without a clear strategy of engagement and investment in Liverpool's grassroots organisations.

To be wholly critical of the Capital of Culture would be wrong; the programme had its highlights across all disciplines. It generated opportunities for artists in the city and as both Phil Redmond and Penny Whitehead recognise it also acted as something for artists to react against. As Amy Goring said Red Wire were always reacting to the situation in Liverpool but ultimately they recognise the knock on effect of Capital of Culture has 'raised their game'. Also it has functioned as a catalyst for those who wished to discuss, respond, resist and dissent – 08 has allowed us to reflect on our practice

in the city whether we chose to engage in an official capacity or not.

The visiting artists agreed the greatest success during 08 had to be the Liverpool Biennial and the 'independents' or fringe - the most significant visual arts strand during the culture year. They were particularly impressed with the breadth of its programme and engagement with areas outside of the city particularly with Garston in the south and Kensington to the east of the city centre. Unfortunately the Biennial can't be considered part of the legacy as it had been in existence near a decade before the title. Hopefully the legacy will lie in a greater awareness and engagement of the talent within the city on the part of the council and for the artists to be open to and actively seek this. As Richard and Jaime concur to build a relationship and not think 'what can I get from this?' in the short term but to think further ahead can lead to something more

fruitful and rewarding for both parties. And concerned council members this need not mean significant financial investment on their part but could equally mean advocacy and more consultation with artist-led organisations.

What post-capital success looks like for artists and the council need not necessarily be two different things. The measure by which artists and local authorities recognise success differ but a vibrant and diverse network of artists should be something both see as necessary and beneficial to the city's cultural economy. To achieve this as artists we need to be open to understanding the council's perspective and equally they need to be open to ours. As Dave Ball says, the council need to recognise creativity as having its own language and values. 'A council's job is to ensure the health of the city financially and the wellbeing of its citizens - it must remember culture is not just a means to an end'.

Hopefully this document will contribute to the debate surrounding the Capital of Culture's legacy and give voice to a significant minority stakeholder – the artists and artists' networks whose contribution will form part of that legacy.

James Buso 2009

Information on host groups and organisations

The Royal Standard

www.the-royal-standard.com

The Royal Standard is an artist-led studio, gallery and social workspace based in Liverpool. Our vision is to offer the city's artistic and cultural community a location for meeting, talk and engagement. We host exhibitions drawing from a field of potential that includes graduates, the most exciting emerging artists, established independent practitioners and artist-initiatives nationally and internationally, showcasing the most innovative, exciting and promising art works, projects and events we can programme.

Red Wire Studios

www.redwireredwire.com

Red Wire is an artist-led studio & gallery located in the centre of Liverpool. Initiated by a group of Fine Art degree graduates in 2005, in response to the need to further their artistic practice in a supportive, inspiring and challenging environment, Red Wire was also created to propagate artistic engagement and opportunity for both studio members and the larger local art community.

NAN

www.a-n.co.uk/nan

(Networking Artists' Networks) facilitates exchange, dialogue and collaboration amongst visual artists, whatever their practice and location. Through its programme of bursaries, events and research it offers a focus for networking and feedback promoting the value of artists' initiatives. NAN is enabled through Arts Council England revenue funding to a-n The Artists Information Company, with additional funds for specific projects from Arts Council of Wales, ERDF (through CSD) and Esmée Fairbairn Foundation.

Static

www.statictrading.com

Static is an organisation that promotes its ideas through the disciplines of art, architecture, critical writing, business and trade. The organisation's HQ is located at the Static Complex, Liverpool, UK. From here Static originates and carries out many of its projects. Static also invites a wide variety of cultural producers and institutions to take part in projects, events, exchanges and residencies.



Contributors

James Buso - Working as project coordinator and NAN representative for the Winner Takes It All? ... James Buso is an artist, curator and founding member of the Royal Standard.

Janie Nichol - Based in Glasgow Janie Nicoll is an artist and curator associated with several groups based in the city. Her most recent project HALLLeiljah transforming her home into an exhibition space.

Penny Whitehead - A recent Director of the Royal Standard, Penny Whitehead is a Liverpool based artist and curator currently doing a residency at the Atelierhaus Salzamt in Linz, Austria.

Photo Contributions

Anna Francis (cover photo), Laurence Payot, Janie Nichol, Richard Higglett, James Buso, Jaime Jackson, Kevin Hunt.





With Thanks to All Attending Artists

Host Artists:

James Buso (project coordinator),
Jemma Egan, Rosie Farrell, Henry Finney, Kevin
Hunt, Laurence Payot, Hamish McLain, Flis
Mitchell, Laura Robertson, Daniel Simpkins,
Gabriel Stones, Penny Whitehead (The Royal
Standard), Mike Aitken, Amy Goring, Linda
Pittwood, Josh Tennant (Red Wire)

Guest Artists:

Janie Nicoll (Lowsalt, Glasgow),
Hal Campdin (Kangaroo Kourt, ALIAS, Bristol),
Richard Higlett (Mermald & Monster, APC,
Cardiff), Charlie Fox (Counterproductions,
London), Dave Ball (London), Alice Bradshaw, Liz
Murphy (Contents May Vary, Manchester), Brian
G Gilson (Hull Boatouse, Hull), Colin Blims
(Platted Fog, Preston), Anna Francis (Airspace,

Stoke-On-Trent), Nathaniel J E Pitt (Pitt Studios,
Worcester) Jaime Jackson (Praxis Art Research,
Leominster), Tanja Durrant (Newfoundland Secret
Gathering, Harlech), Lorna Knowles(Sheffield),
Rachel Clarke (Eastside Project, Birmingham)

Miriam Wirz, Joseph Miceli, Lina Ozarkina (Flash
Institut, Vilnius, Lithuania.), Jonas Žakaitis,
Valentinas Klimišauskas, Darius Mikšys,
Ludvykas Buklys (Tulips & Roses Gallery, Vilnius,
Lithuania),



REDWIRE

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