



# **The Arts Ecology of Amble and the Surrounding Area**

Luke McTaggart

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### Cover Image

**Figure 1.** 'Amble Harbour, November', Luke McTaggart, Acrylic on canvas, 122x91cm, 2021.

## 1.0 Foreword

I have prepared this report as part of my placement working under Northumbria Lecturer Dr. Julie Crawshaw's 'Ecology Project'. A research project aimed at mapping the different live arts projects and organisations that exist across the region. I would like to take this opportunity to make clear that any opinions presented in this report are wholly my own and do not represent those of Northumbria University, the Fine Art Department, nor those of Dr. Crawshaw.

I would like to first thank everyone who offered up their time to speak with me, without whom I would not have been able to prepare this report. Given time constraints I was limited as to the number of individuals I was able to interview for the report. I was limited also in terms of which organisations and individuals that I would be able to cover. The 6 key organisations mentioned in this report, and the individuals mentioned in them, are in my view the main contributors to the area's contemporary arts scene. Others do exist, however as stated I have chosen to limit my focus to a more in depth study of those mentioned here.

I have aimed to be transparent in relation to my own involvement in the arts scene. Where appropriate I have declared the organisations and individuals with whom I have been involved with, to what extent and in what capacity. I would also like to note that foremostly I am a Painter, and I was aware of this bias whilst preparing the report. My perception of the arts scene is skewed towards the visual arts and in particular the discipline of painting. However, I have approached the themes in the report in a broad sense, aiming to take on board other art forms and approaches.

I hope that this paper can go in some way towards creating a broader culture of understanding and exchange of ideas between arts professionals working in the area. I also hope that this report makes a case for the dynamic and varied arts scene present here to anyone reading this from outside of the area. It is in the interests of everyone involved in the arts in this area that the scene that has developed across the past several years continues to grow in new ways that best serve both artists and audiences.

## 2.0 Introduction



*Figure 2: Amble Harbour, which has seen widespread redevelopment across previous years. (Image: Luke McTaggart)*

The past 5 years in Amble have been defined by an ever-hastening process of regeneration and development. The increasing dominance of the tourism industry over traditional sectors like, coal mining, fishing and manufacturing has significantly changed the character of the locale. Whilst Amble stands out as a particularly strong example of regeneration, the changes that have occurred in the town are indicative of a wider pattern across Northumberland.

This previous half-decade has been one of steady growth for the area's creative industry and arts scene. Amble has seen the opening of the Dry Water Arts Centre, the local Development Trust winning a little under £400,000 in funding for a Bird-themed Sculpture Trail and the repurposing of a nearby former Broomhill Colliery building into a collective of Artist Studios.

Beyond Amble and Broomhill, The Old School Gallery in Alnmouth has developed an exhibition programme drawing in increasingly high-profile artists to the area. Whilst the Bailiffgate Museum and Gallery in Alnwick has an upcoming exhibition programme consisting of contemporary artists from the area.

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Combined with increased interest in the area stemming from recent media coverage there seems to me to be an increased sense of momentum in a previously much weaker, if not absent, sector. Amble has been featured frequently over the past year on lifestyle programmes such as *The Hairy Bikers*, *Michael Portillo's Railway Journey's*, along with being used as a filming location for the ITV Crime series *Vera*.

This report will explore the key figures and organisations within the 'creative ecology' of the area. The term ecology is defined as being,

1. The branch of biology that deals with the relations of organisms to one another and to their physical surroundings.

In the arts this term has come to be used in reference to the traditional notion of an 'arts scene'. That being, the different organisations and individuals working in an area, and to what extent these organisations and individuals are interlinked and interdependent. This report will detail to what extent all of the aforementioned figures and organisations are interlinked, as well as how they contribute to the area's arts scene.

### 3.0 Overview of Organisations

Below is an overview of the organisations that this project has engaged with either through interviews with key individuals or through my own research and personal involvement.

*Organisations listed alphabetically*

#### 3.1 ADT-Amble Development Trust



The Amble Development Trust is an Amble-based organisation that's aim is, *"To regenerate the former coal mining town of Amble by securing funding to initiate a wide range of projects including major infrastructure and community development schemes"* [1]. The ADT is of specific interest to this project for its role in managing the development of the 'Bord Waalk' Bird Sculpture Trail, a project that received £396,000 in funding in 2019 from the Coastal Communities Fund [2].

#### 3.2 AAF-Alnmouth Arts Festival



The Alnmouth Arts Festival is a yearly weekend festival of the arts held in the coastal village of Alnmouth. The festival is centered around the 50 or so artists stalls spread through different venues in the village. The festival has been mothballed for two years due to the pandemic but is set to return in the summer of 2022. Whilst only being a seasonal, time-limited, arts event I felt it appropriate to include in the report given its well-established nature and broad popularity.

#### 3.3 BMG-Bailiffgate Museum and Gallery



The Bailiffgate Museum and Gallery is a volunteer-run organisation based in Alnwick, Northumberland. It hosts a wide range of exhibitions and is of specific interest to this project for its role in hosting an upcoming series of 3 contemporary arts exhibitions by artists all linked with Amble. Those artists being myself, Amble-based Printmaker Nevill Wilson and Painter Katherine Renton.

### 3.4 DWAC-Dry Water Arts Centre



Dry Water Arts is a not-for-profit arts organisation run by Co-Directors Frances Anderson and Paula Turner. The organisation is based in the Dry Water Arts Centre, located in a former wood workshop in the centre of Amble. Running a wide range of creativity workshops and wellbeing programs, the arts centre has a distinct focus on the participatory. Over the past several years the arts centre has become involved in local-events such as the Christmas Light Procession and Puffin Festival and is presently assisting in the roll-out of the 'Bord Waalk' Trail. I have worked within Dry Water as an Intern from the centre's opening in 2018 and now I am involved with the organisation as an Associate Artist.

### 3.5 OBH-The Old Bath House



The Old Bath House is a collective of artist studios based in a former colliery baths building, in the village of Broomhill-roughly 2 miles south west of Amble. The collective is composed of Glass Artist Helen Grierson, Wildlife and Landscape Painter Paul Henery, Painter and Printmaker Gillian Lee Smith, Textiles Artist Ellie Davison-Archer, Mixed-media Artist Lori Handley and Painter Clifford William Blakey. The Bath House operates as a collective of working artist studios with a number of Open Studio events taking place throughout the year. I will be taking up residence in a studio at the Bath House later this year.

### 3.6 OSG-Old School Gallery



The Old School Gallery is a commercial gallery based in a former schoolhouse in Alnmouth. The Gallery runs a number of solo and group exhibitions across the year. The gallery also runs a number of camping huts located adjacent to the St. Oswald's Way coastal path. The Shoreside Huts have been utilised for artist residencies, including one run in collaboration with the BALTIC.

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## 3.7 Map



Figure 3: Map showing the locations of organisations mentioned in this report. (Image: Google Maps)



## **4.0 Interview Summaries**

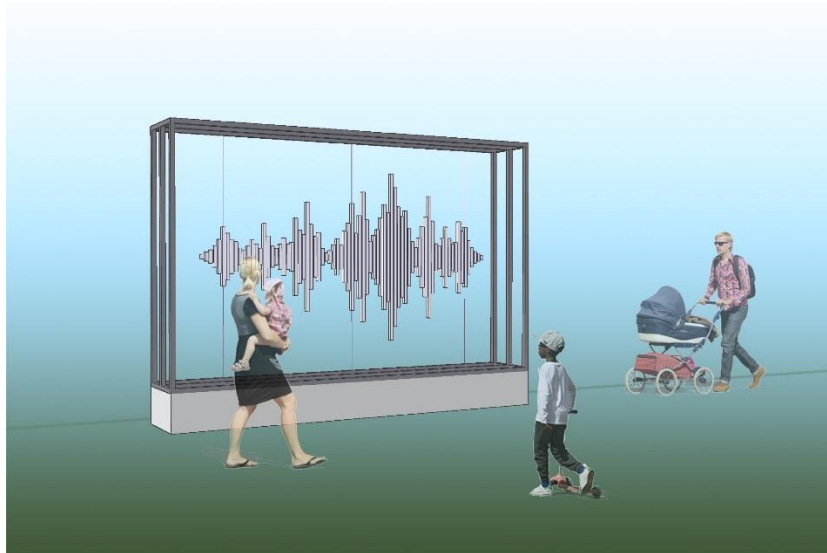
Below are summaries of each of the interviews that I held over the course of this project. They draw on a wide range of personalities and interests associated with the local arts ecology. In each of these summaries I will try to explore the way in which they are contributing to the arts ecology in the area. For a full transcription of each of these interviews please refer to the appendix, with the relevant subsection included at the head of each summary.

Interviews summaries are arranged chronologically

## 4.1 ADT Director Julia Aston

Visit Appendix section 1.a to read the full interview

I spoke with the Amble Development Trust Director Julia Aston about the Bord Waalk (Bord Waalk being a play on the pronunciation of 'Bird Walk' in the local dialect) Sculpture Trail being developed by the Trust. Julia gave a comprehensive overview of the project's conception, through to its current state. The idea of a sculpture trail for Amble was first conceived by ADT Manager Andrew Gooding. In 2019 the project received a little under £400,000 in funding from the Coastal Communities Fund [2]. The trail has faced a number of delays, additionally hampered by the pandemic. Julia was able to give an outline of the process of commissioning the 12 sculptures that compose the trail, something outsourced to Create North Director Jane Shaw who brought together a slate of nationally acclaimed artists and sculptors. As of April 2022, the trail has not yet been installed however a soft launch is planned for the summer, tied in with the local Puffin Festival proceedings.



*Figure 4: A visualisation of sculpture from design group, 'Aether and Hemera', one of the 12 physical sculptures composing the trail. This sculpture will be located just off the A1068 arriving into Amble from the north. (Image Credit: Aether and Hemera)*

In my view, in order to realise its full potential, the trail has to overcome local suspicion. There is the risk that, at a time when the local populace is facing a lack of affordable housing and limited access to essential services, the trail is perceived as a misuse of public money and an imposition on spaces within the town. The local populace has to be helped to understand that the criteria for the attribution of money from the Coastal Communities Fund, is as follows,

*"[To attribute funding] to projects over £50,000 that will ultimately lead to regeneration and economic growth whilst directly or indirectly safeguarding and creating sustainable jobs [3]."*

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Meaning that, whilst still being public money, the fund is a specific pot for financing regeneration projects, as separate to funding for essential services.

I feel it fitting to include an amusing anecdote told to me by Old School Gallery Director Penny Morrison in a later interview. When I queried her views on the sculpture trail and public art, she explained that she worked in Waterstones in Newcastle around the time of the installation of Anthony Gormley's Angel of the North. A colleague vented about how ugly the sculpture was and how inappropriate to the area it would be. Of course, the irony being that the Angel of the North is now one of the best known and loved symbols and landmarks of the region. It is certainly a noteworthy example of public sculpture to bear in mind in relation to the Bord Waalk.

In the interests of balance, it is also worth noting perhaps the most notorious case of public sculpture, Richard Serra's Tilted Arc. A 120-foot-long sculpture commissioned by the US General Services Administration, that was famously removed from the Foley Federal Plaza, Manhattan and dismantled following a lawsuit [4]. It was argued by federal employees working in the adjacent Jacob K. Javits Federal Building, that the sculpture was disruptive to their daily routines and that it destroyed the function of the space as a public plaza. The scale of the Bord Waalk is certainly different and more widely varied than Serra's sculpture however there is the potential for public disenfranchisement from the local populace if the sculptures are perceived to be being foisted on them against their wishes.



*Figure 5: Tilted Arc (Image: Ann Chauvet)*

I believe that if the Bord Waalk proves successful, as other Development Trust initiatives have done in the past, it will provide a big boost to the arts in the area. Having such a varied array of nationally and internationally reputable artists work located around the town will build on the towns already skyrocketing profile. The workshops associated with the trail, that I myself have attended and benefited from, also promise to provide a welcome uplift to arts professionals in the area. Overall, I feel that the interest in the arts arising from the sculptures, both from within the town and externally from visitors, have the potential to make a positive and long-lasting impact on the area's arts scene.

## 4.2 Dry Water Arts Centre Co-Directors Frances Anderson and Paula Turner



*Figure 6: The Dry Water Arts Centre (Image: Dry Water Arts)*

### **Visit Appendix section 1.b to read the full interview**

Frances Anderson and Paula Turner are two socially engaged artists that together form the leadership of the Dry Water Arts non-profit. Frances has a multidisciplinary practice that includes photography, printmaking and film. With much of her work being influenced by her relationship with water, Frances being a Channel swimmer. She was also one of the artists commissioned to design a Sculpture for the Bord Waalk. Paula has a background in dance and her practice is based around movement, physical theatre and yoga. She is a visiting fellow at Newcastle University and is the artistic director of the Grand Gestures Dance Collective.

In my interview with them we covered the development of the arts centre from its initial conception to its current state. Frances explained the building in which Dry Water Arts is now based was discovered by chance when she and her mother stumbled on it. Prior to having a permanent home, they had run their activities out of multiple different venues, including the Old Fourways and the Hindmarsh Hall. They explained that having a permanent home for Dry Water was important to allow them to place further focus on programmes such as Curiosity Café, their Dementia-Positive creativity and wellbeing programme for people living with dementia. In the past 4 years the arts centre has become embedded in the town by running a swathe of programmes and workshops, as well as becoming involved in town events. I asked both Paula and Frances about their perception of Amble as a

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town prior to setting up the arts centre, both referred to the town's negative reputation and perceived remoteness. However, they both acknowledged, Frances as a resident of the town, just how much it has changed over the course of the past few years.

I have worked with Paula and Frances in one form or another, first as an Intern and now as an Associate Artist since the arts centre first opened in 2018. They were the first artists that I ever had the chance to work with, and I was able to see first-hand the good that socially-engaged art can do in groups and communities. Both Paula and Frances remarked how much support they have received from the local community in recent years and the strong links they feel that they've forged.

Growing up in Amble as I have, I know how radical and strange their approach appears to some locals. Both Paula and Frances spoke to their role in educating local people about their practice and the extent to which they are reshaping peoples understanding of the arts. Art is often broadly perceived simply as a hobby, and when it is perceived as being a professional endeavour the dominance of traditional disciplines like painting, occlude more left-field approaches like participatory working and movement-based practices. Frances explained that they have to educate people that their practice is their livelihood. I believe that having an organisation as radical as Dry Water is very beneficial and healthy for the town, their emphasis on participatory forms of art has made, and continues to make, the arts accessible to people in the area. Dry Water is involved in the public delivery of the Bord Waalk Sculpture Trail and both Paula and Frances have been doing workshops in schools to involve local children in the development of the project. Further to this over recent years Dry Water has become a key player in the administration of local events, providing technical knowhow, meeting space and additional administrative capacities. These events include the Amble Lights Festival, set up by Dry Water during the Winter 2020 Lockdown in place of the Amble Christmas Lights Procession, as well as the Puffin Festival, the proceedings of which are being used as a springboard to launch the Bord Waalk.

Overall, the Dry Water Arts Centre with its emphasis on the participatory and socially-engaged arts forms, further adds to the plurality of arts organisations in the immediate area. Its distinct approach to public engagement and involvement provides a sense of balance in an otherwise commercially-focused arts scene. However, that does not imply, as my next interview with Penny Morrison will allude to, that commercialism in art is wholly negative. Rather that, this variety and plurality of approaches is perhaps the areas strongest asset.

### 4.3 The Old School Gallery Director Penny Morrison



*Figure 7: The Old School Gallery (Image: The Old School Gallery)*

#### **Visit Appendix section 1.c to read the full interview**

Penny Morrison is the Director of The Old School Gallery in Alnmouth, I spoke with her the day before the opening of award-winning painter Ruth Murray's Solo exhibition, 'Black Pond'. The Old School Gallery is a contemporary art gallery based in, as the name suggests, the former old schoolhouse in the heart of the village of Alnmouth. The gallery also manages a number of camping huts, designed by RIBA award-winning architects Elliot's, located on the other side of the village.

We began our discussion speaking about the exhibition and what it meant to have such high quality work being shown in Northumberland. Penny explained that the exhibition evolved out of an organic relationship with Ruth that initially came out of her providing work to the gallery for group shows. She then undertook a residency in one of their Shoreside camping huts. Ruth is a winner of the Jacksons Painting Prize, amongst numerous other awards. Her exhibition at the Old School Gallery is, in my view, one of the highest quality shows to have been hosted in the area in recent years. To have a venue that showcases such high quality work in an accessible environment is of great importance to the local arts scene.



*Figure 8: 'Geraniums' by Ruth Murray, pictured in her solo exhibition, 'Black Pond', at the Old School Gallery. (Image: Luke McTaggart)*

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The Old School Gallery does not have the pretences of the typical white cube gallery, instead the art is shown in a relaxed environment with teas and coffees available, and a pizza van located outside. Whilst some may scoff at this approach, I would assert that the accessibility of the gallery opens the artwork up to a wider audience than if it were run as 'traditional gallery'.

As alluded to the gallery manages a number of camping huts on the other side of the village. I spoke to Penny about the huts roles as venues for residencies. It was several years ago that they ran a residency opportunity in conjunction with the BALTIC. In the interview Penny gave an overview how the residency came to be and how they pitched it to the BALTIC. Penny explained that the residency was eventually awarded to Alice Bucknell, a multi-disciplinary London-based artist from California. Due to the pandemic the opportunity to develop further residencies was obviously scaled-back however Penny expressed an interest in restarting them.



*Figure 9: The Shoreside Huts, located around 1 mile east of the village of Alnmouth (Image: Shoreside Huts)*

Another point of discussion that was alluded to was the commerciality of the Old School Gallery, and the wider issue of the relationship between money and the arts. I asked Penny about this, and she explained that running the gallery as a commercial venture afforded them a greater deal of freedom than if they were run on public funding. She remarked that her having a responsibility to keep people [that the gallery employs] in jobs gave her a greater sense of reality than if she had the 'cushioning' of funding. She felt that the gallery was a strong case for demonstrating the good that can come out of being a commercial enterprise that is engaged in supporting the arts and culture.

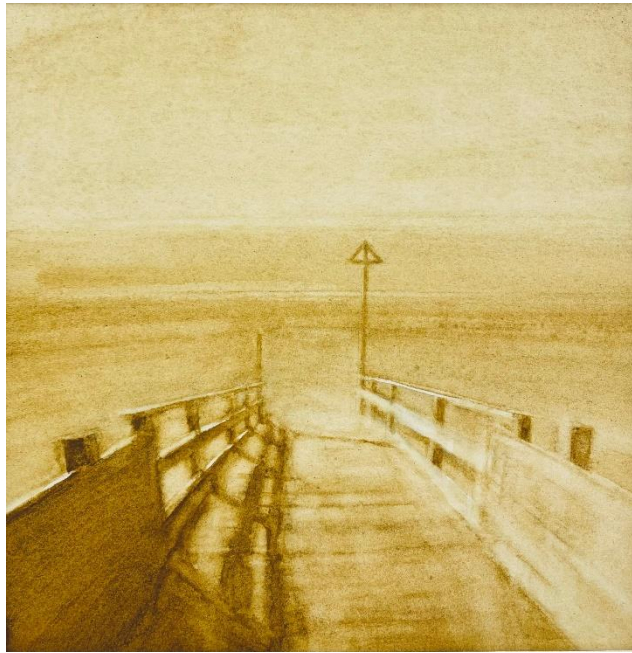
Overall, in my view the Old School Gallery provides the area with a venue for showing high-quality contemporary art, in an accessible, relaxed setting.

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Without the pretences of a white cube, the gallery is allowing high quality art to be accessed by wide audiences. The gallery's sustained engagement with the contemporary arts through its exhibition programme and residencies are amongst the areas arts ecology's strongest assets.



## 4.4 Artist Katherine Renton



*Figure 10: 'Onto the Beach-Alnmouth', Katherine Renton, Handmade Yellow Ochre Watercolour on Paper, 19x19cm, 2022. (Image: Courtesy the Artist)*

### **Visit Appendix section 1.d to read the full interview**

Katherine Renton is a locally-based artist from Amble, who has lived and worked in the area almost all of her life. I wanted to speak to her as part of this project in order to get an insight into the arts scene that existed prior to the developments outlined in this paper.

The subject of Katherine's work lies dotted along the Northumberland Coast. She has grown to local prominence for her methodical renditions of structures associated with the ever-changing coastline of the county. From the walls of Craster Harbour to the walkway onto Alnmouth Beach, Katherine considers our relationship with the sea and the various ways that we seek to control it. One of her more eclectic bodies of work is a series of paintings of found sandcastles, in her view the 'ultimate form of public art'. Up until recently she worked predominantly in oil paint and in watercolours. However, in her recent work she has turned to making her own paint, by grinding down various minerals she has gathered from the places that she paints. The resulting earth tones, give her paintings a new context, images of place rendered with the substance of the place itself.

When I asked Katherine about her views on how the arts scene in the has evolved over the past few decades, she explained that there wasn't really much of one up until a few years ago. She explained that both of her parents were artists and after pursuing a degree in Fine Art at Newcastle University, she was advised not to become a full time artist out of the lack of

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opportunities available. Her father, Arthur Young, was a watercolourist of local scenes however Katherine termed his approach as distinctly commercial. Later in his career was supported by several commercial galleries based in the area, most of which have since closed down. These included the Dial Gallery, Warkworth and the Bondgate Gallery, Alnwick, the latter of which her mother, Eleanor Tully, worked for as a picture framer. Katherine noted that prior to this he had resorted to showing work in N&F Young in Amble, a painting and decorating supplies shop.

Instead of a career in the arts Katherine explained that she pursued a career in teaching, she later began working full time as an artist in 2014. She remarked that now there is a much wider range of opportunities available now to arts graduates in the area. She did acknowledge in the interview that perhaps to someone from Brighton, or any other 'arty place', the area would be seen to be lacking in arts infrastructure. Yet to her, someone who has lived in the area for so long and has seen the lack of any arts provision beforehand, the changes in this direction are promising.

Katherine was very positive about the Alnmouth Arts Festival and its role in shaping the arts in the area. She was the poster-winning artist in 2014 (the festival launches a competition each year which sees an artist submit work to be used as the festivals poster for that year) and spoke to me about the benefits that came out of that. She feels it is a very accessible environment for people both in the area, and from outside, noting that people travel from far and wide to attend and often book holidays to coincide with it. She had a solo exhibition at the Old School Gallery after winning the competition and credits both factors with helping her to launch her career as a professional artist.

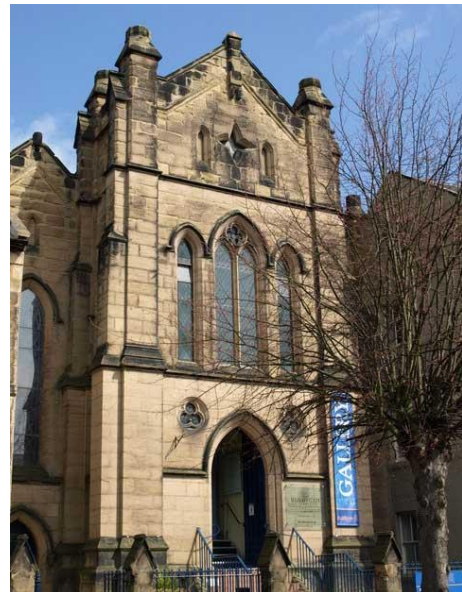
Both Katherine and I are having solo exhibitions at the Bailiffgate Museum and Gallery in Alnwick over the course of the coming year. We are also part of a collective of painters, along with Wildlife Artist Paul Henery, that we refer to as the Coquet River School.

## 5.0 Further Organisation Overviews

The following 3 overviews are of additional organisations in the area that I feel are significant players in the local arts ecology. I would have liked to have conducted interviews with individuals from these organisations however owing to time constraints I made the decision to comprise the overviews from my own knowledge and involvement with them. The below overviews detail how each of the organisations contribute to the arts ecology in the area.

### 5.1 Bailiffgate Museum and Gallery

The Bailiffgate Museum and Gallery has a new programme of contemporary arts exhibitions from artists local to the area. These include myself, Nevill Wilson and Katherine Renton. This particular programme involving the 3 of us begins with my own exhibition opening in November 2022, Nevill's exhibition will open in February 2023 and then Katherine's in April. The Bailiffgate is one of the, if not the, largest exhibition spaces in the area. Having recently taken delivery of additional modular display walls the gallery now has an increased capacity for showing work. Artists in the area are in need of a gallery space that can be open on a regular basis and that has the capacity for large-scale solo exhibitions. The Bailiffgate is in part catering to this demand and if its new exhibition programme is successful then it has the opportunity to further expand its provision for the contemporary arts in the area.



*Figure 11: Bailiffgate Museum and Gallery (Image: Bailiffgate Museum and Gallery)*



*Figure 12: The Old Bath House (Image: Google Images)*

### 5.2 The Old Bath House Studios

The Old Bath House Studios were opened in 2017 and provide artists in the area with studio spaces. The studios function predominantly as workspaces then as selling spaces (both in the case of Paul Henery's Niche Gallery and predominantly as a gallery for Clifford Blakey's Northern Coast Gallery) on the occasions of the 3 annual, Spring, Summer and Winter Open Studio events that have become prominent in the area.

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The artists based at the Old Bath House include, Glass Artist Helen Grierson, Wildlife and Landscape Painter Paul Henery, Painter and Printmaker Gillian Lee Smith, Textiles Artist Ellie Davison-Archer, Mixed-media Artist Lori Handley and Painter Clifford William Blakey. Much like the Alnmouth Arts Festival and the Old School Gallery, the Open Studios events provide the basis for informal engagement with art and the artists. The presence of these affordable studio spaces is another key asset to the local area's arts ecology.

### 5.3 Alnmouth Arts Festival

The Alnmouth Arts Festival is an annual weekend-long festival of the arts in the village of Alnmouth. The festival began in 2005 and has run annually, with the exception of during the pandemic. The festival is predominantly based in the Hindmarsh Hall in the centre of the Village with outlying artist stalls based in quirky venues offered up by locals, including garages, sitting rooms and greenhouses. The festival is administered by the Alnmouth Arts Festival Committee and draws in large numbers of visitors, that as Katherine Renton alluded to, come from a wide-array of locations.

Tied with the presence of the Old School Gallery in the village, the festival has developed Alnmouth's reputation as an 'arts destination'. The theme of accessibility has been recurrent over the course of this report, and it is true of the Arts Festival that it too has broad popularity for its accessibility. It provides the setting for a wide range of local artists and craftspeople to exhibit and sell work in a setting that is accessible in terms of its location and atmosphere.



*Figure 13: The interior of the Hindmarsh Hall, during the 2019 Arts Festival  
(Image: Northumberland Gazette)*

## 6.0 Summary

All of the organisations and individuals covered in this report are in my opinion the key players in the arts ecology of the area. The past 5 years have proved crucial in fostering the right conditions for the emergence of an art scene. I believe that this dynamic and the strengthening of the arts sector provides the opportunity for the area to become an arts destination. A location that draws visitors in, on the basis of its arts provision.

If the Sculpture Trail proves a success story, as previous Development Trust initiatives have, and the Dry Water Arts Centre continues to build on its strong and varied programme of workshops and projects, then Amble will benefit from notion of it becoming an arts destination. This notion will be further aided by the continued establishment of the Old Bath House as a nearby arts venue and by the activity of artists based there who are engaged in the landscape and locale.

The Old School Gallery's continued successes in high-quality exhibition-making and expansion of their residency programme, along with the re-emergence of the Alnmouth Arts Festival following a Covid-absence, will further cement Alnmouth as an arts destination. Finally, the Bailiffgate Museum and Gallery's new exhibition programme will provide the basis for public engagement with the work of locally-based artists producing high-quality contemporary art.

I believe that if the area is able to adequately capitalise on this emerging trend, then it would be beneficial to all of the arts professionals in the area by making career prospects more sustainable. This status would also further support the regeneration process in the area, particularly so in Amble, as the dominance of traditional industries wane in the face of the growth of tourism.

In conclusion, there has never been a more exciting time for the arts in and around Amble. There are never before seen levels of investment, interest and engagement with the arts, that if seized upon could establish the area as an arts destination within the region.

## 7.0 Recommendations

In response to my findings in this report I would like to make the following recommendations:

### 1. **Greater cooperation between arts professionals and organisations in the area**

Greater cooperation between arts professionals and organisations in the area would allow for skill-sharing, critical interaction, feedback and the fostering of a collective sense of direction and ambition. This can be achieved on an informal basis, through existing groups, critiques or formally through panels, working groups or local forums.

### 2. **Increase the visibility of the arts in the area amongst the public**

Increased visibility of the arts in the area would enhance the perception of the area as an arts destination, hence fostering greater interest in the arts from outside of the area and subsequently increasing 'arts tourism'. Arts tourism being visitors coming into the area on the basis of the arts offering here. This includes everyone from art buyers to people seeking out workshops. It refers to both local visitors and those from further afield. This can be achieved by the publicising of activities and dialogues through social media, publications and the media.

### 3. **Working towards establishing a forum for the arts and artists in the area**

A forum for the arts in the area would allow a free and open exchange of the ideas touched upon in this research paper, and also provide the opportunity for attendants to raise their own ideas, ambitions and concerns for the arts in the area. It is possible that such a forum could emerge out of a discussion of the findings of this research paper. I recognise that such a forum would only succeed if all participants were all on the same page as to the intentions and aims of any potential working partnerships or arrangements.

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## 9.0 Directory

All information shown below is publicly available and is published here for contact purposes.

*Organisations and individuals listed alphabetically*

### 9.1 Organisations

#### **Amble Development Trust**

Tel: (+44) 01665 712929

Email: [info@ambledevelopmenttrust.org.uk](mailto:info@ambledevelopmenttrust.org.uk)

Website: <http://www.ambledevelopmenttrust.org.uk/>



#### **Alnmouth Arts Festival**

Email: [alnmouthartsfestival14@gmail.com](mailto:alnmouthartsfestival14@gmail.com)

Website: <https://alnmouthartsfestival.org.uk/>



#### **Bailiffgate Museum and Gallery**

Tel: (+44) 01665 605847

Email: [ask@bailiffgatemuseum.co.uk](mailto:ask@bailiffgatemuseum.co.uk)

Website: <https://bailiffgatemuseum.co.uk/>



#### **Dry Water Arts Centre**

Tel: (+44) 07542 141411

Email: [info@drywaterarts.uk](mailto:info@drywaterarts.uk)

Website: <https://www.drywaterarts.uk/>



#### **The Old Bath House**

Email: [theoldbathhousestudios@gmail.com](mailto:theoldbathhousestudios@gmail.com)

Website: <https://theoldbathhouse.org/>



#### **The Old School Gallery**

Tel: (+44) 01665 830554

Website: <https://theoldschoolgallery.co.uk/>





## 9.2 Individual Artists

### **Clifford William Blakey**

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### **Helen Grierson**

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Website: <http://www.helengrierson.co.uk/>

### **Katherine Renton**

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Website: <https://www.katherine-renton.co.uk/>

### **Lori Handley**

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Website: [lorihandley30@gmail.com](mailto:lorihandley30@gmail.com)

### **Nevill Wilson**

Tel: (+44) 07407 491209

Email: [nevill.wilson@gmail.com](mailto:nevill.wilson@gmail.com)

Website: <https://www.nevillwilsonimages.co.uk/>

### **Paul Henery**

Email: [paul.henery@outlook.com](mailto:paul.henery@outlook.com)