

# THE IDEA OF NORTH

Visual arts  
in the North  
of England

An abridged version  
of a research report by  
**THOMAS HOPKIN**

Commissioned by  
**CVAN NORTH & NORTHERN BRIDGE CONSORTIUM, 2019–2020**

Foreword –  
Levelling Up

“Here is the north, up here, where all things start [...] the north, at the top of the page, black marks and a white void, abstract and remote, not quite sure what will happen next.”

Paul Morley,  
*The North (And Almost Everything In It)*, 2013

In the second half of 2019, **Yorkshire & Humber Visual Arts Network (YVAN)** hosted a training placement, supported by **Northern Bridge Consortium**, and undertaken by **Thomas Hopkin**, investigating the idea of North as it applies to the visual arts in that geographic region.

An exciting opportunity for collaboration between higher education and the visual arts sector in the North, and at a time of increasing uncertainty and challenge for both parties, the research has highlighted the complex and contested nature of the designation 'North'. At the time of writing, Covid-19 is graphically illustrating the simultaneous redundancy of boundaries and borders, and the fierce and visceral attachment people have to a sense of place.

*The Idea of North* navigates the diverse and fluid conceptions and usages of North through the views and reflections of practitioners based there. It is clear that locale and place are key factors for visual arts practice and practitioners, but for multiple and nuanced reasons do not easily reduce to a homogeneous 'Northernness', nor automatically validate political projects claiming to recalibrate the 'North-South divide'.

*The Idea of North* finds that the visual arts and artists do not conform readily to geographical boundaries, but neither are they immune to the real constraints and inequalities that pertain to specific places. We hope that this research contributes to the understanding of the qualities and contributions of the visual arts sector in the North and conveys its agency and influence, from the hyper-local to the international.

We would like to thank Thomas Hopkin for his inquiry and analysis, Lara Eggleton and Corridor8 for editing and support for this abridged report, Ashleigh Armitage of Dust Collective for design work, and colleagues Adrienne Cassidy (NE CVAN) and Holly Rowan-Hesson (CVAN NW) for their advice and consultation. We also greatly appreciate the time and input of everyone consulted during the research, not all of whom are quoted in the final report.

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## Introduction

Few places have greater incongruity in the English imagination than 'The North'. A pendulous landmass, it swings between mythological reverence and dismal disregard, its boundaries and distinctions distorted by the perma-haze of dreary weather.

Art, whether historic or contemporary, has the ability to express certain universal truths, or at least aphorisms. It is also heralded as a highly potent form of individual expression, a recorder of personal experience and character. It is this tension that results in questions being asked of the contemporary mediation between the local, national and international in the production, display and reception of art, or indeed, the relevance of these geographical descriptors in a networked 'Artworld'.

There is a revitalised interest in how artistic practice and the mechanisms that support it vary from place to place in England.

With this in mind, the Contemporary Visual Arts Networks in the North (CVAN) and Northern Bridge Consortium have commissioned this research, which involved carrying out a series of conversations with art practitioners and professionals across the North East, North West, Yorkshire and the Humber. Participants were asked about the idea of 'The North' and how this did, or did not, inform their practice. They were also asked about their perception of common issues facing the sector and how this was similar or different to the individual contexts participants worked in. The findings show that the idea of the North can be taken in numerous ways; to some it is suggestive of unifying qualities and characteristics of people, places and practices, whilst to others it is symbolic of the oversimplification of cultures outside of London.

**“Bright and fierce and fickle  
is the South/ And dark and true  
and tender is the North”**

**Alfred, Lord Tennyson,  
*The Princess: O Swallow* (1847)**

Another aim of this research is to separate romanticised notions of 'The North', as indicated by the above nineteenth-century quote, from the lived reality of artists and arts organisations based in Northern regions. Whilst often celebratory, such characterisations reinforce the perception of a country divided into two homogeneous blocks. Several recent exhibitions have directly referenced notions of 'The North', 'Northernness' and the characteristics of these terms in relation to the visual arts. For example, *These Northern Types* (2017) at [Left Bank Leeds](#) and *The Gallery at 164* (Leeds, 2018) challenged a number of suppositions about what it means to be a 'Northerner' and posed the question: 'In an age of ever-easier access to global travel, communication and information, does where we live even matter all that much anymore?'. *Idea of North* (2018) at [BALTIC](#) engaged with the 'spirit' of the North of England through a survey of counter-cultural movements, architecture, geography and various communities.

Other exhibitions have embraced the myth making associated with the North of England. The 2007 exhibition *The Myth of the North* at [The Lowry](#) explored how real and imagined conceptions have been constructed through a variety of media, visual art and political narratives. As part of the exhibition, Professor Danny Dorling developed a North-South divide by using human geography mapping methods. Another exhibition, *North: Fashioning Identity* (2017–18, [Somerset House](#); 2019, [The Civic, Barnsley](#)), similarly explored

'Truth, myth and the spaces in-between in visual representations of the North of England' through the fashion trends adopted and developed there. Similarly, *North: Identity, Photography, Fashion* at Open Eye Gallery in Liverpool (2017) explored youth culture and fashion associated with Northern urbanism.



This is an abridged version of the final report; the full report can be downloaded at: [yvan.org.uk/resources/documents-toolkits](https://yvan.org.uk/resources/documents-toolkits)

This is an abridged version of a longer report that presents the findings of this research, which includes a brief literature review, some historical context and a selection of respondents' testimonials. Rather than searching for a cohesive definition of 'The North' in the context of the arts, this research is an attempt to cut through the noise associated with the Northern Powerhouse, Brexit, the Great Exhibition of the North and political discourse centred around regionalism and nationalism. There is some scepticism about the transformative potential of such schemes, with their limited imagination or capacity to address the known inequalities of the North of England compared to more generously funded parts of the country.

VISUAL  
ART,  
NORTH **AND**  
SOUTH

The prevalence of contemporary and modern art institutions in the North of England has largely coincided with New Labour cultural policies and the capital funding made available through the National Lottery to invest in purpose-built art galleries. The Northern Gallery for Contemporary Art in Sunderland (founded as the Bookshop Gallery in 1969 and now located in the National Glass Centre) was the North East's first public gallery dedicated to the work of new and emerging artists. Yorkshire Sculpture Park, near Wakefield, opened in 1977 as the UK's first sculpture park, inspired by the temporary open-air exhibitions in London, organised by the Arts Council and London County Council from the 1940s to the 1970s.

Tate Liverpool is also notable for its relationship with culture-led regeneration strategies initiated by central and local government. The gallery opened in 1988 as part of an initiative to regenerate the Mersey docks, including Albert Dock (the Merseyside Development Corporation was set up by Margaret Thatcher's government and was dissolved in 1998). Although the cultural policies of New Labour are often presented as an antidote to Conservative policy of earlier decades, there is a clear continuity in terms of how art and culture was deployed as a catalyst for reshaping urban centres.

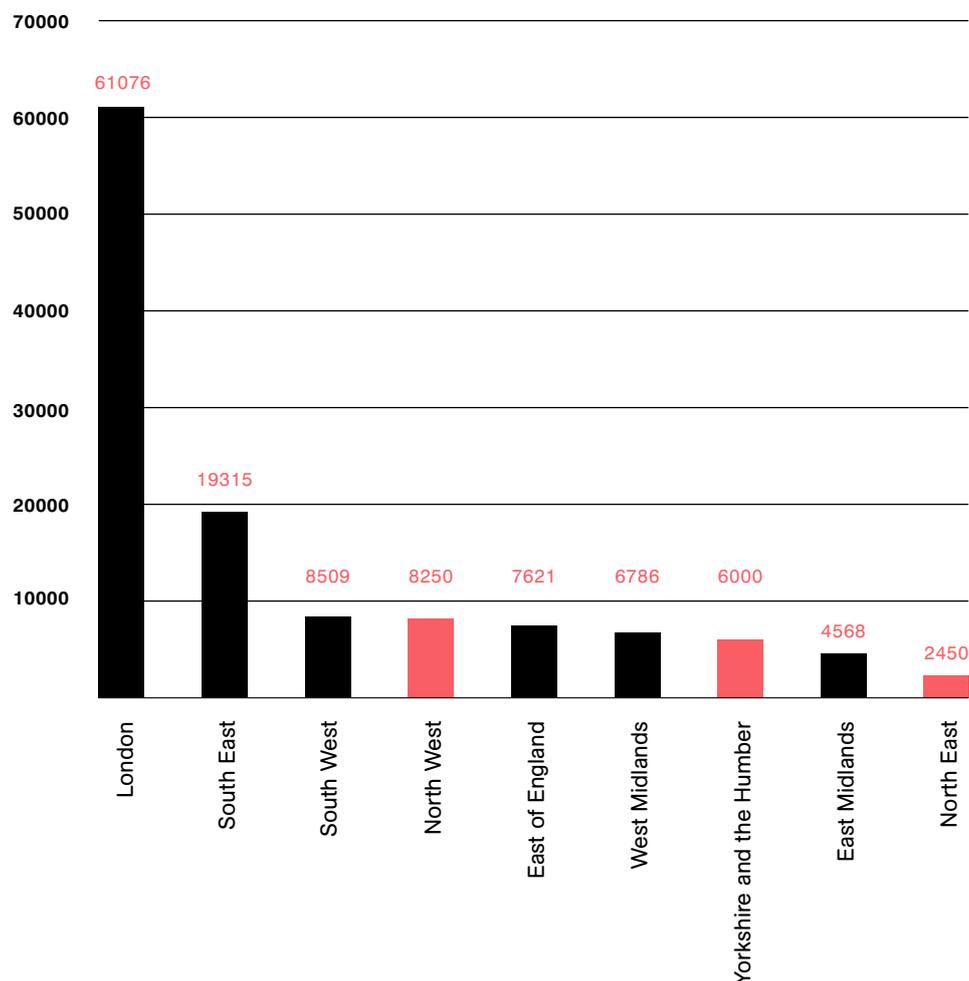
BALTIC Centre for Contemporary Art in Gateshead, The Hepworth Wakefield and renovations to the Whitworth Art Gallery in Manchester are more recent examples of purpose-built contemporary gallery spaces, but there is also a high volume of organisations operating at different scales and practitioners working within and outside the established cultural sector infrastructure.

Despite this proliferation, there is still a concerning gulf between the access to and support of the visual arts in the North of England when compared to London and the South East of England. As the table below indicates, London is firmly established as the focal point for employment opportunities in the arts and culture sector in England.<sup>1</sup> The South East also has more than double the amount of people employed [in this sector] when compared to the NorthWest, the region in the North of England with the highest arts employment [most people employed in the arts and culture sector].

1. Caution should be exercised when relying on figures that only represent one aspect of participation and engagement in the visual arts. Visual artists are often self-employed as opposed to being employed by institutions or companies, and arts practice can take place outside of frameworks that tend to measure value in economic terms. Caution should also be exercised when referring to exhibitions, artworks and events as representing a homogenised version of a region or regional identities.

## EMPLOYMENT IN THE ARTS AND CULTURE INDUSTRY, REGIONS IN ENGLAND, 2016

Source: ONS Business Register and Employment  
Survey 2011-16, Cebr analysis



For many practicing artists it is difficult to find the consistency of opportunities at a local or regional level that exist in the capital. As confessed by Karolina Borysiuk, a studio holder at Empty Shop (Durham), 'I feel like art in the North is not taken as seriously as it would be down South'. Helen Featherstone, Deputy Director of Yorkshire Sculpture Park, suggested that being 'world class' in the North of England is different from its equivalent in London. This is not to suggest that Northern regions are lacking in opportunities (far from it), but activities outside of London are at a tangible disadvantage in their ability to transmit beyond their existing networks and audiences.

There have been a number of reports and consultations about the North of England from an arts policy perspective. *The economic value of the arts in the North of England* (Centre for Economics and Business Research, commissioned by Arts Council England and published in 2019) assessed the health of the arts in relation to indicators such as employment, public and private investment and the financial return of this investment, but it does little to account for the varying scales of arts organisations and practices, or the contemporary and historic barriers to access and participation in the visual arts. Taking a different approach, since 2012 *Creative Case NORTH* has been moving the dialogue beyond a strictly economic reading of how the arts impacts communities and regions. In 2017, The Institute for Public Policy Research North reported that £700m was needed to bridge the North-South arts funding divide.

A further challenge to defining 'The North' is establishing its geographical boundaries, something Dave Russell attempts in his book *Looking North* (1995), whilst conceding that it is a 'shifting entity'. While the east coast establishes one boundary and the Scottish and Welsh borders contain other parts (even if these political boundaries are relatively porous), the southern boundary is more difficult to define. Cheshire, Derbyshire, Staffordshire, Nottinghamshire and Lincolnshire have fluctuated in their attachment either northwards or southwards, depending on the social and political pulls of a given moment, what Russell says is part of the 'gloriously messy and enjoyable business' of working towards a definition of the North of England.

How far can a definition of The North be useful to understanding the structure and practice of the visual arts? This is very much dependent on the perspective of the individuals and organisations who negotiate this question. The North is an elastic concept and while it can suggest a degree of communion and solidarity, this can distract from the fact that the geographical area remains disjointed and contains palpable inequalities.



**Image: *Artist Reality: A Grand Game*, Yoke, 2019  
Nourish 19 at Wentworth Woodhouse  
Photo: Adrian Friedli**



**Image: *Launch of What Kind of Region Do We Want To Live In?*, 2019  
Photo: Lara Mateescu**

## Findings

The responses discussed in the following sections construct a narrative of the visual arts in the North of England that boasts many successes, but also underlines challenges. Whether these observations speak to a broader notion of ‘The North’ is contestable, but what is clear is that a sense of place is vital to the inflections and idiosyncrasies of the visual arts across the Northern regions.

“I don’t know if there is such a thing [as the North]. I feel that what’s classed as the ‘North’ is not necessarily useful, particularly, because, obviously it is the North of England, but to me the North West is as far away as London or Glasgow.”

Paul Stone and Christopher Yeats,  
*Vane*

‘Northernness’ and narratives associated with it often refer to a nation of authenticity and heritage that does not necessarily resonate with contemporary practices and concerns. For this and other reasons, art organisations such as *Empty Shop* in Durham are concerned less with pursuing the notion of what the visual arts mean in the North more broadly and more about what it means in the context of County Durham. Co-founder Nick Malyan points to a relative abundance of underused buildings in smaller cities such as Durham that has enabled smaller artist-led, grassroots and DIY art practices to spring up and fill the spaces between larger, regularly funded art organisations.

Several other respondents firmly identified with the particulars of place in their practice. As Dave Moutrey, Director of *HOME* in Manchester, observes: ‘from an artist point of view, living and working in the North of England is going to have an impact... because socially and culturally, the North is qualitatively different to other parts’. Tony Charles, artist and Director of *Platform A* (Middlesbrough), makes a direct link between the North’s industrial past and contemporary visual arts practice, including his own: ‘I’ve had the experience of working in steelworks and it underpins everything I do... a sense of place [is] embedded in the work, but I think that happens in any town, work, with any artist’.

Alison Cooper, curator at *Towneley Hall Museum* (near Burnley) remarked upon how closely the collections are tied to the heritage of the area going back to the Industrial Revolution: ‘the collections in a lot of the small towns such as Burnley, Accrington, Blackburn; those collections were built up during a peak that lasted over a hundred years or less’. Towneley Hall receives relatively low levels of Arts Council support but has a strong civic remit to re-present historic works in a contemporary light. This poses a very different set of concerns than that of organisations working with living artists.

Another particular case is Berwick upon Tweed, a border town with an established arts scene, including several public funded arts spaces and festivals. James Lowther of Berwick Visual Arts suggests that its position as a contested space near the Anglo-Scottish border makes it a point of interest for artists and practitioners. The Berwick Film and Media Arts Festival is an example of how geographical 'otherness' can enable ambitious programming and the ability to appeal to specialist audiences.

Hull presents another unique case. As UK City of Culture 2017 it received an influx of support and activity and now organisations have to make decisions about how to sustain and nourish this legacy. John Heffernan, Senior Curator at Humber Street Gallery, said that in order to achieve this they must combat the sense of isolation some Hull-based practitioners feel. One way to do this is to encourage practitioners to visit arts hubs such as Newcastle and Liverpool; to look outside the city and broaden their networks.



**Image: *The Cucumber Fell in the Sand* (Installation View), Frances Disley, 2019  
Courtesy of Humber Street Gallery and the artist  
Photo: Jules Lister**

Some participants hark back to a time when there was more support for local projects, which also allowed for more internationally oriented programmes and initiatives. Alistair Robinson, Programme Director at the [Northern Gallery for Contemporary Art](#) in Sunderland points to a freedom and independence in visual arts programming during the 1970s, based upon the availability of funds: 'That gave a strong sense that people could strike out and do things', and that activity could have a 'Northern flavour'. Predecessor to the gallery, the Ceolfrith Arts Centre, seemed to strongly identify with a local sense of place, 'rather than an identification with a contemporary art world or a modern art world that was global'.

Robinson's response hints at a tension between the local and the international in the visual arts. Featherstone refers to this as a balance, explaining that [Yorkshire Sculpture Park](#) was always intended as a place where local workers could access and view art, whilst also communicating an international narrative of sculpture and artistic practice. YSP's identity is largely based on the Yorkshire landscape it occupies, which is a fundamental part of experiencing the work displayed there. With its unspoilt countryside as well as areas scarred by industry, this is the same landscape that influenced Henry Moore and Barbara Hepworth, and consequently one that resonates with a wider history of art and practice.

Projects and practices at a local level do not necessarily mean that this formula can be neatly transposed to another place because it is also nominally 'Northern'. Spaces like the [Star & Shadow Cinema](#) in Newcastle champion inclusivity, community and participation outside of a regional rubric. Ilana Mitchell of Wunderbar (Newcastle) describes her earlier involvement with Star & Shadow as being part of a community of like-minded people who 'mostly live locally, doing some things on a regular basis'. While she's very interested in working on local initiatives, Mitchell doesn't feel like this equates to having a natural connection with other Northern places.

While venues and organisations with a similar DIY ethos can be found across the country, all offering different interpretations of locales, not all art production is necessarily anchored to geographical location. Michael Birchall (Liverpool John Moores University and Tate Liverpool) points out that the place someone calls 'home' and what their practice consists of can be entirely separate:

"I know lots of artists based in the North of England, that never ever show in the North of England, they have a practice that is international. They just happen to have a home or a studio, or whatever, in this 'Northern' region. That's also perfectly OK."

Mark Smith of [Axisweb](#) is also sceptical of the North being a dominant theme in the work of artists. Instead, he places emphases on socially engaged practices, their positive contribution to communities, and removing barriers to sustaining such practices outside of the traditional gallery structure. Digital platforms such as [Axisweb](#) are symptomatic of the desire and ability of artists, curators and writers to work in more mobile and responsive ways, extending beyond their immediate peer groups and addressing concerns that transcend regional boundaries, real or imagined. Smith explains that the idea of the North 'is not something that is necessarily coming from artists or is part of their agenda... Artists might have a social practice and respond to issues specific to any location'.

Although there are many examples of collaborative practices across the North of England, organisations and practitioners repeatedly identify a creeping sense of competition for funds, opportunities, media coverage, critical engagement and, to an extent, audiences. There is a danger that this can restructure the constellation of arts practice and organisations in a way that favours those most adaptable to the rules and conventions of competition. The continued underinvestment in the arts outside of London means that the agency of individuals and organisations is vastly diminished.

The reductions to public funding across much of the country has further stratified the different scales of arts organisations and complicated the idea of a harmonious 'arts ecology'. This is expressed by Paul Stone and Christopher Yeats, Directors of [Vane](#), who claim that 'ecology hasn't really worked... because everything, everyone's in competition'. They say that although Newcastle and Gateshead are well served in terms of funding and their concentration of NPOs, this does not necessarily extend to the broader arts activities in these areas. Instead, smaller organisations have been left feeling exposed to the shifting funding contexts and availability of studio and exhibiting spaces.

Stone and Yeats also suggest that the arts sector is lacking an appropriate forum to raise these concerns. [CVAN](#), they suggest, has moved from being representative of a broad range of activities to being more focussed on larger institutions. Ilana Mitchell of Wunderbar also expressed concern about the conditions of becoming an NPO or larger scale organisation. She refuses to be 'pigeonholed by a system' that strips some of the surprise and curiosity from artistic practice. Mark Smith of [Axisweb](#) similarly feels that 'rigid' funding criteria fails to account for the variety of ways in which artists are working.

While many respondents speak of shrinking public funds and the trials of funding applications, not all identify competition as a feature of the area they operate in. Tony Charles of [Platform Arts](#) in Middlesbrough said:

*“There doesn't seem to be the same kind of hierarchy that you find in other cities. We all kind of chip in and help each other in any way we can. There's not a high level of competition between the grassroots organisations”.*

Kenn Taylor of [Artlink Hull](#) identified projects that are collaborative and demonstrate the positives of developing strong relationships across organisations. [Exchange 62](#), a partnership between [Artlink Hull](#), [Pyramid of Arts](#) (Leeds) and [Venture Arts](#) (Manchester), is focussed on the work of disabled artists in these areas and how the wider sector might improve its provision for disabled people.

## COMPETITION

Indicative of recent initiatives that seek to develop a more inclusive visual arts sector, [Exchange 62](#) also complements organisations with a long-term commitment to these issues, such as [The Art House](#) in Wakefield.

A number of respondents also commented on the processes of finding and securing spaces for studios, galleries and projects. Rebecca Huggan of the [NewBridge Project](#) explains that following the 2008 financial crash, buildings and rental spaces became available in the centre of Newcastle, where [NewBridge](#) currently has a site. A lack of further investment in the city infrastructure has meant there is cheap space allowing artistic communities to flourish, but temporary spaces make it difficult to plan for the long term. While there are now multiple studio spaces there are few of the mid-scale organisations that are needed for the stability and growth of the visual arts.

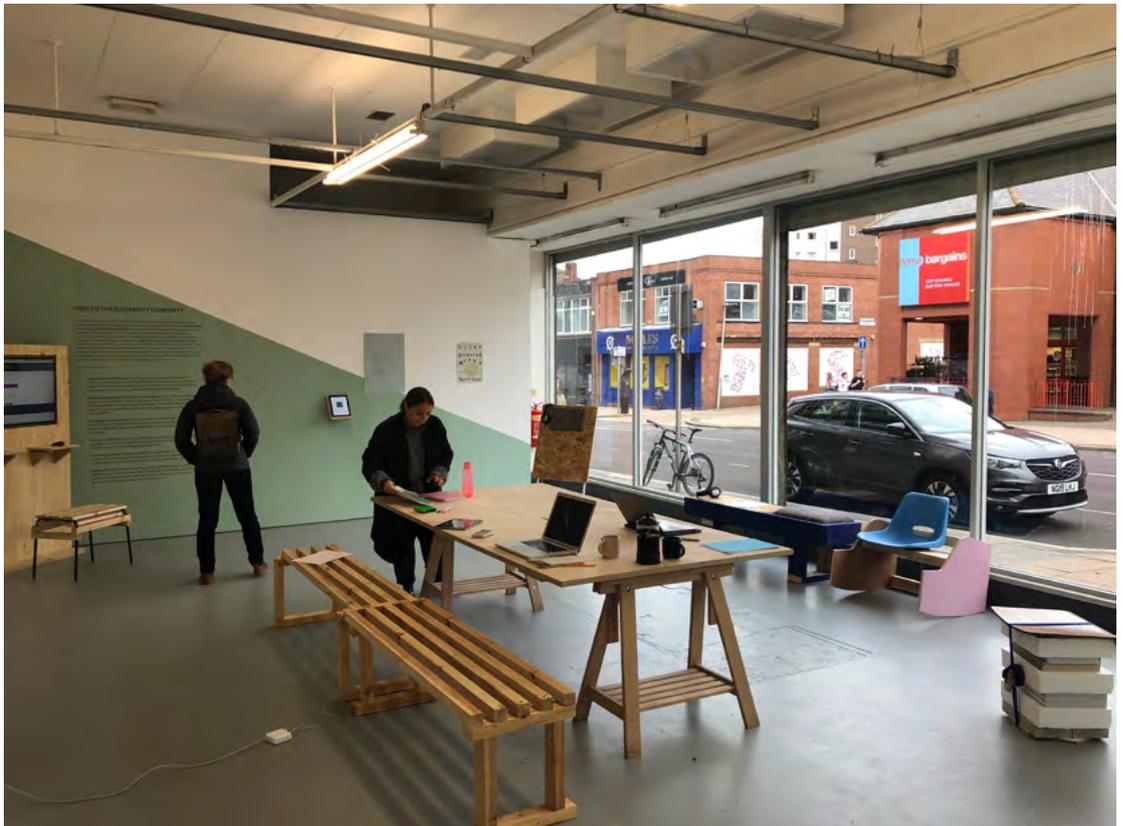


Image: *For Solidarity*, NewBridge Project & Solidarity Economy Association, 2019  
Photo: Adrian Friedli

## COMPETITION

David McLeavy of [Bloc Projects](#) also identifies this as a challenge in Sheffield. There are relatively low rent spaces, but they are being pushed to the periphery through privatisation. As in Newcastle, it is becoming more difficult to attain any kind of permanence. Kenn Taylor of [Artlink Hull](#) also commented on how artists and arts organisations are navigating the issue of affordable rental space. As organisations and individuals are priced out of areas, there is pressure to either adapt or disband. Taylor, writing in 2017, pointed to Manchester's [Rogue Studios](#) as a casualty of this trend. *More Than Meanwhile Spaces* (2019), a recent collaboration by The [NewBridge Project](#) and researchers at Newcastle University, has attempted to address this problem and find better ways to meet the needs of practitioners and organisations looking for longer-term stability.



**Image: As We Were, Joy Labinjo, Bloc Projects, 2019**  
**Photo: Courtesy of Bloc Projects and Peter Martin**

BEYOND  
CITIES,  
**BEYOND**  
THE  
NORTH

“One of the reasons we set up was because there’s very little delivery of contemporary art practice in rural contexts, and we want it to make a difference to people’s lives. But I think the issue around connectivity is that cultural value is urban centric. Like [there’s] an additional cost just to stay part of the conversation.”

**Sue Flowers, Green Close  
(Carnforth, Lancashire)**



**Image: *Looking out over Otterburn Range*, Zoe Childerley,  
from *The Debatable Lands* 2015**

Arts organisations tend to be concentrated in cities and towns where there is the infrastructure, resources and audience to support them. However, rural areas form a key part of the artistic practice and cultural offer in the North of England. Rivers, ranges of hills and natural harbours have continued to shape the contemporary boundary distinctions between places and regions, yet these features do not help to define a North-South divide, nor do they necessarily dictate where the North ends. Visual Arts in Rural Communities (VARC) is based within the Northumberland National Park, which extends to the Anglo Scottish Border. Artist Helen Pailing suggests that this border position shapes notions of place and its relationship to visual art:

“For many, the border region is seen as its own territory, that is neither Scottish nor English, a liminal space that is defined by those who live within it. Past VARC artists have often made reference to the border and borderers but not explored what it means to be ‘Northern’ specifically.”

Pailing’s description of the border as a ‘space that is defined by those who live within it’ could be extended to the clusters of activity, urban and rural, that constitute the visual arts in the North of England. However, many of the respondents identify places that have a particular resonance for them but lay outside their regions. For example, Nick Malyan of Empty Shop pointed to South Wales as a place that shared a very similar political and industrial past to County Durham. The issues of class and the disappearance of mining communities has created a shared, if distant relationship.

Scandinavia was also highlighted a home to positive, supportive and socially engaged visual arts practices. James Lowther of Berwick Visual Arts mentioned Lulea in Northern Sweden as a place disconnected from metropolitan centres but able to operate with a degree of independence precisely because of this. John Heffernan of Humber Street Gallery also points to Sweden as an important model, its arts infrastructure integrated with other civic spaces and folded into everyday life (The Tensta Konsthall, Malmö Konstmuseum and the Röda Sten Konsthall in Gothenburg are all examples of this). Dave Moutrey of HOME flagged up that Manchester has recently signed a memorandum of understanding with the Danish cities of Aarhus and Aalborg. David McLeavy of Bloc Projects describes the way in which Bergen (Norway) was constructing a visual arts context distinct from the more dominant Oslo, an example of how different approaches to arts funding could create greater differentiation in the visual arts sector. All demonstrate an interest in continued exchange with organisations outside the North of England.



**Image: *The Artist's Journey 3*, Bloc Projects, 2020  
Photo: Courtesy of Bloc Projects and Peter Martin**

## Conclusion

Participants in this project have referred to ideas of 'The North' and the visual arts constructed by those who are living and working in the Northern regions. The described constraints and opportunities are varied and whilst there were a number of common issues, many were context dependent. At Towneley Hall, the main challenge is presenting and interpreting historic works in a manner that resonates with a contemporary audience, whilst a distinct strength is the venue itself and the collections. For VARC, an issue was the availability of public transport in rural areas, which had a direct impact on access to events and exhibitions. These limiting factors can also foster a sense of solidarity with organisations struggling in similar ways. Helen Pailing referred to the guide 'Visual Arts in Northumberland' as an example of how limited resources can be used to mutually support a number of organisations.

A recurring message is that the visual arts in the North of England have flourished in spite of political centralisation and in many cases because of the efforts of local communities and practitioners. There are longstanding issues with transport and communications infrastructures, and this may be one of the major obstacles to seeing a more interconnected visual arts sector across the North. Many participants are keen to stress the creep of competitiveness in the sector, an indication that leadership needs to do more to address the challenges faced by individuals and organisations operating at different scales in the region.

The ability for the visual arts to transcend borders is part of its efficacy as a cultural form and a reason why it continues to be an integral part of contemporary societies. However, the agency of individuals and organisations will continue to be conditioned and limited by the structures within which they operate. The North of England must continue to push for greater parity with the centres of power in the UK, championing its rich range of practices, organisations, events and communities engaged in the making and display of art. At the same time, the concerns of those working in the arts across the Northern regions should be heard and their particular issues addressed.

# FURTHER READING **AND** BIOS

## Further Reading

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## Biographies

**Thomas Hopkin** is a PhD candidate at Newcastle University in the department Media, Culture, Heritage. His research is concerned with austerity and its impact on contemporary visual arts organisations in England. He is also assisting with ongoing research at Newcastle University into the future of civic culture in the UK and the impact of austerity on the ‘civic purpose’ of public organisations.

**AHRC Northern Bridge Consortium Doctoral Training Partnership** is a partnership between the seven universities of the North East of England and Northern Ireland which administers PhD funding for all the Arts and Humanities, runs a training programme for our students and academic colleagues and supports funded placements in partner organisations regionally, nationally and internationally. [northernbridge.ac.uk](http://northernbridge.ac.uk)

**YVAN** is part of the national Contemporary Visual Arts Network. YVAN has established a strong productive partnership with CVAN NW and NE CVAN, generating new academic research in collaboration with Northern Bridge Consortium, and leading a strategic development programme with HMRC and Arts Council England. [yvan.org.uk](http://yvan.org.uk)

**Corridor8** is a not-for-profit platform for contemporary visual arts and writing in the North of England. They publish reviews, features, interviews and exploratory writing, and are dedicated to producing high quality content that reflects the vibrant art scenes and cultural events taking place across the North of England. [corridor8.co.uk](http://corridor8.co.uk)

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**THOMAS HOPKIN**

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Edited by  
**LARA EGGLETON**

**Y V** Yorkshire & Humber  
Contemporary  
**A N** Visual Arts Network

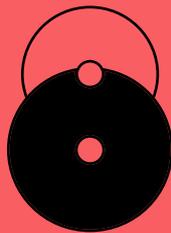
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**C V** North West  
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**A N** Visual Arts Network

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