



Creative
Lancashire



THE NATIONAL
**FESTIVAL
OF MAKING**
CONFERENCE



Conference 2018



Creative Lancashire are proud partners of National Festival of Making (FOM). Launched in 2017, FOM is a vibrant celebration of Britain's manufacturing and making heritage.

The inaugural event brought together artists, designers, manufacturers, small-scale makers and the public to explore their own making potential. Last year's highlights included Art in Manufacturing (AIM), a ground-breaking set of commissions pairing 10 exceptional artists with leading Lancashire manufacturers, including Panaz, Graham & Brown and Darwen Terracotta.

This Festival 2018 weekend celebration takes place on 12 & 13 May. Once again, in the days surrounding the weekend celebration, we present a series of talks and summit events forming the National Festival of Making Conference, taking place from 10 May onwards.

Through a series of presentations, panels, workshops and roundtable discussions, the conference events will cover themes relevant to creative practitioners, professional makers, manufacturing businesses, and those working in related industries and connected fields.

Our 2018 conference programme includes the Business Innovation for Growth (BIG) symposium presented in collaboration with Crafts Council and Lancashire Skills Hub. Sessions will explore the relationship between making, skills, and new or emerging technologies through a variety of applications, interventions and interactions with arts and crafts. Speakers will consider the crucial role of creativity and making in helping businesses to innovate and solve problems; the skills we need to teach now, in readiness for our "factories of the future"; and how creative skills are applied in industry and in supply chain innovation. (Thursday 17 May, Blackburn Cathedral)

Our conference programme will also take a look back to the moment when the most disruptive and important of tech creations of its time - the Macintosh computer - first made its appearance in design studios, on the desks of layout artists and graphic designers with a series of special preview screenings of Graphic Means. This documentary film by Briar Levit considers what the industry looked like prior to the moment when the first Macintosh computer was introduced. We also discuss this time period in design and the impact since in a Q&A with designers (Screenings on 10 May - UCBC, Blackburn & 16 May - Continental, Preston).

Swiftly who appears in the film will feature again in a collaboration with GF Smith for a commissioned series of new Letraset-based works, which will be premiered at Festival of Making in an exhibition at Blackburn Cathedral (12 - 18 May).

We are delighted to support the return of Real to Reel, the Crafts Council festival of craft-based film, screened at King Georges Hall, also home to the Maker Markets, and at Blackburn Cathedral (12 & 13 May).

There will also be screenings of our specially-commissioned AIM films, created by award-winning Andy Walmsley of Wash Design, which document the results of last years' collaborations (Blackburn Museum & Art Gallery and Bureau Arts from 12 May).

Conversations in Creativity talks include a panel featuring the artists, manufacturers and commissioning team behind both this and last years' projects (21 May - Blackburn Museum & Art Gallery).

One of the most anticipated AIM projects for 2018 is the collaboration between Martyn Ware (musician, filmmaker & artist) and AMS Neve. Martyn will be discussing the commission for FOM, as well as his long music career as a founding member of Human League and Heaven 17, and his various art and creative projects in a conversation with journalist and commentator John Robb (17 May - Blackburn Cathedral).

The programme also includes studio events where learners can gain first-hand experience of working with manufacturers, in association with Lancashire Skills Hub, as well as intimate roundtables with People's Production Lab and Society 1 in Preston.

We'll be recording many of the talks for future broadcast on a new podcast channel and we'll also be sharing the broader impacts of the conference in a post-conference publication and in other ways.

Look out for more FOM conference-related activity throughout the year including an event with Harris Museum and 2017 Turner award-winner, Lubaina Himid as we aim to inspire more people to connect with materials, and be inspired to make and create - so get making!

Ed Matthews-Gentle
creativelancashire.org

Our Media Marketing Partner

Creative Lancashire



Conversations in Creativity



ART IN MANUFACTURING



LEGACY EXHIBITION
at Blackburn Museum
& Art Gallery

12 May—Aug 2018

Open Wed—Sat
12noon—4.45pm



SUPERSLOWWAY

A National Festival
of Making and Super
Slow Way Project

Good Bot. Bad Bot!

By Ed Matthews-Gentle

The fourth industrial revolution is here.

Robotics, drones, data-driven technologies, additive manufacturing (3D Printing), artificial intel-ligence (AI), augmented reality, the internet of things and other emerging technologies are al-ready disrupting industries in ways, and at a pace, not witnessed by previous generations.

Better designed products and services, efficiencies in processes and production, and an increase of high-value jobs in the workspace, all signal a brighter future (Good Robot).

At the same time there are genuine fears about the impact on labour markets as we enter a period of increased automisation. Will it mean fewer jobs? Will it make us humans less useful in the workplace? What are the implications for economically disadvantaged regions with less developed infrastructure and access to the latest tech? Will they get left behind? (Bad Robot).

Furthermore what will it mean for industries reliant on making skills – often craft skills?

The creative industries have already proved to be resistant to automisation. Creative approaches to solving problems, will be elevated as we enter a new industrial paradigm, and be transformative in other

sectors. Technological advances and design thinking will help define what a future factory will look and feel like, but creativity and the divergent eye of the artist and maker that will be in most demand.

Creativity will also play a major role in how we will find solutions to some of society's future challenges, in areas such as health, well-being, place making and environmental change, engaging new ideas and creative tools to tackle problems differently.

The innovative approaches explored through arts and crafts and the investigation of material are frequently translated into new applications and techniques, in industries ranging from architecture, fashion to engineering and science.

“Design skills are the fusion of creativity with technical ability and interpersonal competencies, and will be essential for any economy seeking to maximise the opportunities of technological advancements.” Design Council – Designing a Future Economy (2018)

To successfully ride the wave of this fourth industrial revolution, and capitalise on the economic and technological change and opportunity which it brings, companies need to make design, innovation and skills development the new foundation stones that sit at the heart of their business and industry.



TEXT & ILLUSTRATIONS
BY DAVE KIRKWOOD

DAVEKIRKWOOD.COM

Ed (Matthews-Gentle) introduced me to robot pet companions for mature people. These ‘pets’ learn about their human companions over time and, it is predicted, that they will not only provide companionship but also help to monitor the human’s health and warn carers about changes in well-being. My response was ‘shoot me now’. I hate the idea of living with a, what do you even call it, an anthropomorphic machine? The idea of having a health facility in my older years is fine, something that can do all of the practical things the animalbot can do but without those dough eyes and pathetic back chat please. I have three dogs. I’m quite happy not to talk to them, they are dogs, they don’t speak human. I love them for being dogs, not as a projection of my psyche. Apparently though many people are taking to the idea of these

amnibots and these things are already working with people, making a real difference, being of benefit. So I wonder if it is a little like Marmite, you either like your healthcare wrapped up as a speaking animorphic toy or you prefer something more mechanical. I choose the latter.

Ed thought it would be a good idea for me to make an image based on this dichotomy. I love masks and especially totemic images of animalistic heads. I am fascinated by anthropomorphic behaviours, creation myths, emblems and devices of so-called mystical powers. The ‘GOOD BOT. BAD BOT!’ (Good boy, bad boy!) head asks whose voice is speaking and how would you respond? How would you react to a mechanical, robotic, character? Would you embrace it as a companion or shut it outside with a bowl of water and a plastic bone?

HANNAH STEWART



Seeing like an ecosystem – industry 4.0 and place

We hear the underlying automated hum of our ‘industry 4.0’ future near constantly at the moment, robotic factories and a data surveillance augmented society, VR and haptic inter-faces gamifying our shopping or replacing our sex lives – it’s everywhere – the constant near audible hum of a hype cycle wave forming and reforming the expectations of our future everyday.

Even factory futures don’t land, fully formed and simply replace the could-be-anywhere terrain that they crunch down upon. Futures take place somewhere, and the characteristics of that somewhere affect the way that future evolves. The way that people live, the way knowledge moves, the things we make and do together changes not just the way we experience that future, but also the very nature of that future itself.

All futures happen somewhere. That gives places a lot of agency.

The governments industrial strategy recognises this, bringing back ‘place’ as part of the 10th pillar. Creating the right institutions to bring together sectors and places – We will create strong structures and institutions to support people, industries and places to maximize local strengths”¹. The notion of ‘strong structures and institutions’ when it is sat in a government report conjures up a very particular way of working with localities, in recent

memory we have regional development agencies and city partnerships, LEPs and growth hubs, clusters and knowledge quarters. Each of these mechanisms sits at the vectors between networks trying to harness the flows of money, data and people to mediate the relationship between the local and the global, the human and the digital, here and somewhere else.

But not all knowledge is reducible to raw data.

In our digitized present, there is an underlying narrative that everything is now accessible and transmittable via the internet, knowledge moves differently now, enabling radically different markets and supply chains, products for the market of one and ideas distributed everywhere¹¹. But not all knowledge is reducible down to its raw data or able to be transmitted and exchanged, tacit knowledge is by its nature encoded in actions and bodily ways of knowing. While craft skills are observable,

the ability to ‘know’ your material comes only through practice – no amount of youtube tutorials will make you a master ceramicist if you aren’t able to touch and get to know how the clay and your body relate to each other.

There are ways of knowing and doing which are fundamental to local ecosystems, ways we do thing here that are rooted in the lay of the land, the history and culture of the place and its people. “Places are where innovation eco-systems exist, bringing together people, ideas and institutions”¹¹¹, knowing a place is tacit knowledge, harnessing the potential of the global and the local, the digital and tacit is a negotiation between the top down and the grass roots. These are things which aren’t innately legible to the internet but crucial factors in how our glorious semi-automated future will land, root, grow and be experienced in this place, by these people.

Knowing Industry 4.0

Industry 4.0 and the utility of IoT depends on 4 principles; Interoperability – between people, machines and sensors, Information transparency – the ability to know the context for any data-point, Technical assistance –humans assisting robots, robots assisting humans and Decentralized decision-making – the ability of cyber-physical systems to make simple decisions on their own and act autonomously^{11v}. These 4 principles alone won’t enable radical innovation, good jobs and wellbeing, they need to integrate with places, people and ways of knowing that are already embedded and autonomous, interoperable and augmented.



Hannah Stewart with, Eddie Kirkby, Andrea Mercer & Daniel Charny

Humans have been augmenting our work and play for a long time – tools extend the capability of the body, infrastructure extends the capability of the collective. Places and people evolve as we combine these in new ways, each innovation piggy-backing on prior knowledge and ways of doing. Making the tacit and hyperlocal ways of knowing and doing legible is not just about making ourselves visible to the system and an inevitable future, it’s about making the system legible and understandable to us, making our future malleable and adaptable to places and to people. Learning to craft our future ecosystem together.

We shape our tools and thereafter our tools shape us^v. How our future ecosystem evolves will be an embodied interaction, dependant on our ability to experiment, develop knowhow and build on past excellence and the long memory of places. Place and tacit knowledge are not optional overlays to an inevitable future, they are fundamental to learning to see as an ecosystem.

Event Details: BIG Symposium (1pm), Thursday 17 May, Blackburn Cathedral

¹ The UK’s Industrial Strategy – GOV.UK. (2018). Gov.uk. Retrieved 27 April 2018, from <https://www.gov.uk/government/topical-events/the-uks-industrial-strategy>

¹¹ Gershenfeld, N., Gershenfeld, A., & Cutcher-Gershenfeld, J. (2017). Designing reality: How to Survive and Thrive in the Third Digital Revolution. New York: Basic Books.

¹¹¹ Jones, A. (2017). Did the Government set out a place-based industrial strategy? – Centre for Cities. Centre for Cities. Retrieved 27 April 2018, from <http://www.centreforcities.org/blog/government-set-placed-based-industrial-strategy/>

^{11v} Marr, B. (2016). What Everyone Must Know About Industry 4.0. Forbes.com. Retrieved 27 April 2018, from <https://www.forbes.com/sites/bernardmarr/2016/06/20/what-everyone-must-know-about-industry-4-0/#303be357795f>

^v Miner, W. (2011). When We Build. Vimeo. Retrieved 27 April 2018, from <https://vimeo.com/34017777>

ANNIE WARBURTON,
CREATIVE DIRECTOR, CRAFTS COUNCIL



Craft in Industry

Digital technologies are revolutionising how things are made, where they are made and who makes them. At the same time, craft is driving innovation in other sectors. We see the tacit intelligence of the hand stimulating innovation in such diverse fields as digital technology, aerospace and bioscience.

Meanwhile - as the Festival of Making celebrates and as new case studies from the Crafts Council reveal - rumours of the demise of manufacturing are much exaggerated. Here, too, a craft mindset has plenty to offer.

As fusion of craft and industry accelerates could the UK become the new Silicon Valley of making?

Innovation through craft is nothing new. Across material disciplines, craft processes have always driven breakthroughs that pass into other fields. This might seem counterintuitive. For some, 'craft' calls up notions of tradition at odds with the idea of innovation. Yet what David Pye called 'the workmanship of risk' (1968) – the skilled manipulation of material that affords unplanned breakthroughs – is an enduring characteristic of craft that gives it its innovative edge.

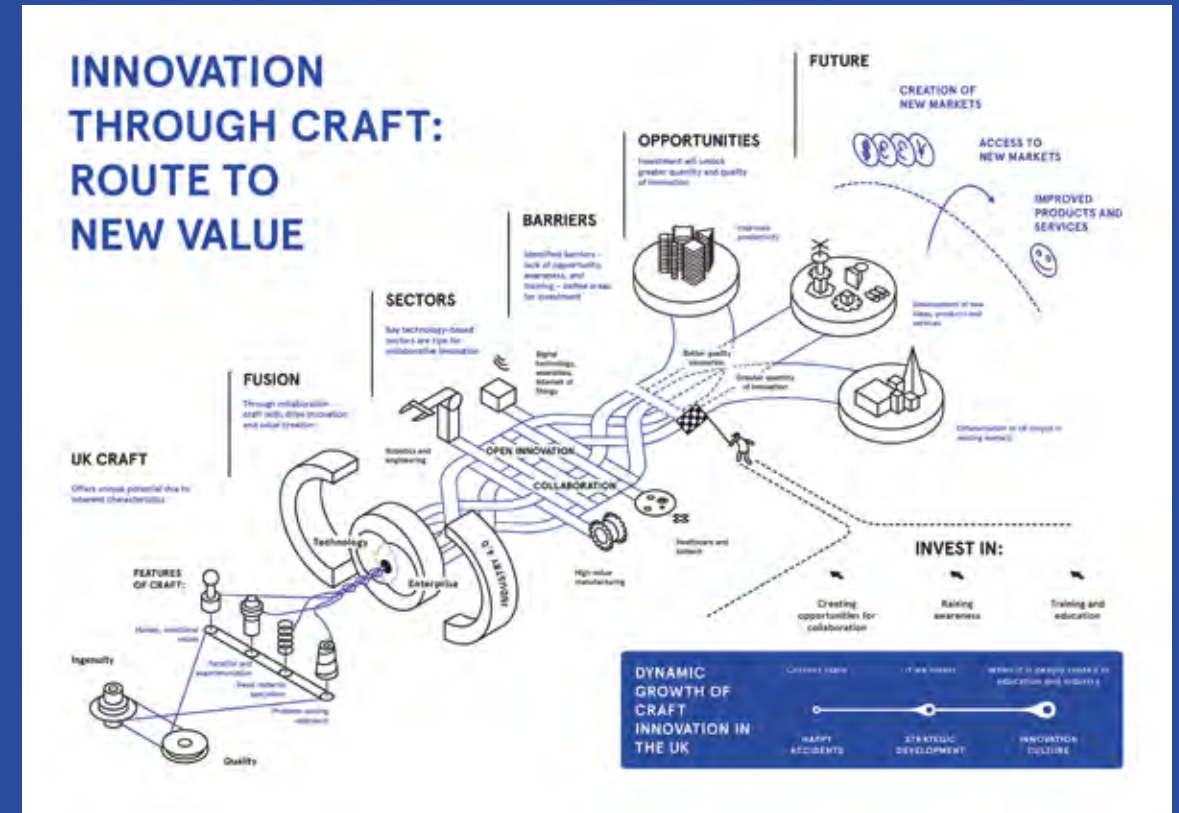
What do we mean by innovation in the context of craft? Innovation in craft refers to evolution of technique, discovery of new materials, and application of new tools: think biofactory or redistributed manufacturing. Innovation through craft refers to makers catalysing innovation elsewhere. It concerns the so-called 'spillover' effects of craft into other industries.

At the Crafts Council, we've tracked, profiled and driven craft innovation through exhibitions, research and interdisciplinary collaborations. It is these innovations - how they occur and how we can make the most of their potential - that form the focus of Innovation through Craft, the KPMG report commissioned by the Crafts Council.

In KPMG's view, 'Craft skills and knowledge have a strong economic impact and significant potential to drive further growth and innovation in other sectors.' There are, though, barriers that stand in the way of realising that full potential: lack of understanding of the value of craft innovation, an underinvestment in innovation and collaboration, and the threat to craft education and skills.

Alongside the report, we published a suite of case studies and an accompanying graphic to illustrate the potential for craft to stimulate innovation in the biotech, digital and engineering fields. And this summer we publish a new series of case studies profiling crafts contribution to sectors as diverse as fashion, animation and distributed manufacturing.

Innovation through Craft: Routes to Growth.
Developed by Crafts Council and From Now On.
Licensed under Creative Commons - Attribution No Derivs.



This is timely on several counts. Recent years have witnessed an acceleration in collaborative open innovation, and a transformation in making, whose scale of impact is conveyed by the label, 'the fourth industrial revolution'. At the same time, 'fusion' – the combination of creative, technological and enterprise mindsets – has been shown to be a key driver for successful businesses.

UK governments have given increasing attention to the creative industries, resulting in the 2018 Sector Deal as part of the Industrial Strategy. However, international competitors are fast catching up, investing heavily in creative education, research and development, and facilities that bring together physical making and digital expertise. Our report, for example, has attracted attention among designers, researchers, policy makers and educationalists as far afield as Italy, Russia, the United States and China.

Unless we take action to invest in collaborative innovation and in craft education, we will experience a talent drain and lose competitive advantage, as well as the potential to generate solutions to pressing environmental and health challenges through the fusion of physical making and digital skills.

Currently most innovation through craft happens through happy accident. Our vision is to move, through strategic investment, to an established culture of open innovation and collaboration. The potential rewards are great: improved productivity and development of new products and services, enabling us to access new global markets and reap both social and economic benefits.

Event Details: BIG Symposium (1pm), Thursday 17 May, Blackburn Cathedral

It's in our hands



Craft and making are vital to our society, culture and economy. Our Future is in the Making: an education manifesto for Craft and Making sets out a vision for every child to have the chance to discover their practical abilities, develop their creative talents, and become a maker of the future.



The UK is a world leader in craft. Craft generates £3.4bn for the economy. 150,000 people are employed in businesses driven by craft skills. Makers contribute to sectors as diverse as engineering, science, design, architecture, tourism, fashion and film.

Yet craft education is at risk. Over the last seven years, student participation in craft-related GCSEs fell 25%. In higher education, the number of craft courses fell 50%. This comes when elsewhere around the globe investment in creative education and making is rising.

With a parliamentary launch in 2014, the manifesto was developed in response to this crisis in craft education. It makes five calls for change.

Put craft and making at the heart of education.
Build more routes into craft careers.
Bring craft enterprise into education.
Invest in skills throughout careers.
Promote world-class higher education and research in craft

These ambitions demand concrete action. This manifesto at craftscouncil.org.uk/educationmanifesto sets out practical steps to secure the future of craft education. Together we can make the change we seek.

Our future is in the making. It's in our hands.

**OUR
FUTURE
IS IN THE
MAKING**

Building Dreams in Space – The Illustrious Future of Applied Soundscaping

BY MARTYN WARE

PRINCIPAL, TILEYARD EDUCATION,
ILLUSTRIOUS CO. LTD.

First of all, some context...

The year is 1999 – at this point I'd already spent over 30 years in the music business as an artist with The Human League, Heaven 17 and British Electric Foundation, and as a producer for artists such as Tina Turner and Terence Trent D'Arby, but this party felt like it was about to end. As the new Millennium approached, it was clear that a new creative direction had to be found...

In 2000, Vince Clarke (Erasure) and I were asked to advise on a new project in Sheffield called The National Centre For Popular Music – our brief was to help design a 3D sound auditorium in the extraordinary Branson Coates-built 'steel drums' building in the centre of Sheffield. By coincidence, a few months earlier, I'd become very interested in what I, amongst many, regarded to be the future of the music industry – surround sound – and was convinced by a demonstration of the newly equipped 5.1 studios at the Strongroom in Shoreditch.

We were commissioned to create a demonstration piece for the NCFPM in a purpose-built 3D sound auditorium. As we did our research about existing 3D sound processing, it became clear that this was largely a theoretical academic pursuit, and that very little was available to use that could be understood by the layman – what was also obvious to us was the enormous potential for creative uses of a properly designed system, which would enable composers with little specialized knowledge to create astonishing, immersive 3D sound compositions.

So, the timing for creation of something radical and new felt perfect...in collaboration with Paul Gillieron Acoustic Design, we helped to design a piece of software called 3DAudioScape. This has gone through many improvements and variations since then, and has been brought up to date by programmer and Ambisonic expert Dave Hunt – a description of the functionality and a trial version can be found here - <http://www.3d-audioscape.com/index.html> . This program has been the workhorse of Illustrious since we formed the company 15 years ago (www.illustriouscompany.co.uk)

Simply put, 3DAudioscape sound similar to the kind of sound we hear in cinemas (5.1 or 7.1) but with an additional height axis – creating the ultimate in realistic sound (as we all listen to the world in 3D without consciously noticing, 3DAS triggers a deeper sense of sonic realism and therefore emotional engagement). The soundscape is delivered by using full range speakers arranged usually in 2 rings – one high and one low – creating a three dimensional space within which 3DAudioScape is capable of delivering up to 16 soundstreams moving in any direction at 24 frames per second. We use Logic Pro as a compositional front end, which then delivers its outputs to the inputs of 3DAudioscape via a digital matrix (Soundflower or Jack). As part of the configuration of 3DAS, the locations of the speakers used are entered into the program in relation to a nominal 'centre point' of the space – this enables 3DAS to create the virtual 3D space within the bounds of which, the different soundstreams can be moved. It's important to note that the speaker array doesn't have to be symmetrical –

3DAS can cope with any shape of soundfield. The benefit of this is that, after creating the 3D soundscape in our production studio, we simply have to enter the new speaker co-ordinates from the venue in which this is going to be used – for example the Royal Albert Hall – and 3DAS simply scales and shapes the soundfield to fit the space. In fact, it is even possible to witness the 3D 'sound-scene' from outside the location of the speakers themselves!

Since 2000, Illustrious has become the world's leading 3D immersive composition and soundscape production company. Using our compositional and production knowledge, we create pioneering soundscapes for cultural projects and major events. Illustrious has been creating complex and exciting 3D soundscapes for 17 years and to date has produced over 60 immersive works across the globe.

For us, the real excitement of using 3D sound is the ability to create emotionally engaging and authentic soundscapes, which can simulate the real three-dimensional sound world we all inhabit. It brings height, depth and breadth to play, which immerse the listener. Also, it is universally understood and connects with all ages, cultures and ethnicities. For the past 15 years, Vince and I have created many soundscapes to enhance architecture, public spaces, and heritage sites and we have created an extensive network of contacts within the arts - we work with poets, writers, musicians, artists, sound historians etc. to create original and dynamic sound installations that function independently or as an accompaniment to other cultural content.

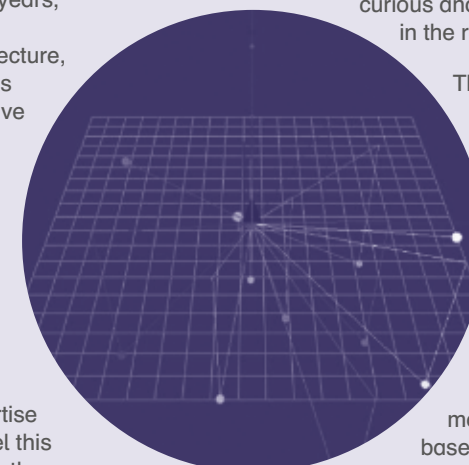
We like to call our area of expertise 'applied soundscaping' – we feel this differentiates our approach from the more technically-oriented acoustic design world, and encourages a different view – that content is king, and that this technology is simply the best possible tool for delivering unique sonic experiences for many applications.

I would argue that creativity in music and the arts is what makes our lives worth living...over the past 15 years, Illustrious has created immersive sound experiences in large-scale urban environments, in galleries, museums, warehouses, theatres, opera houses, architectural interiors, domestic spaces – in fact pretty much anywhere you could imagine sound to exist in your physical world. We have also, of course, created composition for the digital world, and more traditional diffusion methods – TV, film, radio etc. – but today I'd like you to imagine the sonic world of the future...



Our experience has led us to believe that there are many exciting new possibilities for improving people's sensory experiences, and not just from a traditional 'event' based point of view. We believe that as the world spends more and more time gazing through a tiny porthole into a virtual world (both at their workplace and increasingly at home), that there is a greater hunger for communal activity which creates not only diversion and amusement but imparts cultural significance to their lives. Music and sound has always been a powerful tool for this purpose, but we are now entering an age where processing power and the ubiquity of technology and in particular 'apps' is making us all more curious and more hungry for new experiences in the real world environment.

“I would argue that creativity in music and the arts is what makes our lives worth living...”



The 20th century was dominated by radio, film and television, and therefore, by default, a sense of reassuring linearity of narrative, evolving from our shared history of storytelling. The limitations of this are that the audience is largely told what to think, based on the 'wise man/listener' model – whereas our 21st century world is moving rapidly towards a less proscriptive model, when looser, less time-based narrative frameworks allow the observer to populate the 'experience' with their own very personal interpretation or meaning.

This is the nexus – the core philosophy which will drive ever more exciting, innovative and significant experiences for all of us in the future. As a musical

artist myself, I have always believed that one should never underestimate the intelligence of the audience and willingness to 'go with it' however daring – in other words to trust the people, not patronize them.

By way of example - during the London Olympic period, London was an amazing place – many, many new and exciting artistic public installations, financed and supported by a myriad of public, commercial and cultural organisations. Illustrious were commissioned to create two amazing works – one was a 3D soundscape recreation of 'golden moments' from previous London Olympics, which took place on the approach to Wembley Stadium – but the most exciting was 'Tales from the Bridge' – a 3D soundscape covering the entire 400 metre length of the Millennium Bridge – a composition of ambient, atmospheric drifting electronic music, overlaid with a beautiful, bespoke, Ted Hughes New Poetry Prize-nominated script by famous poet Mario Petrucci. Also featured was the astounding 'Water Night' composition by Grammy winning composer Eric Whitacre – featuring 3,500 choristers spread out over the entire length of the bridge. The total effect was one of a kind of 'magic realism' – allowing the 4 million visitors who witnessed it over 8 weeks to become engaged in a non-proscriptive but meaningful meditation on the meaning of this part of London and the river itself – social history, poetry, geography, technological insights and sonic beauty stimulating many areas of the mind simultaneously. Simply put, people were mesmerized, and of the 40 or so installations commissioned during the Olympics by the GLA, Tales From The Bridge received by far the most publicity and praise.

Now this is interesting enough, but I lost count of the number of people who contacted us (and told us directly) that in their opinion, this (or something similar) should be installed permanently, as it significantly

enhanced their experience of their visit, and that it would be befitting of a city embodying the best of many cultures from around the world to have such ambitions. In particular, it is obvious that many of the installations we, and others, create increase the enjoyment and multicultural, multi-demographical access to culture, entertainment and meaning.

It is very important that, as the lives of people in cities becomes more and more stressed and chaotic, that we actively seek to improve the experience of urban living, rather than just accept our fate. A couple of years ago, The Noise Abatement Society and Brighton City Council asked Illustrious to create a 100m x 50m x 20m soundscape at the junction of West Street and the Brighton seafront – a notorious and chaotic trouble spot on weekends due to the huge number of drunken partygoers anxiously queueing to get into the many nightclubs in that area – normally resulting in in fighting, arrests, casualties etc. – and ruining the night for many others. The idea was to create a meaningful and entertaining distraction which would enhance everyone's experience in the area – even the residents and the nightclubs gave us total support. On the night, I became a 3D DJ, 'reading' the crowd and playing appropriate content – not dance music, but a variety of real and imaginary 3D soundscapes (including Beyonce's Countdown slowed to 50% but in the same key!). The installation was such a success that the police deployed their vans with dogs elsewhere for the first time at around midnight as, in their words 'there is no prospect of trouble'. This was such a revelation that Brighton City Council are looking into the possibility of a permanent installation, and the case study has been presented at Urban design conferences around the world as an example of best practice... immersive public experiences, daringly and passionately curated, will make our lives more livable in a more enjoyable future.



The Future?...

Here are some thoughts about how all these applications can be used now and in the future – some fanciful, but most are completely realistic and practical...

- **Retail/Shopping Malls** – building new sensory environments to engage customers in a new way – retail as entertainment incorporating 3D sound, lighting, projection, interaction – even smell
- **World heritage sites** – we are currently in discussion with the Colosseum in Rome re the possibility of recreating the sound of the arena full of 50,000 Romans, gladiators, animals, sea battles, water organs, crowds chanting for their favourite gladiator, etc. etc. – bring sites like this historically to life using immersive soundscaping is an incredibly powerful and evocative tool
- **Domestic** – personal imaginary environments – we can create personal bespoke ultra-real environments to transport the listener to anywhere their imagination desires
- **Hotels** – e.g. lobbys – or unique suites equipped with sensory personal 'sonic spas'
- **Theme parks** – ultra realistic experiences can be created, particularly in low-lighting or darkness, or to reinforce visual illusions
- **Cinemas** – new forms of 3D immersion – 'cinema you can dance to' – an upgrade from the sledgehammer 'louder is better' approach
- **Theatre/Performance/Dance** – pushing the boundaries of expression using spatial sound information as invisible characters for instance, or attaching sounds in space to characters to help interpret the narrative
- **Urban Development 'Animation'** – property developers have already shown great interest in using public soundscaping as a way of quickly giving neutral newly-developed spaces a sense of animation and 'presence'
- **Architectural collaborations** – why do some buildings feel 'wrong?' - once again, a lot of interest being shown by major architectural practices about

creating a better customer experience – buildings are more than bricks, mortar and glass...architects need to be encouraged to view soundscaping as a creative tool, not sound as a problem to be addressed.

- **Museums** – new forms of interpretation - possible sensory galleries?
- **Wayfinding** – playful, artistic and utilitarian, sensory wayfinding can inform and beautify – why not use sound and light to subtly encourage crowds to move in the desired direction?
- **Education** – brand new forms of engagement with learners of all categories – from sensory studios for special educational needs to more advanced learning environments
- **Online Delivery of 3D sound/Virtual Reality/Augmented Reality** – experiences delivered to headphone and/or computer speakers by rendering 3D soundfield in Binaural format
- **Spas/Healthcare** – uses of 3D sound for wellbeing, but also specific frequency uses for positive, documented health benefits – sound as medicine?
- **Live 3D transmission via internet** – live transmission of sold-out sporting and cultural events in 3D sound to fan sites/cinemas - this is an enormous growth area worldwide, and will be highly profitable – also the possibility of hyper realistic fanzones – feeling 'as though you were really there'
- **Sensor-driven interaction** – new forms of collaborative integration with other sensor-driven technologies - creating brand new experiences – the 'Star Trek Holodeck' is getting very close...

Illustrious has amassed a huge body of practical experience in the past 15 years – we truly believe the time has now arrived to move beyond 20th century thinking about soundscaping, and into the exciting future of how new thinking combined with rapidly developing technologies in immersive sound will create ever more realistic and entertaining experiences.

And remember – sound is half of vision...

"... immersive public experiences, daringly and passionately curated, will make our lives more livable in a more enjoyable future."

Q & A

Martyn Ware



Images courtesy of Festival of Making

Event Details: Conversations in Creativity (6pm),
Thursday 17 May, Blackburn Cathedral



What was your first memory of creativity?

I always had a 'musical ear' – I could pick up just about anything and replicate a tune I'd heard once – it was only later in life that I realised this was an unusual talent. So – music from an early age was my thing, but as we grew up in a very poor family, I never had any training until I learned recorder at primary school, and sang in the school choir. I always love art and drawing, and later photography and film, but my appreciation of creativity didn't evolve until my teens.

What was your creative journey to get to where you are?

All forms of creativity were central to my development – I always loved art and music, but also creativity as applied to building models and creating structures – I believe if I'd have been brought up in a more affluent environment I would have been probably a graphic designer or an architect. My 40 year career as a musician and latterly as a soundscape designer has enabled me to collaborate with many different kinds of creative people – allowing me to acquire many unexpectedly useful, cross-fertilised skills.

What impact if any have big name clients had on your career?

In my career as a successful musician and record producer (selling over 50 million records), I have worked collaboratively with many very famous clients and artists – but just as important have been the people I've worked with who have commissioned many major sound art installations during my 18 year career with Illustrious. From a musical POV, the biggest 'clients' I suppose were Tina Turner and Terence Trent D'Arby and their record companies – for Illustrious, almost all the major London museums have commissioned me to produce enormous public sound art works, so I should be grateful for that.

How do you establish your own style over a period of time and still stay relevant?

I am lucky as my career has been defined by a unique take on creativity from a musical perspective – led by the notion of avoiding compromise wherever possible. My belief in the taste and appreciation of the general public has informed my work – I believe this factor is constantly underestimated, and has also led me to think of my sound art practice as 'sonic muralism' (i.e. sound art by the people for the people) – this guiding principle (and other socialist principles) keeps me focused and shows me the path forward at all times.

Does your work/process develop thematically, or is it more distinctive and random?

Every sound art commission that we do is unique and bespoke, so is therefore automatically distinctive – we often refer to our practice as being unique as we've been creating distinctive soundscapes for 18 years now. The process by which we create work often involves deep research about historical, geographical and conceptual elements – and the end product is often characterised as a 'distillation' of meaning into an immersive sound form.

What/Who has been the biggest influence on your work (and why)?

There are many influences I could reference – For a diverse range of reasons - David Bowie, Brian Eno, Salvador Dali, Delia Derbyshire, Stanley Kubrick, J.G. Ballard, Charlie Morrow, Tony Benn, Quincy Jones, Giorgio Moroder, Kraftwerk, the Bauhaus movement, Venice (I lived there for 27 years), Curtis Mayfield, Debussy, Puccini, J.S. Bach, Peter Greenaway, Marvin Gaye, Che Guevara, Philip K. Dick, Douglas R. Hofstadter, Martin Luther King, New York, Diego Rivera, Peru, Chile, all the mavericks and political counter-establishment revolutionaries around the world and in history.

What inspires you or provokes the motivation towards creativity within?

Creativity is my life – I live and breathe it every day and will continue to do so until I cease to exist. I formalised this process in my mind on my 50th birthday when I took stock of what really makes me happy – I came to the conclusion that being creative was the answer, so I promised myself that every single day from that day forward, I would do something creative, however small – this could be music, writing words, photography, conceptualising, etc. I have kept promise every single day since, and it makes me happy, I can recommend it.

Which artists/designers do you admire or inspires you the most and why?

That is a huge question – I have always had enormously eclectic influences as listed above – in terms of visual arts and design, Kandinsky, the Bauhaus and Modernist movements, Muralism (particularly Mexican), the Futurists (particularly Italian), Dali, Eduardo Palaozzi, Outsider art in general, my good friend Malcolm Garrett, Russian poster designers, Incan and pre-Incan design etc.etc. – as you can see, I'm more interested in the art and popular movements than in the aggrandisements associated with individuals.

What is it you love most about what you do?

The diversity of work, the unexpected collaborative possibilities, the unpredictable acquisition of new skills, but above all, the thrill of creation.



Art in Manufacturing Season 2

One of the highlights of National Festival of Making is Art in Manufacturing (AIM), a ground-breaking set of commissions pairing exceptional artists with leading Lancashire manufacturers.

What happens when you cross seven of the UK's most adventurous artists with the machinery of Lancashire's premier industrialists?

A soundscape experience in an eerily abandoned ballroom, the full-bodied embrace of a wallpaper mill's colour capabilities, a cardboard cinema and the procession of tons of industrial machinery are all set to feature in the second year of Art In Manufacturing, returning to The National Festival of Making in Blackburn, (Sat 12 – Sun 13 May 2018).

Placing the heritage tools, materials and expertise of a diverse range of companies into the hands of seven, specially-commissioned artists, each will take up residency on the factory floor of busy manufacturers to create ambitious new works of art.

Collaborations for 2018 include; David Murphy & WEC, Hannah Fox & The Cardboard Box, Liz West & Graham & Brown, Martyn Ware & AMS Neve, Nicola Ellis & Ritherdon, Sarah Hardacre & Surface Print and Dawinder Bansal's *The Making of a South Asian Wedding*

Conversations in Creativity: Art in Manufacturing

Introduced for the first time in 2017, Art In Manufacturing's ground-breaking approach to the alchemy of culture, heritage and large-scale making resulted in the internationally-acclaimed sculptural installation Chromatogram, a collaboration between Manchester-based creative studio, Lazerian and Accrington's The Cardboard Box Company (above), and Traysway, the humorous and heart-warming contemporary dance performance by Ruth Jones and bakers from Burnley's Cherry Tree Bakery.

We bring together some of the artists, industrialists and commissioning team behind the project for a very special Conversations in Creativity panel hosted by Jamie Holman. We will explore what each group has learnt from this collaborative 'making' experience, which in many cases led to astonishing and unexpected outcomes for everyone involved.

This panel will take place at Blackburn Museum & Art Gallery, which will also host an exhibition featuring some of the collaborative work created by the Art in Manufacturing participants.

(6-9pm, Monday 21 May 2018, Blackburn Museum & Art Gallery)

Art in Manufacturing Legacy Exhibition

"There is art at play in Lancashire's countless, largely invisible factories: hundreds of people embark each day on creative tasks, working with remarkable attention to detail to produce the beautiful, the delicious and the complex, from the most delicate to the most durable products on earth."

The first season of Art in Manufacturing took us on an incredible journey through the hidden world of Lancashire's manufacturers, resulting in works of great scale, ambition and heart. Relive the best moments here with the Art in Manufacturing Legacy Exhibition, featuring pieces from the original project and a series of commissioned films telling the narrative of making, from the kitchen table to the factory floor.

(Saturday 12 May – 20 August – Blackburn Museum & Art Gallery)



Liam Hopkins

LAZERIAN



Overseeing creative design for a wide range of clients, as well as a series of industry-acclaimed conceptual projects, British designer Liam Hopkins has seen Lazerian grow in capability and reputation since its 2006 inception. The firm combines traditional handcraft techniques with modern, computer-based modelling to explore new concepts in multi-dimensional design. Preoccupied by the inherent strength found in paper, wood and carbon fibre, Hopkins finds strength and beauty in the most ubiquitous of materials.

What was your first memory of creativity?

Ummmm I was about 4. I used to feed my mum and dad's VHS machine toast to see what it would play! Then when I was 5, I made a cardboard dinosaur that got showed in the local library, but when I got it back, my dog decided to chew it up.

What was your creative journey to get to where you are?

Being me, learning rules, breaking rules, determination, hard work. I got my first studio about 6 weeks before graduating, no one really knew at uni. I overcame some hurdles, met some great people and played around with a lot of materials and processes. 12 years later I do what I love each day.

What impact if any have big name clients had on your career?

They are stepping stones to your future.

How do you establish your own style over a period of time and still stay relevant?

I am constantly taking in new materials, processes and failures, which lead to the development of old ways of working, which I feel makes me create new things.

Event Details: Conversations in Creativity (6pm) Monday 21 May, Blackburn Museum & Art Gallery

Does your work/process develop thematically, or is it more distinctive and random?

Both

What has been the biggest influence on your work (and why)?

The constraints that lie in front of me, that being materials, machinery, tools, time and money. I have so much stuff I want to create, but I've never stopped creating when I didn't have money, as I had access to paper, cardboard and a Stanley knife. When I had money it meant that I had access to a machine to help speed the cutting up, which in turn allowed me to create bigger and more things. Do more, think less and you end up thinking better.

What inspires you or provokes the motivation towards creativity within?

I always wanted to be an architect when I was younger, however that route didn't feel right for me, I feel I'm naturally moving towards more larger scale work as this is where my vision in my mind as a child was. I get excited and motivated when I start to see the picture in my mind unfold in front of me.

Which designers do you admire or who inspires you the most and why?

Thomas Heatherwick. I did the same course as him at Manchester School of Art, but 15 years later, but luckily it was still a course that was heavily lead on materials and processes rather than computer-aided design. I admire that he never stops exploring and pushing different approaches.

What is it you love most about what you do?

I didn't really like school, I found it boring apart from Art and design, but was told I would never make a living going into the creative industry. I love the fact I've proven to myself that I can. I love having a vision in my mind and then making it real.

TEXT BY PAUL BRADSHAW - STRAIGHT NO CHASER

swifty

Ian 'Swifty' Swift is a dedicated graphic artist. Since embarking on his career at The Face magazine in 1986 he has pursued an individual course which has led him to specialise in the music industry and youth culture aesthetics. Equally at home with a club flyer or a complex movie title sequence, he has successfully run his own practice 'Swifty - Grafix' for over two decades. During that time he has notched up several awards and taught and lectured in colleges and conferences, both in the UK and abroad. His work has featured in dozens of books and magazines and in 1997 he launched 'Typomatic' - the UK's first independent Font foundry. While his reputation and his working life is rooted in the typo-graffix world recent exhibitions reveal a shift in Swift's focus towards a body of artworks with a more exploratory and personal dimension.

Ian Swift aka Swifty is the lone wolf of the UK graffix community. Even if you've never heard of Swifty you can bet your life you've seen or even own a piece of his artwork.

For two decades this man has cast an innovative and distinctive visual shadow over contemporary culture as we know it. Think: Talking Loud, Mo' Wax, Straight No Chaser, Far Out, Especial, Camo, Reggae Britannia, The Peep Show, East London Arts Club, Derren Brown...

Let's start this journey back in 1988. That was the summer of love for the rave generation. Swift had notched up a degree in Graphic design in Manchester and was working in East London as the right hand man to the Neville Brody - the designer of the day. He was working on The Face and on the frontline of design.

At that time, through the former editor of the NME, Neil Spencer, he was introduced to the crew who had initiated a designer fanzine called Straight No Chaser. He was looking to do something of his own and Straight No Chaser - the magazine of World Jazz Jive - was a blank canvas. He was already a Mac daddy! Technology was shaping a new world and he was loving it... especially when it came to creating new type and fonts.

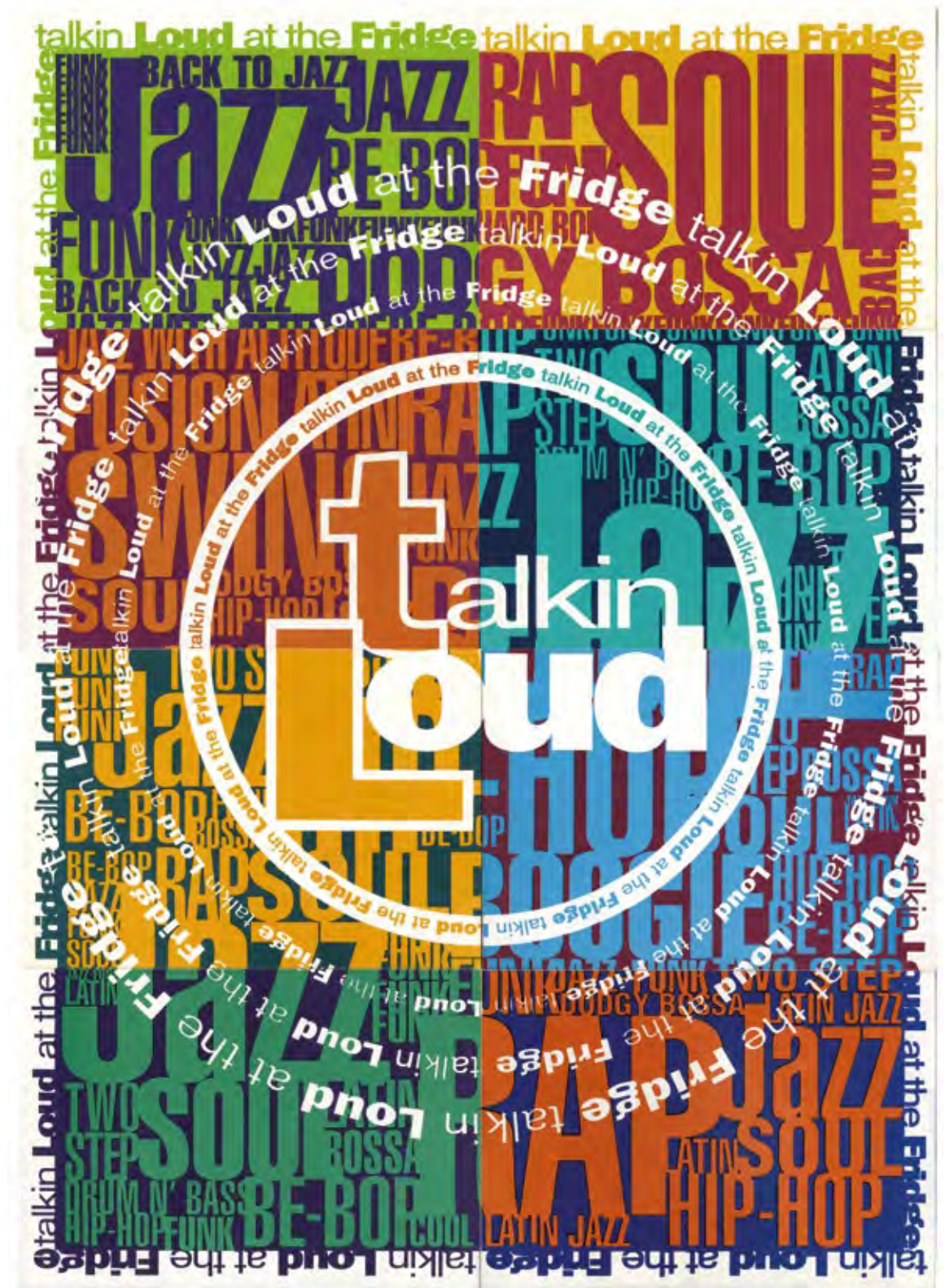
By '91 he had left Neville and set up shop with Straight No Chaser in Hoxton - back then the pubs didn't even open there at the weekend! He immersed himself in the nu-jazz /jazz dance and rare groove club scene. The office became club flyer central. Prior to Swift, club flyers had

been knocked out, punk fashion, either with a felt tip or lettraset. It was Swifty who upped the flyer design stakes and when Gilles Peterson launched the Talking Loud label he was the natural choice for art director/designer.

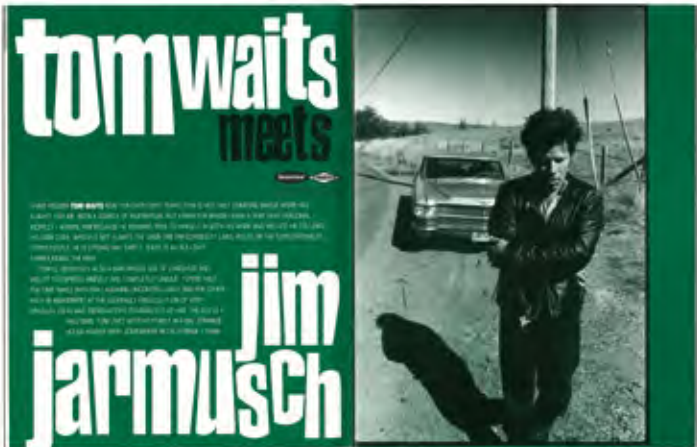
Hip hop's sampling sensibilities collided with the art of Blue Note records on the LP sleeves covers and 12" singles of the Young Disciples, Galliano, Marxmen and Omar amongst others. As a body of work, it was mightily impressive and pretty soon he was designing for labels as far away as Japan. Back then it was all work and

clubbing. Wag Club, Talking Loud at Dingwalls, Soul II Soul at the Africa Centre, High On Hope, Jazz 90, Jah Shaka... pure inspiration information.

Around that time he hooked up with 17 year old James Lavelle. They were both on a blunted vibe and both were obsessed with toys and iconic Seventies TV programmes. Mo' Wax was born out of herbally infused late nights in Swift's studio, it was there that they hatched a plan: U.N.K.L.E. came into being and with it a freestyle mash up that was "Kickin' phunk like a Shaolin Monk!". Mo Wax featured hand drawn type, Toshi from Major Force's drawings and graff from artists like Futura 2000. It was radical stuff.



Talkin' Loud at The Fridge - Poster (1993)



Clockwise from top left:
12" sleeve design for That's How It Is Club (1994),
Flyer Design for Fez (1990),
Tom Waits spread for Straight No Chaser Magazine (1992)

In '95 Swift moved from Hoxton to the Harrow Road end of the Grove. He set up shop and invited a bunch of younger designers to join him. It was called Studio Babylon and it became home to Mitchy Bwoy (deep illustrations and rootical independent music labels – bruk beat to dub step), Kam Bohgal (film & video – MTV), Robbie Bear (now Canada based - Brownswood to fine art) and Fred Deakin (Airside & Lemon Jelly). There's definitely a Studio Babylon exhibition to be done.

Swift's stay in the Grove resulted in hundreds of album sleeves for labels like Far out and B&W. Along with Paul Tully he introduced Street Art into the marketing world via the live street art pieces for Fosters Ice. He notched up his techniques to include film title sequences and as he slipped into the new millennium Swifty titles hit the screen via The Peep Show, Smack The Pony and Derren Brown as well as music programmes like the Reggae and Jazz Britannia.

Over almost two decades he art directed 97 issues of Straight No Chaser magazine and presided over two major redesigns. Swift was tuned to The Freedom Principle. He constantly changed the fonts and created some of the most mind blowing spreads you'd ever seen.

Today, Swift still does flyers, album sleeves, logos, fonts, clothes for Addict and designs and makes his own skateboards (old skool – he still skates!). But most crucial are his own artworks. Branded but twisted, he loves the opportunity to mesh the technology with rootsy lo-fi production techniques. Visit him at his yard and he'll be knocking out screen prints or working on etching techniques! He's a modernist with a nostalgic streak and it's recently earned his artwork a place in the Red Dot Art Fair, East London Art Club and the Art Car Boot Sale along with solo shows in London, Strasbourg and Adelaide.

Paul Bradshaw is editor of Straight No Chaser magazine and a freelance writer on music and culture. ancienttofuture.com

Q & A

What was your first memory of creativity?

Our next door neighbor worked for a printer and he would give my mum the ends of the rolls of paper used to print the Tv times magazine. Myself and my childhood spar David Standley would roll out the paper on my living room floor and set to drawing roads with cars and houses and even tanks and 'shado 2's' inspired by Gerry Anderson. Later we would draw still lives of my Dad's tools on the kitchen table when most of our friends were playing football.

What was your creative journey to get to where you are?

In 1981 I left school at sixteen. My dream was to become a rock climber but my sister persuaded me to enroll at the local art school in Warrington on the 2 year foundation course. I never looked back! From there I went to Manchester School of Art to study 'Design for communication media' where I encountered Neville Brody who offered me a job at 'The Face' magazine. I left Manchester with a rucksack on my back and twenty quid in my back pocket heading for a squat in South London and started my freelance life. I spent the next 4 years working for Neville, The Face and Arena magazine before setting up Swifty Typografix' in 1990. Nearly thirty years in I'm still freelance, still a graphic designer or maybe you'd call it 'graphic artist' now and still luvin it!

What impact if any have big name clients had on your career?

I suppose my thing is never to work for big names – I've always worked in the independent arena to give me more creative freedom! Although I have been fortunate to connect with people who are big names now but weren't when I worked for them. My ethos is to get in there at the beginning so you can innovate with a blank canvas. In the long run though having influential names on your client list is always a plus point because you get credibility through association, don't knock it!

How do you establish your own style over a period of time and still stay relevant?

Having set up a certain style of bold funky graphics nearly three decades ago I constantly find myself trying to get away from that but people come to me for exactly that so it's a bit of a dilemma in a lot of ways. In terms of still being relevant, sometimes I don't think I am – too old skool ! But as the old ways are coming back into fashion then maybe I am relevant again.

Does your work/process develop thematically, or is it more distinctive and random?

I'd say its pretty random in terms of what jobs I may have on at any one time. I tend to switch from one thing to another and get bored very quickly so having a broad selection of clients is good for me. In my own personal practice I do have some reoccurring themes of appropriation and sampling which has always been evident in my work from day one.

What/Who has been the biggest influence on your work (and why)?

The first massive influence was Andy Warhol whom I discovered at 16 whilst at art school along with other pop artists like Roy Lichtenstein, Peter Blake, Robert Rauschenberg, Peter Phillips and co. In the graphic design arena its Saul Bass, Paul Rand, Herb Lubalin and closer to home I'm fortunate to have worked and been mentored by Neville Brody in those early days whom was also a big influence on my work and practice.



What inspires you or provokes the motivation towards creativity within?

Tricky one – I hate to say it but money is a big driving force, I'm very fortunate to have met and worked with some great people who pay me for being creative and expressing myself in my way – that's very rare. I suppose

being creative or at least discovering that I am creative and being able to turn it into revenue is a great thing. Apart from that when I'm just doing 'my thing' that's when I get the greatest pleasure because it is from within but sadly I cant do that all the time.

Which artists/designers do you admire or inspires you the most and why?

Recently I've struck up a great friendship with Malcom Garrett who I can easily say is my biggest influence and mentor to date! Although we are different generations we share a common love of collecting toys and ephemera and because he is older than me and a bit wiser he can guide and help me when things are tough. Having somebody to talk to who you know will understand is a great asset. Real time conversations about creativity and all the trappings are becoming harder to do now - so we must cherish these moments and make time to just 'chew the fat'.

What is it you love most about what you do?

Not having to get up early and get on a rush hour tube. Not really answering to anybody ie a boss. Being able to do things when and how I want to do them (most of the time !) and the best thing is when a new idea comes to life and people like it!

Swifty features in a collaboration with GF Smith for a commissioned series of new Letraset-based works, which will be premiered at Festival of Making in an exhibition at Blackburn Cathedral (12 - 18 May).

Event Details: Graphic Means (6pm) Wednesday 16 May – Continental, Preston



Malcolm Garrett

CREATIVE DIRECTOR AT THE DESIGN
CONSULTANCY IMAGES&CO



Left: Duran Duran – The Reflex 12” singles sleeve 1984.
Right: Buzzcocks – Orgasm Addict 7” single sleeve
(with montage by Linder) 1977

Images&Co is a creative partnership with Kasper de Graaf that was first established in 1981, when together they produced the ground-breaking, style magazine ‘New Sounds New Styles’.

Malcolm is widely regarded as a key influence on the development of contemporary British graphic design. As a first generation punk, while still at art school in Manchester in 1977 he founded the innovative graphic design group Assorted iMaGes, and subsequently created landmark designs for Buzzcocks, The Members, Magazine, Duran Duran, Boy George, Simple Minds and Peter Gabriel.

What was your first memory of creativity?

I have a recollection from primary school, probably in the last couple of years, of frequently being asked to help with posters and information for the walls of the classroom. I was always interested in drawing and ‘art’. Playing with ‘Lego’ was one of my favourite things to do, but I was of course always thwarted in trying to build the Post Office Tower (a circular structure which was a new building when I was young) using only square bricks.

What was your creative journey to get to where you are?

My interest in Lego and other construction kits such as Bayko and Meccano fuelled my interest for architecture. My natural aptitude for Maths and drawing the diagrams in Physics, Chemistry and Geography led eventually to me considering a career in architecture, the engineering aspect of which demands quite a technical focus. I took Maths and Physics A-Levels in preparation. By the age of 16, however, I came to realise that I had more of an interest in lettering and typography, and especially the power it has over language, and switched to pursuing a career in graphic design. My interest in language, communication and, over the last couple of decades, the developing field of digital media has continued to grow to the extent that it is now arguably my principal sphere of interest as a designer.

What impact if any have big name clients had on your career?

People still remember my work for firstly Buzzcocks and then more broadly for Duran Duran. From my earliest days as a designer I have worked with people who have gone on to have international exposure and my work became aligned with them throughout the late 70s, and especially the 80s and 90s. This has been a double-edged sword as I did most of my ‘growing up’ as a designer largely in the public eye. It can be both an advantage and a hinderance to be so strongly associated with a particular field of design and specific period in time.

“...I came to realise that I had more of an interest in lettering and typography, and especially the power it has over language...”

How do you establish your own style over a period of time and still stay relevant?

I am cognisant of the fact that my most ‘radical’ or thought-provoking design work is now some decades behind me, and I have turned in recent years to education, but in the broadest sense, both as a consultant to business and academia. This led quite naturally to helping establish ‘Design Manchester’, a programme to promote awareness of the value of design and the creative arts in society and the importance of integrating creative subjects in education to create pathways from Primary onwards.

Established six years ago, with creative partners in Manchester, and the backing of Manchester School of Art and Manchester City Council. It has grown from an idea for a professional-focused conference to an annual festival (last year with over 60 events) and a year round programme to support and promote design-led initiatives across the Greater Manchester area.

What is it you love most about what you do?

I have always found being that being a designer can be equally as frustrating as it is rewarding, but when you are able to deliver something that has obvious value in people’s lives, whether that’s simply a record sleeve, a book or a poster, or the chance to help others and inspire in them the confidence to create, is more than adequate reward.

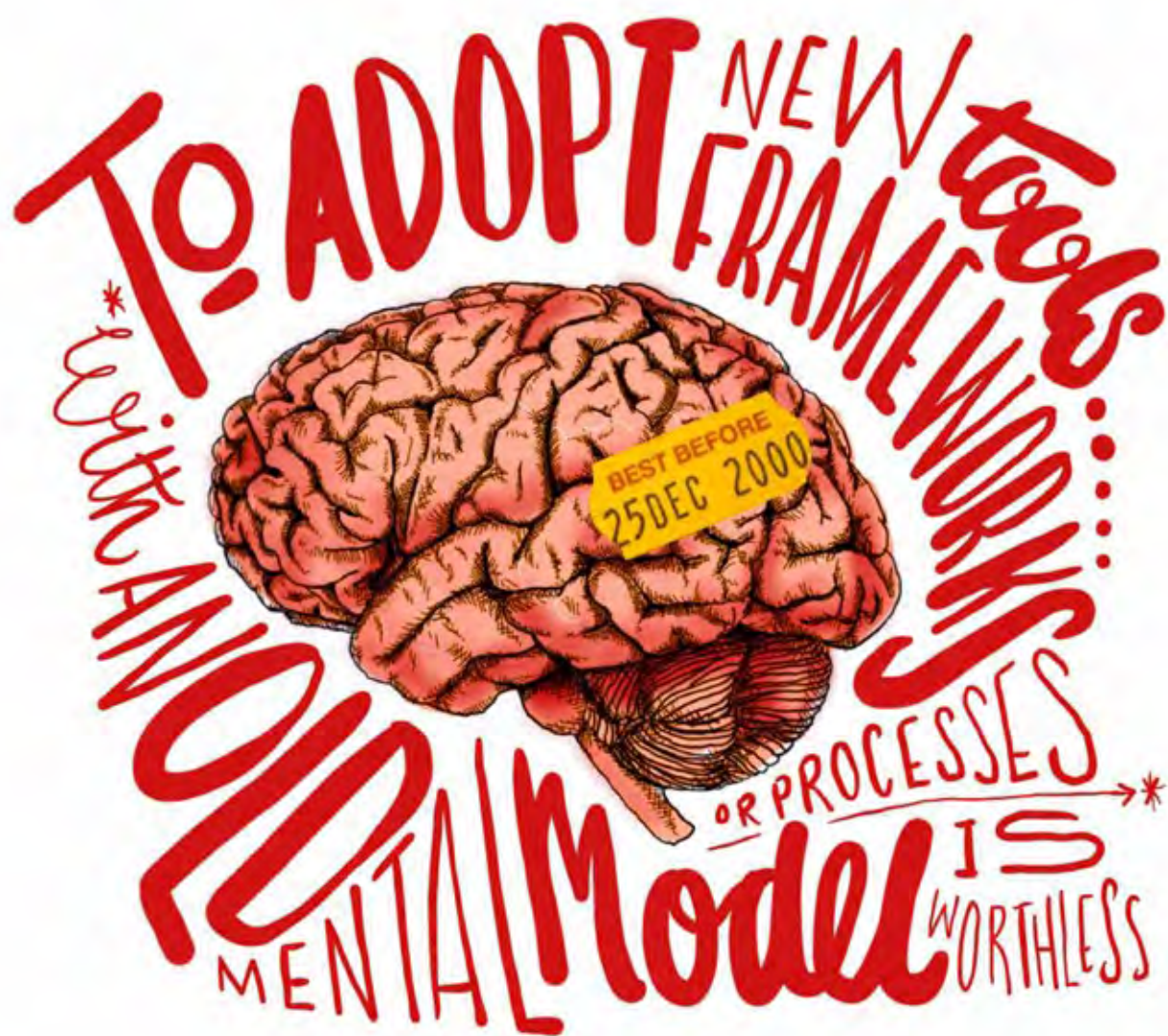


Event Details: Graphic Means
(6pm) Wednesday 16 May – Continental, Preston



DESIGNER & ILLUSTRATOR

Tash Willcocks



Sergio Andrade



Artwork and Illustrations by Tash Willcocks

What was your first memory of creativity?

My mum ripping a giraffe I had drawn in half to write a shopping list on the back, it made it to the fridge & taught me not to be precious over your work... or brilliant giraffe drawings.

What was your creative journey to get to where you are?

It was amazing and messy, I found all the right answers and people in all the wrong places BUT it all connected slowly, surround yourself with ace people... ace things happen...

What impact if any have big name clients had on your career?

Haha... well TBH I missed out slightly here as I was pre social media and had no site, the record company never passed on my details - it was 15 years later when an AMAZING band happened to meet me and go "no way your that girl - we tried to contact you to do our cover" BUT HEYYYY thats fate haha.

How do you establish your own style over a period of time and still stay relevant?

I draw something everyday and post on insta, as soon as I get bored, comfy, or in a rut I change. Also I am surrounded by amazing students who push themselves and me out of comfort zones daily

Does your work/process develop thematically, or is it more distinctive and random?

Moments of all three as soon as it starts theming I tend to break it into distinctive or random... the words are the only constant

What/Who has been the biggest influence on your work (and why)?

OH WHAT one person?

There's not one its been many, friends, icons strangers... in fact let's go with strangers, overheard conversations continually influence and amaze me of how weird and wonderful we are... and Frida Kahlo - never give up

What inspires you or provokes the motivation towards creativity within?

Again people, people around me - whether they inspire me through frustration, anger or love

Which artists/designers do you admire or who inspires you the most and why?

Answered aboveeeeeee

What is it you love most about what you do?

Meeting new people who constantly push, inspire and motivate me... also the quiet times when I do large murals... its almost like a silent retreat and good thinking time, where I do not feel guilty for spending time on my own completely for a few days.

Event Details: Graphic Means
(6pm) Wednesday 16 May – Continental, Preston

#LubainaHimidPreston

LUBAINA HIMID HARD TIMES



The Harris Museum, Art Gallery is currently presenting an exhibition of work by 2017 Turner Prize winner Lubaina Himid, in the city she has made her home.

Lubaina's *A Fashionable Marriage*, reworking Hogarth's painting, is at the heart of this exhibition, as in her Turner Prize show in Hull. In Preston visitors can walk through this theatrical setting, and its passionate challenge to the hypocrisy of the art world and Eighties politics - ideas that are finding a renewed relevance thirty years on.

Bone in the China: Success to the Africa Trade asks 'where are the memories...of black people's lives?' *Inside the Invisible*, seen for the first time in the UK, gives voices to the patients excluded from society in a Norwegian leprosy hospital. Each of the 30 small paintings is a different pattern in many colours, in which you may - or may not - see the memory encapsulated in its handwritten label.

The Feast Wagons are painted with frightening beasts, reflecting on migration and its impact on individuals and communities. You are invited to move the handcars to create new relationships.

Rarely seen work *Meat Mountain and Drowned Orchard* *Secret Boatyard: Tools, Box, Basket, Hairstyles* complete the exhibition.

Lubaina is Professor of Contemporary Art at the University of Central Lancashire in Preston, where she curates the *Making Histories* Visible research project and Black Art Archive. Driving these and her work is a focus on belonging - that everybody matters.

Lubaina's work invites reflection, and also action in pursuit of equality and fairness. She has created a varied and inspiring programme of events to give a platform to fellow artists and local people to inspire debate and change around the importance of belonging.

The exhibition continues at the Harris Museum until the 3rd June 2018.

Full details at harrismuseum.org.uk

Crafts Council in association with
Creative Lancashire & National Festival of Making

Real to Reel Film Festival 2018



Real to Reel, The Craft Film Festival devoted to craft returns for its third edition with another eclectic programme of shorts.

This year's call for entries attracted over 200 submissions from around the world, proving that there's no shortage of high-quality films with themes of making, skill and materials at their heart.

Discover BAFTA award-winning, hand-crafted animation, glimpse behind the scenes at the studios of talented makers, and encounter a weird and wonderful world of marbles, bubble gum, boxing, a life-size ceramic car replica.

And much more.



Saturday 12 & Sunday 13 May

Screening Venues

NFoM Makers Market, King Georges Hall, Northgate,
Blackburn BB2 1AA

Blackburn Cathedral, Cathedral Close,
Blackburn BB1 5AA (FREE)

Creative
Lancashire



Real — to — Reel

Biographies



Tash Willcocks
Head of School - Hyper Island

For over 20 years, Tash has been disrupting design and shaping future change makers in the creative industry. Previously she led BA and MA Graphic Design programmes at Salford University. She now facilitates the learning of worldwide postgraduate students for Hyper Island's Masters programmes.

Tash has spoken at global events about habits and innovation, been an album creative for Elbow, worked on videos for Mika, and collaborated on Skateboard designs with Linder Sterling. Her popular daily typographic project, 'Mundaneaday' is in its fifth year and her large scale hand-lettered murals can be found in studios across UK. Tash recently built up MapMyMCR, a growing map of illustrated buildings and their narratives, now being extended to other cities.



Andy Walker
Head of Business Growth & Innovation - Lancashire County Council & LEP

Andy has worked across a range of economic development functions and locations within local government for over 20 years.

Coming from an economic research and analysis background, his career has developed to include specific sectoral work with Aerospace and Automotive sectors in the West Midlands and the Creative and Digital sector in Glasgow and Greater Manchester.

In addition to co-ordinating, commissioning and running business support programmes, Andy's remit has extended to include responsibility for innovation, skills strategy and related service delivery.

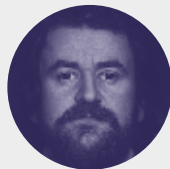


Hannah Stewart
Tutor (Research) Design Products - Royal College of Art

Hannah Stewart does curiosity driven research and making to explore what futures are possible or probable; using artefacts, speculative design and action research projects.

Hannah is currently a Researcher at the Royal College of Art, managing and producing research for the EPSRC funded Future Makespaces in Redistributed Manufacturing Network and also the AHRC funded 'Ethics into practice, practice into products' associated with Hello Shenzhen.

She was commissioned to produce the UK Makespaces Open Dataset for NESTA with Andrew Sleight and really should hurry up and submit her PhD thesis from the Creative Exchange which focuses on the values and practices of the maker space and open data communities in relation to the principles of the commons.



Liam Hopkins
Lazerian

Overseeing creative design for a wide range of clients, as well as a series of industry-acclaimed conceptual projects, British designer Liam Hopkins has seen Lazerian grow in capability and reputation since its 2006 inception. The firm combines traditional handcraft techniques with modern, computer-based modelling to explore new concepts in multi-dimensional design. Preoccupied by the inherent strength found in paper, wood and carbon fibre, Hopkins finds strength and beauty in the most ubiquitous of materials.



Briar Levit
Director Graphic Means

Briar Levit is an assistant professor of graphic design at Portland State University. She came up as a designer in the late 1990s, and missed the cold type era by just a few years. She cut her teeth as a designer working in-house for Discovery Channel Stores, and not long after became art director at magazine Bitch: Feminist Response to Pop Culture.

Her graphic design focus and practice consists primarily of publication design, with a special interest in independent publishing, small presses, and hiking guides (a few of which she has self-published).

Briar earned her undergraduate degree from San Francisco State University and her masters degree from Central St. Martin's College of Art & Design in London.

Graphic Means: A History of Graphic Design Production was released on April 15, 2017 and has since screened worldwide. This is Briar Levit's first film.



John Robb
Many-faceted creature

John Robb is a bassist and singer for post-punk mainstays The Membranes, author, journalist, DJ, publisher, spoken word artist, vegan behemoth and talking head.

His extensive portfolio of experience includes founding a highly influential punk band, being the first to interview Nirvana, coining the expression Britpop and documenting the Madchester scene.

John's music and culture website louderthanwar.com is one of the biggest in the UK (and he runs a festival by the same name). He is prolific on TV and radio, writes books and articles, campaigns in parliament, and is currently setting up a multi media channel for Lush and filming exclusive one hour interviews with other radicals and rebels.



Mo Isap MBA FCFI FRSA
Founder & Serial Entrepreneur

Mo is Founder & CEO of IN4.0 Plc, Co-founder of INFORM Education, and an award-winning enterprise advisor.

IN4.0 creates connections between Industry and Education. INFORM Education works in partnership with industry and educators to define necessary skills and create a teacher workforce for Industry 4.0.

Mo is also a board Member of the Greater Manchester Local Enterprise Partnership leading on schools and future skills; a Chair of the Greater Manchester Careers and Employability Board and Chairman of the Blackburn with Darwen Local Strategic Partnership helping to develop and launch the BwD Prosperity Plan. He is also Co-founder and Vice Chair of TET, a Multi Academy and Free Schools Trust, operating some of the most successful schools in the country.



Martyn Ware
Musician, Artist, Record Producer, Social Activist and Soundscape Designer

Hailing from Sheffield, Martyn has written, performed and produced albums for the bands Human League, BEF and Heaven 17. As record producer and artist, he has featured on hugely successful recordings producing Tina Turner, Terence Trent D'Arby, Chaka Khan, Erasure, Marc Almond and Mavis Staples, etc.

His Illustrious Co. Ltd, co-founded with Vince Clarke, explores the creative and commercial possibilities of their unique three-dimensional sound technology practice, in collaboration with fine artists, the performing arts and corporate clients around the world.

Martyn also lectures on music production, technology, and creativity at universities and colleges across the world. He's the first ambassador for the international arts organisation In Place Of War, and a board member and trustee for the charity Street Sports Hope in Sierra Leone.



Annie Warburton
Creative Director - Crafts Council

Annie leads on exhibitions, international programmes, education, and research. She also directs the Crafts Council's innovation programme on intersections between craft, science, technology and industry.

Recent exhibitions include British Craft – The Miami Edit, Miami Art Week, 2017 and 2016; The New Materiality, Basel 2017; States of Play, Hull UK City of Culture 2017; and Nature Lab, Design Miami/ Basel 2016. In 2016, she co-launched Reel to Reel – the Craft Film Festival, during London Craft Week.

Annie writes, presents and broadcasts on craft, art and design in the UK and abroad. She began her career at the Crafts Council, Ireland, and was CEO of ArtsMatrix and Head of Partnerships at Creative Skillset, before joining UK Crafts Council in 2014. She is an Associate of Newnham College, Cambridge and a Fellow of the RSA.



Alma Daskalaki
Innovation Manager - Crafts Council UK

Alma develops innovation initiatives showcasing and creating opportunities for makers working at the intersections of craft, science, technology and engineering. She explores developments in materials, processes and technologies in craft practice, advocates the value of making skills in other industries, and develops projects that encourage cross-sector collaboration.

Her background is in design practice, and in 2012 she completed an MA in Curating Contemporary Design at Kingston University and the Design Museum. Since then Alma has worked as curator and project co-ordinator for the Crafts Council, the Design Museum, Brompton Design District and The New Craftsmen, supporting the development and delivery of a host of exhibitions and events including Build Your Own, Designs of the Year 2013, the Brompton Pitch, and Design Road Professional Dubai.



Dr David Hardman MBE
CEO of Innovation Birmingham Campus

David's career over the last twenty years has been in knowledge transfer; working at the interface between applied research and commercial application. His expertise and interests are directed at creating appropriate partnerships and infrastructures to promote the development and success of cross sectorial knowledge-based businesses.

Starting out with a PhD in Microbiology, David transitioned from research to the translation of science into good and applicable technologies. From there he focused on the commercial development of Babraham Research Campus in Cambridge. Since 2008, he has developed and implemented the strategy that has turned the 27 year legacy of Aston Science Park into today's Innovation Birmingham Campus, an urban focal point promoting digital innovation across all sectors impacting the smart city agenda.



Ian Swift (Aka Swifty)
Graphic Artist

Since embarking on his career at The Face magazine in 1986, Swifty has pursued an individual course which has led him to specialise in the music industry and youth culture aesthetics.

Equally at home with a club flyer or a complex movie title sequence, he has successfully run his own practice 'Swifty - Grafix' for over two and a half decades. During that time Ian has notched up several awards and taught and lectured in colleges and conferences, in the UK and abroad.

His work has featured in dozens of publications and in 1997 he launched 'Typomatic' - the UK's first independent Font foundry. While his reputation and his working life is rooted in the typo-graffix world, recent exhibitions display a shift in focus to a more exploratory, personal dimension.



Charles Hadcock DL RCA
Artist & Chairman, Creative Lancashire

Charles is a Lancashire-based contemporary sculptor. His specialism is making large-scale cast metal sculpture and his work features in collections around the UK and Europe.

With a knowledge of manufacturing and engineering, he has successfully delved into and developed other business interests. This includes Roach Bridge Tissues, a specialist paper printing company, as well as a hydro electricity generating station and multi occupancy art and design centre, all based at Roach Bridge Mill.

Charles holds the accolade of being a Queen's Award recipient for Enterprise Promotion. He is also a member of several professional bodies and also supports various organisations and charities in a voluntary capacity.

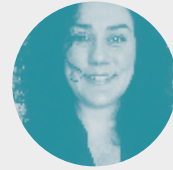


Malcolm Garrett
Creative Director - Images&Co Design Consultancy

Malcolm has been a key influencer on the development of contemporary British graphic design. As a punk and young designer in the late 70s, he created landmark designs for Buzzcocks, The Members, Magazine, Duran Duran, Boy George, Simple Minds and Peter Gabriel.

Making an early move to Shoreditch in the 80s, bringing along a group of other like-minded designers, he always pushed boundaries, and later established pioneering digital agency AMX. He became one of the first designers of his generation to use computers, apply himself to interaction design and design for digital platforms.

Malcolm has received numerous awards, accolades, Honorary Doctorates and Professorships. He is known for both his "connected communications" approach to design, which is collaborative and user-focused, and his commitment to design education at all levels.



Michelle Bondesio
Creative Entrepreneur & FOM Conference Co-ordinator

Michelle's background is in communications and project management. For over 20 years she has supported diverse projects in both South Africa and the UK.

After studying Journalism, she cut her teeth in the film industry on music videos for James and Groove Armada, and TV commercials for brands such as Holsten, Dove and Max Factor. Mich has since worked across creative fields, writing for and managing design, digital and marketing projects. Coordinating corporate events and CSR projects for global companies led to her building a pre-primary school.

Driven by curiosity and learning, her focus now includes habits, wellbeing and behaviour change. She runs workshops that support creative teams, writes about wellbeing and is teaching online. Mich also contributes a monthly article for the Do Lectures.

Festival of Making Conference Events Summary

GRAPHIC MEANS

Special preview screening with introduction by Ian Swift (AKA Swifty)

This documentary film by Briar Levit considers what the design industry looked like prior to the moment when the first Macintosh computer was introduced. Graphic Means is a journey through this transformative Mad Men-era of pre-digital design production to the advent of the desktop computer. It explores the methods, tools, and evolving social roles that gave rise to the graphic design industry as we know it today.

Date: Thursday 10 May

Time: 5.30-7.30pm

Venue: Lecture Theatre, University Centre Blackburn College (UCBC), University Close, Blackburn, BB2 1LH

Tickets: £7/£4 concessions (Registration essential via Eventbrite)

MEET THE MAKER: Swifty

An intimate roundtable conversation with Ian Swift (AKA Swifty), a prolific artist and designer whose vast portfolio includes magazine covers, record labels, posters and more.

Moderated by Dave Kirkwood

In this Meet the Maker session, we ask Swifty about his process and thoughts around making, creativity and staying relevant to clients in a rapidly changing industry. We also discuss his latest collaboration with GF Smith which will be exhibited at Blackburn Cathedral during the Festival of Making conference period. This event is for a specially invited audience of creative industry practitioners. Limited spaces available for students and members of the public.

Date: Friday 11 May

Time: 14.00 - 15.30

Venue: Room BC 411/412 - Foundation Art, Design and Media Class - Blackburn College, Feilden Street, Blackburn, BB2 1LH

Limited free tickets available – pre registration essential

SWIFTY: INSTANT LETTERING

a new exhibition of Letraset-based works

Ian Swift (AKA Swifty), features in a collaboration with GF Smith and Creative Lancashire for a commissioned series of new Letraset-based works, which will be premiered at National Festival of Making. Swifty will also present a FREE drop-in Letraset Badge Making Workshop: (12-2pm, 12 May). In association with Atlantic Contemporary Art

Date: Saturday 12 until Friday 18 May

Time: 9-5pm, except Sunday 1pm - 4pm

Venue: South Transept, Blackburn Cathedral, Cathedral Close, Blackburn, BB1 5AA

Free Admission

CRAFTS COUNCIL SURGERY SESSIONS

Book a 20 minute portfolio advice session with a Crafts Council Talent Development Manager.

Are you looking for a brain storm session for your creative business?

Have you found yourself at a crossroads with your practice?

Do you need a spark of inspiration or an action plan to take your work forward?

These free portfolio sessions will be a window of opportunity to seek advice on a burning question about your practice. Come prepared with ready questions and up to 10 images of your work and ideally a sample of your work.

Crafts Council will also present awards for the One to Watch & Best Visual Merchandising Awards to worthy Makers trading at the Makers Market. The Crafts Council Directory Ones to Watch Awards is awarded in recognition of outstanding emerging talent in craft, and in visual merchandising of craft.

Date: Saturday 12 May

Time: 1-4.30pm

Venue: King George's Hall, Northgate, Blackburn, BB2 1AA

Tickets: Free - Pre registration essential via Eventbrite

Creative Lancashire



Wash
EST 2003

Conversations
in Creativity



G.F. SMITH
1885 ONWARDE



THANKS TO: Michelle Bondesio, Hannah Stewart, Alma Daskalaki, Andy Walker, Andy Walmsley, Emma Smart and the team @WashDesign, Daniel Charry & Dee Halligan (Fixperts), Rebecca Johnson (Blackburn Museum), Stephen & Catherine Caton (Source Creative), Blackburn Cathedral, the staff and volunteers at Blackburn College/UCBC, 3ManFactory, Dave Kirkwood, Jane Crowther (GF Smith), Elena Gifford & Lauren Zawadzki & Team Deco Publique), Wayne & Gerardine @HemingwayDesign

LAUNCHING YOUR MAKER PROJECT ON KICKSTARTER

Learn how to craft a great Kickstarter campaign and the secret to building that all-important community of backers.

Makers, designers, artists and other creatives have used Kickstarter to produce small batches of handcrafted designs, as well as manufacture sizable first-runs of new products – plus funding everything from film, art, music and beyond. In this session we'll hear from Heather Corcoran, Outreach Lead at Kickstarter, with insights on how to make the most out of your crowdfunding campaign. The session will be followed by a Q&A.

Date: Saturday 12 May

Time: 11.30-12.30pm

Venue: The Making Rooms, 1 Exchange Street, Blackburn, BB1 7JN

Tickets: Free – Pre registration essential via Eventbrite

KICKSTARTER 1-2-1 ADVICE SESSION

Free 20-minute one-to-one sessions with Kickstarter's Outreach Lead, Heather Corcoran

Sign-up for a 20-minute one-on-one session with Heather Corcoran, Outreach Lead at Kickstarter. We'll talk about your maker project and how Kickstarter can help bring it to life. Come prepared with questions. Heather Corcoran leads outreach for Kickstarter in the UK and Europe, with a focus on the Design & Technology communities.

Date: Saturday 12 May

Time: 1-5pm

Venue: The Making Rooms, 1 Exchange Street, Blackburn, BB1 7JN

Tickets: Free – Pre registration essential via Eventbrite

THE TALBOT EXHIBITION & TALKS

Take a tour through the Talbot Archive, a stunning photographic record of Lancashire life from the 1930s to the 1990s by photographers Wally and Howard Talbot.

with John Harrison, Richard Peregrine and Mary Painter
As part of the National Festival of Making, Blackburn College are offering the unique opportunity to enjoy one of the UK's most fascinating collections. Speakers will guide you through the archive, considering the social, political and historical contexts of this landmark portfolio. Wally and Howard Talbot worked as newspaper photographers throughout Lancashire capturing key events such as visits from The Queen and Winston Churchill, and documenting Lancashire's social, industrial and architectural history.

Date: Saturday 12 May (Talks 11-12pm & 2-3pm)

Exhibition: 11-6pm Saturday & 12-4pm Sunday

Venue: North Transept, Blackburn Cathedral, Cathedral Close, Blackburn, BB1 5AA

Free Admission

PEOPLE'S PRODUCTION LAB (PPL) ROUNDTABLE:

Incubators, Accelerators & Co-working Spaces – Hosted by Ruth Heritage

This session will assess the economic benefit of incubators, accelerators and co-working spaces (IACs), and what they mean for public policy in terms of encouraging innovation within the region. We also examine the characteristics of these spaces and the services they offer, as well as their broader role, including supporting the regeneration of places. This session is for a specially invited audience of creative industry practitioners and partners.

Date: Wednesday 16 May

Time: 2.30-4.30pm

Venue: People's Production Lab, 55 Guildhall Street, Preston, PR1 3NU

Limited free tickets available – pre registration essential

Conversations
in Creativity

GRAPHIC MEANS

Another opportunity to attend one of the special preview screenings for National Festival of Making plus Q&A with Dave Kirkwood, Ian Swift (AKA Swifty), Malcolm Garrett & Tash Wilcocks

This documentary film by Briar Levit considers what the design industry looked like prior to the moment when the first Macintosh computer was introduced. *Graphic Means* is a journey through this transformative Mad Men-era of pre-digital design production to the advent of the desktop computer. It explores the methods, tools, and evolving social roles that gave rise to the graphic design industry as we know it today.

Date: Wednesday 16 May

Time: 6-9pm

Venue: The Continental Arts Space, South Meadow Lane, Preston, PR1 8JP.

Tickets: £7/£4 concessions (Registration via Eventbrite)

OUR FUTURE IS IN THE MAKING

Business Innovation for Growth (BIG): Skills & Factory 4.0 Roundtable
Moderated by Hannah Stewart (RCA)
In association with Crafts Council and Lancashire Skills Hub

We start the BIG Conference summit with an intimate conversation about creating and making skills in education and training. We will explore the skills implications of factory 4.0 and the impact of automation and other technologies in manufacturing.

Further context is provided by Crafts Council's *Our Future is in the Making: An Education Manifesto for Craft and Making*. This session is for a specially invited audience of creative industry practitioners, educational representatives and key local business and industry partners.

Date: Thursday 17 May

Time: 10-12pm

Venue: Paulinus Room, Blackburn Cathedral, Cathedral Close, Blackburn, BB1 5AA

Limited free tickets available – pre registration essential via Eventbrite

BUSINESS INNOVATION GROWTH (BIG) SYMPOSIUM

with Annie Warburton (Crafts Council), Charles Hadcock DL (Artist & Chairman, Creative Lancashire), Hannah Stewart (RCA) & Mo Isap (IN4.0 & NFORM Education)

A series of presentations and panel discussions hosted in association with Crafts Council and Lancashire Skills Hub. These plenary events will explore the relationship between making, skills, and new or emerging technologies through a variety of applications, interventions and interactions with arts and crafts. Sessions will explore the relationship between making, skills, and new or emerging technologies through a variety of applications, interventions and interactions with arts and crafts.

Includes contributions from thought leaders, academics and case studies of pioneering businesses harnessing 'creating and making' skills to help them innovate, increase productivity and maintain a competitive edge. Our stellar panels will examine the crucial role of creativity and making in helping businesses to innovate and solve problems, the skills we need to teach now, in readiness for our factories of the future, and the ways creative skills are applied in industry.

Includes complimentary free access to the Conversations in Creativity event with Martyn Ware and John Robb

Date: Thursday 17 May 2018

Time: 1-4.30pm

Venue: North Transept, Blackburn Cathedral, Cathedral Close, Blackburn, BB1 5AA

Tickets: £20/£10 concessions (Registration via Eventbrite)

Conversations
in Creativity

MARTYN WARE
with Host John Robb

Martyn Ware will be discussing his collaboration with Illustrious Company and AMS Neve for Festival of Making. We will also explore the creative inspirations that informed his long and varied music career as a founding member of Human League and Heaven 17, as well as the new art and creative projects that he is now putting his skilled and experienced hands to.

Date: Thursday 17 May 2018

Time: 6-9pm

Venue: North Transept, Blackburn Cathedral, Cathedral Close, Blackburn, BB1 5AA

Tickets: £7/£4 concessions (Registration via Eventbrite)

ART IN MANUFACTURING

Hosted by Jamie Holman – full line-up tba
One of the highlights of National Festival of Making is Art in Manufacturing (AIM), a ground-breaking set of commissions pairing exceptional artists with leading Lancashire manufacturers.

A Conversations in Creativity panel featuring the artists, manufacturers and commissioning team behind both this and last year's projects. We explore what each group has learnt from this collaborative 'making' experience, which in many cases led to astonishing and unexpected outcomes for everyone involved.

This panel will take place at Blackburn Museum & Art Gallery, which will also host the Art in Manufacturing Legacy Exhibition featuring some of the collaborative work created by the Art in Manufacturing participants. (12 May - 4th August)

Date: Monday 21 May 2018

Time: 6-9pm

Venue: Blackburn Museum & Art Gallery, Museum Street, Blackburn, BB1 7AJ

Tickets: £7/£4 Concessions (Registration via Eventbrite)

LET'S TALK: IDEAS, DECISIONS & THE CREATIVE PROCESS

with guest Dave Kirkwood
This extended roundtable discussion considers the creative process in relation to idea making and decision taking.
Hosted by Catarina King

We look at how you start making ideas? What is inspiration and can you improve your decision making or output of ideas, good or bad? How do you know if an idea is good or bad, in other words how do you know if you are making the right decisions? Commissioned and self-initiated work have different dynamics. Do they influence decision taking, and more interestingly do they affect idea making?

Date: Thursday 7 June 2018

Time: 6-8pm

Venue: Society 1, 9-10 Cross St, Preston PR1 3LT

Limited free tickets available – pre registration essential



LET'S TALK: SPACES & PLACES
The Role of Cultural and Creative Institutions Roundtable

This discussion will explore the roles of museums, libraries, arts, cultural institutions and collections in cities of the future. Guest key contributors representing key cultural institutions from across the region and beyond will consider how to make creative organisations and spaces more inclusive and democratic, more relevant to young people and others who do not normally engage, and more integral to the needs of society.

Context is provided by focusing on the change process the Harris is going through. An innovative new vision is shaping improvements in the short term and is also driving an ambitious and exciting capital project to transform the Harris and its relationships with its audiences.

In association with the Harris Museum, Art Gallery and Library & Society 1

Date: Thursday 5 July 2018

Time: 5.30-7.30pm

Venue: Society 1, 9-10 Cross St, Preston PR1 3LT
Limited free tickets available – pre registration essential via Eventbrite

More information:
festivalofmaking.co.uk
bigconference.co.uk

ACA



ATLANTIC
CONTEMPORARY
ART

CONTACT Graeme Windle
07850 570530
gwindle@atlanticcontemporaryart.com
atlanticcontemporaryart.com

Conference Programme

DATE	EVENT	TIME	VENUE
Thursday 10 May	Graphic Means - Special Preview Screening with introduction by Swifty	17.30–19.00	University Centre at Blackburn College
Friday 11 May	Meet the Maker Session: Swifty (Roundtable)	14.00–15.30	Blackburn College
Saturday 12 & Sunday 13 May	Swifty: 'Instant Lettering' Exhibition (until 18 May - Letraset Badge-making Workshop - 12 May only)	09.00–17.00 (12.00–16.00 Sunday)	Blackburn Cathedral
	Crafts Council Real to Reel Film Screenings	09.00–17.00	King Georges Hall and Blackburn Cathedral
	Art in Manufacturing Legacy Exhibition (until 20 August)	11.00–18.00	Blackburn Museum & Art Gallery
	Launching Your Maker Project on Kickstarter	11.30–12.30	The Making Rooms
	The Talbot Exhibition & Talks (Archive Photography)	11.00 & 14.00	Blackburn Cathedral
	The Bureau Cinema Club Art in Manufacturing Films	11.00–17.00	The Bureau Centre for the Arts
	Kickstarter One-to-One Advice Sessions (Saturday Only)	13.00–17.00	Making Rooms, Blackburn
	Crafts Council Portfolio Advice Sessions	13.00–16.30	King George's Hall, Blackburn
Wednesday 16 May	PPL Roundtable: Incubators, Accelerators & Co-working Spaces	14.30–16.30	People's Production Lab, Preston
	Conversations in Creativity: Graphic Means Special Preview Screening + Q&A	18.00–21.00	Continental Arts Space, Preston
Thursday 17 May	Our Future is in the Making: Skills & Factory 4.0 (Roundtable)	10.00–12.00	Blackburn Cathedral
	Business Innovation Growth Conference Symposium	13.00–16.30	Blackburn Cathedral
	Conversations in Creativity: Martyn Ware with John Robb	18.00–21.00	Blackburn Cathedral
Monday 21 May	Conversations in Creativity: Art in Manufacturing (Panel)	18.00–21.00	Blackburn Museum & Art Gallery
Thursday 7 June	Let's Talk: Ideas, Decisions & the Creative Process	18.00–20.00	Society 1, Preston
Thursday 5 July	Let's Talk: Spaces & Places - The Role of Cultural and Creative Institutions	17.30–19.30	Society 1, Preston

