

ΡΑΠ[©]PTICONS



HALO

New landmarks for Pennine Lancashire

Panopticon *n.* structure, space or device providing a comprehensive or panoramic view

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SINGING RINGING TREE



FOREWORD

"I grew up in Blackburn. I have played in the parks and walked the hills. When I was asked to judge the **Panopticons** competition, how could I refuse?

As a designer, I have grown to know that good design can change places and change people's lives in a positive way. This was the intention behind creating the **Panopticons**, and I think it's already starting to work.

People are enjoying the quirky originality of the **Panopticons** and at the same time discovering the beautiful countryside around them. They are taking pride in showing them off to visitors. I see the **Panopticons** as being a relaunch of the 'can do' creativity of this wonderful part of the world. "

Wayne Hemingway

Wayne Hemingway
Project champion





Clitheroe Castle labyrinth: a **Land** project
led by artist Jim Buchanan

INTRODUCTION

I am delighted to introduce this report on the twin partnership programmes **Panopticons** and **Land**.

This is based on a project evaluation, to inform our funders and all our partners, but it also tells the story of a voyage of discovery for everyone involved in these two brilliant projects. They were interlocking programmes of work that were highly ambitious, challenging at times, and richly rewarding for the many people involved.

It was back in Millennium year that we first started to hear about the East Lancashire Regional Park. This was a plan to regenerate our area by accentuating the positive – by making the most of our dramatic landscape. We knew that the arts could make a major contribution to this. And so, with a fast-expanding network of partners, we sat down to work out how.

A programme of community and education work, putting artists together with thousands of local people, and especially young people – this emerged as **Land**. And a bold plan to commission iconic new landmarks, to give the emerging Regional Park some real visibility...

It was the partnerships that came first. Then, gradually, organically, the big ideas evolved. But, working through that process, we were able to locate culture where it should be – at the heart of regeneration.

To make that happen, we were reliant on three key factors. Funders who believed in our work, and who stuck with us during the difficult times. A strong network of committed, energetic partners. And a hard-working, irrepressible delivery team. We owe grateful thanks to them all.

Rarely does the chance come along, but with **Panopticons** and **Land** we believe we have put together a body of work with real, lasting impact. The process has been transforming for Mid Pennine Arts, enabling us to make a difference in a much wider arena. Transforming, too, for many of our partners. It has established new ways of collaborative working, and new confidence in what can be achieved.

And for our area? Well, the full impact can only be judged much later. But already we are starting to see some fantastic results – some expected, and some not. **Panopticons** in print and on the web, used as dramatic visual shorthand for our local places. Prestigious national design awards. Features in style media across the world. **Panopticons** on TV weather bulletins. On the internet, the most wondrous, spontaneous collection of images, posted by the region's inspired photographers.

And in those many small ways, we have started to achieve the first, fundamental aim of our project. A new way of looking at Pennine Lancashire.

“Rarely does the chance come along, but with **Panopticons** and **Land** we believe we have put together a body of work with real, lasting impact.”

Nick Hunt, Director, Mid Pennine Arts

BACKGROUND

Panopticons and **Land** were complementary programmes of creative activity originated by Mid Pennine Arts (MPA) with the East Lancashire Environmental Arts Network (ELEAN). They were a response to the shared regeneration aspirations of the Northwest Regional Development Agency (NWDA), Lancashire Economic Partnership (LEP), Lancashire County Council (LCC) and the six districts of East Lancashire now known as Pennine Lancashire.

Through an international competition overseen by the Royal Institute of British Architects (RIBA), artists, architects and designers were invited to submit ideas for the creation of a series of large-scale permanent structures, or **Panopticons**, on high-point sites across the rural countryside of Pennine Lancashire. Each of the eventual four **Panopticons** is a sculptural form in the landscape providing a striking panoramic viewpoint.

Land, an ambitious programme of creative activity led by professional artists, involved people of all ages living near the **Panopticon** sites and across six local authority districts on an unprecedented scale in the environmental and economic regeneration work going on across Pennine Lancashire.

The programme was funded primarily from public-sector sources responsible for regeneration and arts development in North West England. The final **Panopticon**, Halo, also attracted investment under the Welcome to the North marketing and public art programme of The Northern Way. Direct grant investment in **Panopticons** and **Land** totalled £1.2m.

The programme took place over five years from 2003 to 2008.

“Halo is a unique and distinctive landmark for Rossendale which symbolises local renaissance. It will form part of a collection of truly iconic artworks to be positioned at key gateway locations across the north, enhancing the image of the region, improving its quality of place and increasing tourism and economic growth.”

Andrew Lewis
Director,
The Northern Way



COLOURFIELDS

THE PROGRAMME INVOLVED
OVER 22,700 LOCAL PEOPLE,
47 SCHOOLS, 366 TEACHERS,
46 COMMUNITY ORGANISATIONS
AND OVER 100 VOLUNTEERS
IN PRACTICAL ENVIRONMENTAL
PROJECTS | EMPLOYED 139
ARTISTS, ARCHITECTS, DESIGNERS
AND ARTS ORGANISATIONS |
GENERATED 208 CONSTRUCTION
JOBS, 46 WORK WEEKS FOR
BUSINESSES AND 81 FOR
CREATIVE INDUSTRY
PROFESSIONALS | SUPPORTED
69 PENNINE LANCASHIRE
BUSINESSES, 21 REGIONAL AND
23 NATIONAL BUSINESSES |
CREATED 2 JOBS | SAFEGUARDED
2 JOBS PANOPTICONS | LAND

KEY ACHIEVEMENTS

The programme demonstrated how the arts and creativity can be an important strand within the complex process of improving the quality of life, which is central to any regeneration agenda. The achievements of **Panopticons** and **Land** resulted from the critical connection made from the beginning between the regeneration plans for the area and an ambitious and high-quality creative programme that responded to those plans.

The programme successfully accomplished its aim to contribute towards the regeneration of Pennine Lancashire, largely through the way it was devised and implemented through strong working partnerships with local, regional and national bodies. It prompted new thinking about collaborative working and demonstrated the part the arts can play in contributing to positive social and economic change. It also laid the foundations for future partnerships to go on and exploit the physical legacy created through the initial investment.

The permanent physical legacy consists of four distinctive and high-quality **Panopticons** and 23 **Land** artworks forming landmarks, routes and gateways into and across Pennine Lancashire. Open spaces, woodlands and a prominent brownfield site were improved with related investment by partners in footpaths, landscaping, new planting and on-going maintenance programmes. Halo, the final **Panopticon**, was positioned on a landfill site so that investment from multiple sources could be channelled to make the maximum impact. **Panopticons** and **Land** attracted an additional £0.85m investment in cash and kind from environmental partners through ELEAN.

The programme:

- Involved over 22,700 local people, 47 schools, 366 teachers, 46 community organisations and over 100 volunteers in practical environmental projects
- Employed 139 artists, architects, designers and arts organisations
- Generated 208 construction jobs, 46 work weeks for businesses and 81 for creative industry professionals
- Supported 69 Pennine Lancashire businesses, 21 regional and 23 national businesses
- Created 2 jobs
- Safeguarded 2 jobs.

Awareness of Pennine Lancashire was raised in the region, the UK and internationally through a marketing and communications strategy developed by MPA and involving its key funding partners, notably NWDA and LEP. This was then expanded, on completion of the **Panopticons**, by the district and regional agencies responsible for tourism marketing.

“There is strong evidence that good design makes places work, giving residents more enjoyable lives, reduced crime levels, a more sustainable environment and greater civic pride.”

Max Steinberg
Chief Executive, Elevate



“Vibrant, sustainable,
urban neighbourhoods
depend on people, and
Land helped us to engage
with residents and local
businesses.”

Kathleen Reagan
Houghton
Communications
Director, Elevate

“We liked the way that
many of the **Land** projects
were built around the
Panopticon sites, so that
strategic links were made
between objects, between
different parts of Pennine
Lancashire and between
local communities and
the natural landscape
environment.”

Janet Barton
Director of Economic
Regeneration, Lancashire
Economic Partnership

Moving the River: a **Land** project led by
artists Hugh Nankivell and Tony Lidington
around Gawthorpe Hall



By the time the programme ended, in March 2008, press coverage in the UK and overseas, valued at over £100,000, had already been achieved, while in the final year of the programme the **Panopticons** website had over 426,000 hits.

The positive short-term impact was considerable. The programme:

- Created high-quality and cost-effective architectural art works which were clearly contemporary in style and highlighted the quality of the Pennine Lancashire landscape
- Developed new routes and entrance-points into and across Pennine Lancashire
- Created works which epitomised the new image, confidence and aspiration of Pennine Lancashire
- Provided four new visitor destinations and striking images for use in promoting the region
- Enabled local people to participate in the environmental changes taking place in the area through enjoyable and innovative creative activity
- Increased access to and use of the developed sites by local people and visitors
- Demonstrated how organisations can work together in partnership to achieve common objectives by pooling skills and resources
- Created the confidence and skills in key organisations to develop future programmes.

The need to change attitudes, encourage risk-taking and stimulate aspiration in the area was recognised by the regeneration agencies as part of their role in Pennine Lancashire. In this context the sometimes heated debate provoked by the **Panopticons** and the challenges of getting them built, in partnership with so many organisations, were seen as part of a positive and necessary process of change.

“This project has already far exceeded all expectations, has impressed the international design community and is receiving increasing coverage in the national and international media. We can be rightly proud of our **Panopticons**.”

Dennis Taylor
Chief Executive,
Lancashire Economic
Partnership



Mid Pennine Arts, the small but influential arts development agency with a 40-year history in Pennine Lancashire, played a critical role throughout. The **Panopticons** programme enabled MPA to add three posts to its staff, and this had a fundamental effect on the impact of the programme. In devising and managing **Panopticons** over five years, MPA demonstrated leadership capacity combined with the ability to work with a wide range of partners to achieve an impact well beyond the arts.

The programme was managed in such a way that it retained its key principles from start to finish despite taking place over a long, five-year period:

- Art and creative activity as integral to regeneration in a specific place and among particular communities
- Aspiration to high quality in planning and delivering both temporary events and activities and permanent artworks
- Investment in the involvement of local people as an integral and essential part of the commissioning of ‘icons’
- Awareness of legacy – from a determination to promote and profile the work to making sure the **Panopticons** would be maintained
- Commitment to partnership working with a complex range of other organisations.

“MPA’s approach has been an exemplar. If you are going to do something as potentially controversial as a public art programme, then the MPA approach is the way to do it.”

Ian Whittaker
Policy and Partnerships
Manager (Lancashire),
Northwest Regional
Development Agency

CONTRIBUTION TO REGIONAL PLANS

The original objectives of the programme were consciously developed to respond to regional policy and regeneration objectives. In particular, the programme was a response to the East Lancashire Regional Park initiative (ELRP) led by the Lancashire Economic Partnership.

ELRP was conceived as a unique way of joining together the countryside, towns, villages, businesses and recreational facilities of Pennine Lancashire in order to improve the quality of life by making best use of the area's superb natural environment. It was also seen as an exciting opportunity to forge and promote a positive new image of Pennine Lancashire by linking culture, heritage and the arts with the natural environment, involving local people in the process where possible.

ELRP provided a clear policy framework which **Panopticons** and **Land** were designed to support. The creation of innovative landmarks spread across the area and wide-ranging community involvement through creative activity corresponded precisely with key ELRP objectives.

The programme was also an exemplar for the creative community engagement policy and practice of Elevate, the housing market renewal agency for Pennine Lancashire. The experience of **Panopticons** and **Land** was considered, for instance, to have helped secure Priority Place status for Elevate in the Living Places Partnership joint initiative from the government departments Communities and Local Government (CLG) and Culture, Media and Sport (DCMS).

The branding of the programme area as Pennine Lancashire, an initiative led by Elevate with support from local and regional partners including the local authorities, was part of the same drive to change the external image of the area and literally 'put the place on the map', which **Panopticons** addressed. The programme generated strong modern images of contemporary artworks in striking locations and won highly competitive regional and national awards for quality and innovation. This aspiration to high quality and an international profile was evident from the outset in the decision to launch **Panopticons** as a RIBA competition, which attracted 188 entrants from the UK and abroad.

The immediate economic impact of the programme was in terms of construction jobs, work weeks for businesses and creative industry professionals and other measures. This investment was primarily in the Lancashire region and the sub-region of Pennine Lancashire. For example, the majority of the businesses supported were located in Pennine Lancashire with the remainder split between regional and national businesses.

"As pieces of artwork the **Panopticons** are up there with the best. The decision to hold an international design competition and to support the project with an exciting programme of local participation was critical to achieving that level of quality."

Jane Beardsworth
Head of Development,
Arts Council England,
North West

The greatest economic impact of investment in **Panopticons** and **Land** will become apparent only in the longer term. The indirect economic value generated will rely critically on the extent to which the regeneration agencies, local authorities and others active in the sub-region use the **Panopticons** and **Land** artworks and networks to promote the image and 'offer' of Pennine Lancashire and encourage its use by local people and visitors.

“For REMADE the project created very good networks and we are keen to continue to work in partnership on similar projects in the future.”

Guy Kenyon
Programme Manager,
REMADE

The programme had a great impact on the ways in which people and organisations worked together in Pennine Lancashire. It stimulated new partnership working and generated enthusiasm, confidence, understanding of other organisations' agendas, the sharing of good practice and a 'can do' attitude amongst partners. Skills, networks and capacity were developed to the point where there was the potential and the will to deliver complex and ambitious creative programmes as an integral part of the big regeneration picture.

The **Panopticons** and **Land** programme worked in tandem with key regional and sub-regional policies and plans. It reinforced some: developing the economy through cultural tourism and the creative industries and making the most of the striking and dominant landscape. It helped form others: promoting a new and confident image and conveying the reality of contemporary Pennine Lancashire well outside the region. It recognised that symbols of place – the icons of public art – need to speak to the people who live in a place as well as attract others to come and live, work and invest in Pennine Lancashire, or simply visit.

The Regional Economic Strategy (RES) 2006 for the North West identified three major drivers which would improve the region's economic performance:

- **Improving productivity and market growth**
Increasing and retaining the number of skilled jobs in the region, through investment in innovation, research and leadership.
- **Growing the size and capability of the workforce**
Getting more people into work, especially in the region's most deprived areas and from its most disadvantaged communities.
- **Creating the right conditions for sustainable growth and private-sector investment**
Investing in the region's environment, culture, infrastructure and communities.

Panopticons and **Land** demonstrated that strategic creative programmes have a place in delivery of those so-called 'transformational actions' across the five themes identified in the RES: Business; Skills and Education; People and Jobs; Infrastructure; Quality of Life.





LESSONS FOR THE FUTURE

Panopticons and **Land** worked well in weaving the arts and creative activity into the fabric of regeneration in Pennine Lancashire. Metaphors such as ‘an important part of the bigger picture’ and ‘an essential part of the jigsaw of regeneration’ were used by some of the decision-makers who invested in the programme.

The synergy demonstrated between the creative programme and other programmes was particularly valued: art and derelict land reclamation, art and health, art and learning and skills development, art and image, art and pride of place.

Panopticons and **Land** showed how an arts organisation could address that ‘bigger picture’ of change in a specific place and amongst particular communities. Through ELEAN, MPA acted as a ‘hub’ linking apparently disparate organisations and focussing energy and imagination on a common objective: making Pennine Lancashire a better place to be. The programme also demonstrated just how important it was to integrate a high-quality, targeted marketing and communications strategy into planning and delivery.

Pragmatically the programme proved the saying ‘you get what you pay for’. Investment was large enough to allow people with the right skills to focus the time and concentration over the extended period vital to delivering a complex programme. A higher level of investment could have created objects in the landscape on a larger physical scale – more obvious from a distance – in the tradition of contemporary public art icons, such as Gateshead’s Angel of the North, or the massive memorials of the Pennine

Lancashire hilltops, such as the Darwen Tower or the Peel Tower near Bury.

Public and private advocacy by elected members and officers of the funders plus their practical support and advice was important throughout the programme. The inclusion of the programme within the press and marketing strategies of the funders is a good example of how funders saw the grant-aid they had invested as part of their strategy too. **Panopticons** and **Land** were viewed not just as a programme to be funded and finished, but as a live investment to be used to help drive their own core programmes.

There was a complex relationship between devising the programme concept, discussing and clarifying that concept with a wide range of potential stakeholders across the six districts of Pennine Lancashire, and securing adequate resources – both of staff time and money – to undertake these initial consultations and get commitment from the ‘right people’ at the ‘right time’.

The outcome of this mix for the programme was uneven commitment at the start and some perception, once funds were in place, that proposals were being ‘imposed’. Although MPA was very conscious of the need for consultation and conducted consultation exercises within available resources, this experience points to the desirability of funding a distinct research and development phase as an integral part of this kind of strategic programme to achieve the most effective use of investment and optimum impact.

MOVING FORWARD

The policy issues which **Panopticons** and **Land** were devised to support were still, at the end of the programme, very much relevant to the regeneration agenda in Pennine Lancashire:

- Refreshing image and building profile, nationally and internationally
- Stimulating pride of place
- Building new confidence
- Developing access to landscape through networks of leisure routes and paths
- Reclaiming derelict land
- Improving urban environments
- Contributing to a new tourism offer
- Reducing health inequality
- Renewing the housing market
- Encouraging inward investment
- Promoting Pennine Lancashire as a desirable place to live, work and visit.

The completion of funding in March 2008 offered an opportunity to build on the achievements of the programme and learn from the experience of delivering **Panopticons** and **Land**.

The networks and skills developed through the delivery of **Panopticons** and **Land** represented a substantial foundation for future regeneration programmes to build on.

This strategic added value generated by **Panopticons** and **Land** was both valuable legacy and rich resource to channel into social, economic and environmental regeneration. The debate sparked by **Panopticons** about art and creativity in regeneration had already begun to shift some attitudes whilst the completion of the **Panopticons** on site, as in the case of Halo in Rossendale, reassured people maybe less familiar with this kind of work about its impact on the landscape and the community.

By 2008, ELRP was being highlighted by LEP as one important element in a cohesive approach to exploiting the environmental assets of Lancashire. The principles which made ELRP a priority at the beginning of the programme were embedded in LEP's new Green Infrastructure Strategy (GIS).

The GIS was holistic – urban and rural – and provided a powerful strategic framework for a new creative programme to be developed across different sectors by a wide range of organisations working in partnership. Here was a clear opportunity to build on the capacity and good practice developed through **Panopticons** and **Land** while linking in to other policies and programmes, such as Elevate's Priority Place status within the Government's new Living Places initiative, and cultural mapping schemes in Blackburn with Darwen and Lancashire County Council.

The recommendations of the so-called Cantle Report¹ on community cohesion provided an additional policy context for creative activity in Pennine Lancashire, in this case linked to the promotion of cross-cultural contact. The Cultural Olympiad 2008 – 2012 offered a further context for a continued and renewed programme.

¹ Community Cohesion: A Report of the Independent Review Team, commissioned by the Home Office following civil disturbances in 2001

CONCLUSION

Investors in **Panopticons** and **Land** recognised the relevance of a strategic approach to creative activity as an integral part of economic, social and environmental regeneration.

By the end of the programme, an exceptional opportunity had been created to consolidate the structures and networks created through **Panopticons** and **Land** and maximise the impact of the original investment on people and place through further investment in future programmes.

Land Giant: a sculpture in willow and steel by artist Serena de la Hey overlooking the M65 on the border between Pendle and Burnley





ACKNOWLEDGEMENTS

EAST LANCASHIRE ENVIRONMENTAL ARTS NETWORK

Panopticons and **Land** were projects of the East Lancashire Environmental Arts Network (ELEAN), a dynamic partnership of cultural, business and environmental interests from across Pennine Lancashire, which works to demonstrate the positive role of the arts and cultural activity in the social, economic and physical regeneration of the area. The ELEAN partners gave their time and expertise free of charge, and were an invaluable resource for the projects.

ELEAN is managed by Mid Pennine Arts and supported by:

- Northwest Regional Development Agency
- Lancashire Economic Partnership
- The Northern Way
- Arts Council England, North West
- Lancashire County Council
- REMADE
- Elevate East Lancashire
- Groundwork Pennine Lancashire
- United Utilities
- Lancashire Small Sites
- the local authorities of Blackburn with Darwen, Burnley, Hyndburn, Pendle, Ribble Valley and Rossendale
- Pendle Leisure Trust
- Rossendale Leisure Trust.

Additional partners have included:

- Creative Partnerships East Lancashire
- Clitheroe the Future
- Elwood Partnership
- Forest of Burnley
- Lancashire Artists' Network
- Lancashire Wildlife Trust

and many other local organisations.

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PANOPTICONS DESIGNERS, CONTRACTORS AND CONSULTANTS

Colourfields

Design by Jo Rippon Architecture with artist Sophie Smallhorn
Groundwork Blackburn – project management
Howard Mercer Metalwork, Blackburn – metalwork
Bullen Conservation, Oldham – stonework
Landscape Engineering, Padiham – concrete reinforcement
Crystal Architectural Products Ltd, Sheffield – coloured surfacing supplier

Atom

Design by Peter Meacock with Katarina Novomestska and
Architecture Central Workshop
Lancashire County Council Environment Directorate – project management
Buro Happold – structural engineer
Gunitite (Eastern) Ltd, Cambridgeshire – fabricator
Metall-FX, Wiltshire – specialist paint finish
Designs in Stainless, Dorset – steel ball

Singing Ringing Tree

Design by Tonkin Liu
Burnley Borough Council – project management
Jane Wernick Associates – structural engineer
Mike Smith Studio – fabricator
Archineers – environmental engineer
KHK Group – quantity surveyor
Burnley Borough Council and Colin Braithwaite – installation and
groundworks

Halo

Design by John Kennedy, LandLab
Groundwork Pennine Lancashire – project management
Booth King Partnership, Rawtenstall, Lancashire – structural engineer
AD Morton Ltd, Bacup, Lancashire – fabricator
CC Vision, Peterborough – lighting design consultant
SKL, Hampshire – lighting supplier & manufacturer
WH Good Ltd, Haslingden, Lancashire – lighting contractor
Rotary Engineering, Sheffield – wind turbine installer
Bowman Riley Health & Safety – planning supervisor

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Panopticons Phase II
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PANOPTICONS | LAND



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“These **Panopticons** will be assets for Pennine Lancashire.
Through them you will be able to see the beauty of this region
and also the future of this region.”

Anthony Wilson
Project champion

