

# CASE FOR CAPITAL

FOR THE ARTS  
IN THE NORTH





**CASE FOR**

**CAPITAL**

**FOR THE ARTS IN THE  
NORTHERN REGION**

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## THE CASE FOR CAPITAL INVESTMENT IN THE ARTS IN THE NORTH OF ENGLAND

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**T**his report puts forward the case for capital investment in the Arts in the North of England. It spells out the ways in which artists and arts organisations can make the best use of National Lottery funds on behalf of present and future audiences and practitioners. It demonstrates that the region has partnerships in place between artists, public agencies and the private sector which can offer finance to attract Lottery funds and which will provide the creative and management skills to make best use of this new investment.

The report identifies a number of actions which will be undertaken by Northern Arts and its national, regional and local funding partners. These are summarised at the beginning of the report and highlighted in the text.

The evidence for the region's case is detailed in this report commissioned from David Powell by Northern Arts Board. A list of major capital projects identified by the Northern Arts Audit is attached as Appendix 1. For reasons of confidentiality, no financial details of individual projects are given.

The process of developing a regional strategy has the support of the North of England Assembly, the Northern Development Company, the Government Offices for the North East and North West, the North of England Museums Service and the North West Museums Service, the Northern Sponsors Club and many of the region's MPs. The accompanying booklet will be used to promote the North's case and seek the support of other partners.

**Northern Arts will consult with partners and organisations named in the report, and will work closely with them over the next two years to develop regional strategies for capital investment in the arts.**



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## SUMMARY OF POLICIES AND ACTIONS

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**N**orthern Arts will pursue the policies and actions listed below. These are also identified in the body of the report. They form the basis of a work programme for Northern Arts and its partners in a period which will be of critical importance to the distribution of the National Lottery.

### 1 ENCOURAGING QUALITY APPLICATIONS

#### Policies

- 1.1 Northern Arts will work closely with the Arts Council's Lottery Unit on assessments of lottery applications within the context of the "Case For Capital". (see page 11)
- 1.2 Northern Arts will consult with Local Authorities on all Lottery applications to assess projects in the local as well as the regional context. (see page 17)
- 1.3 Northern Arts will produce clear guidance to applicants on the process by which it will assess Lottery projects. (see page 43)
- 1.4 Northern Arts will give high priority to projects which can demonstrate that they reach new audiences, improve access, raise the quality of arts production and provide tangible benefits to artists, arts producers, and the regional economy. (see page 21)
- 1.5 Northern Arts will encourage all arts organisations to develop appropriate outreach and education plans and to implement them. (see page 21)
- 1.6 Northern Arts will encourage arts organisations to improve the level and quality of access to their buildings and arts programmes by continuing its programme of disability audits. (see page 21)
- 1.7 Northern Arts will encourage arts organisations to design to the highest quality. It will work with the Architecture Centre, RIBA and the Arts Council's Architecture Unit to ensure that professional advice on the design and project management of arts buildings is available throughout the region. (see page 25)
- 1.8 Northern Arts will encourage all arts organisations to work up marketing plans, and within these to show the impact of proposed developments on their own activities, and the effect of their proposals on other arts organisations in their catchment area. (see page 29)
- 1.9 Northern Arts will encourage arts organisations to consider carefully whether their interests would be best secured by new buildings for the arts or refurbishing existing facilities and plant. (see page 57)

## **Actions**

- 1.10** Northern Arts will offer technical and professional support to arts organisations and other agencies sponsoring arts projects, in partnership with national and regional training and advisory organisations. (see page 11)
- 1.11** Northern Arts will encourage well prepared projects to make early applications for Lottery Funds. It will discourage projects from applying before they are ready. (see page 13)
- 1.12** Northern Arts will encourage projects to apply for feasibility funds to enable preparatory work to be carried out, and will advise project sponsors not to apply for National Lottery Funds prematurely. Northern Arts will actively discourage speculative applications which have not been fully costed. (see page 32)
- 1.13** Northern Arts will produce regular written briefings on all aspects of the Lottery. (see page 43)
- 1.14** Northern Arts will revise its Disability Access Fund to accelerate work on disabled access audits and to support access improvements below the Arts Council Lottery threshold. (see page 22)
- 1.15** Northern Arts will encourage arts organisations to revise and strengthen their business plans, and will assist arts organisations seeking an appropriate input of skill from the business and public sectors on these matters. (see page 23)
- 1.16** Northern Arts will work with arts organisations to ensure that professional and management development is available for artistic directors, senior managers, artists and other professional staff. (see page 23)
- 1.17** Northern Arts will work with the Arts Management Centre to provide specialist training for Lottery project sponsors in areas such as business planning and capital campaigns. (see page 23)
- 1.18** Northern Arts will approach Business in the Arts and others to identify ways in which secondments can be used to help provide private sector and public sector expertise to capital projects. (see page 23)
- 1.19** Northern Arts will work closely with the RIBA and the Arts Council's Architecture Unit to ensure that architectural competitions produce arts buildings of real quality. (see page 39)



## **2. REGIONAL CO-ORDINATION – MATCHING THE ARTS TO AUDIENCES**

### **Policies**

**2.1** Northern Arts will keep the Arts Council informed of the development of new projects as they are identified, particularly as to their scale, timing and viability. (see page 43)

**2.2** Northern Arts will identify opportunities for working closely with Local Authorities to encourage visual arts and performing centres in areas away from the major urban centres. (see page 20)

**2.3** Northern Arts will encourage local and regional authorities to place cultural activities and policy at the centre of their economic development strategies. (see page 17)

**2.4** Northern Arts and its regional partners will co-operate in developing the infrastructure for tourism in the North and in marketing the region's considerable assets. (see page 17)

**2.5** Northern Arts will work with Education Authorities to encourage a co-ordinated approach to Lottery applications, actively discouraging schools based community projects which duplicate existing local arts provision. (see page 28)

**2.6** Northern Arts will support Local Arts Development Agencies (LADA's) and Local Authorities as the primary source of advice and support on Lottery matters for the smaller arts projects throughout the region. (see page 25)

**2.7** Northern Arts will support smaller projects which choose to make joint applications for Lottery funds where mutual interest can be clearly identified. (see page 25)

**2.8** Northern Arts will encourage local organisations to consider working together to develop applications for joint use arts and sports centres in villages and small towns. (see page 46)

**2.9** Northern Arts will encourage schools and colleges to improve their facilities for arts training and local arts development activities. (see page 28)

### **Actions**

**2.10** Northern Arts will consult with partners and organisations named in the report, and will work closely with them over the next two years to develop regional strategies for capital investment in the arts. (see page 3)

**2.11** Northern Arts will work closely with the Area Museum Services to encourage museums and galleries to improve their display facilities and collections. (see page 45)

### **3. SUPPORTING THE WORK OF ARTISTS**

#### **Policies**

- 3.1** Northern Arts will launch a new scheme for feasibility studies with a focus on research and development, recognising the role of artists in exploring new forms of spaces and building in which to present and practise the arts. (see page 26)
- 3.2** Northern Arts will work with the Arts Council to strengthen Visual Arts activity in the region. (see page 13)
- 3.3** Northern Arts will work with the Education sector to find ways of retaining arts graduates in the region through the provision of business start up facilities. (see page 28)
- 3.4** Northern Arts will attach high priority to initiatives by artists to design and construct their own projects. (see page 26)
- 3.5** Northern Arts will encourage the development of affordable studios, rehearsal rooms and other work spaces for artists. Northern Arts will particularly encourage the development of studios for artists, in towns and cities where artists are trained. (see page 26)
- 3.6** Northern Arts will encourage artists' support organisations to re-equip and improve facilities which support the work of the individual artist. (see page 27)
- 3.7** Northern Arts will encourage the commissioning of artists by arts organisations and by other public/private and independent organisations as part of all design and building projects. (see page 27)
- 3.8** Northern Arts will encourage the establishment of young people's music, electronic and digital media agencies to provide resources for arts organisations and artists across the region. (see page 28)

#### **Actions**

- 3.9** Northern Arts will encourage local authorities to adopt and maintain Percent for Art schemes. (see page 27)
- 3.10** Northern Arts is to commission research into the needs for artists' workspaces and will bring together artists, planners and economic development officers for a seminar to progress this issue. (see page 52)



## **4. FINDING FUNDING FOR THE ARTS**

### **Policies**

- 4.1** Northern Arts will work with the Government Offices to ensure effective co-ordination and timetabling of Lottery, European and other regional funding programmes. (see page 12)
- 4.2** Northern Arts will encourage applications for capital funds in Development Corporation and City Challenge areas to be made before 1997. (see page 12)
- 4.3** Northern Arts will press for additional revenue and project funding from the Arts Council, and will continue to encourage the public and private sectors to invest in the arts in the North. (see page 14)
- 4.4** Northern Arts will advocate the setting up of a limited number of endowment schemes to support major, revenue intensive projects, and to assist in funding particular activities like Public Art. It will work closely with the Tyne and Wear Foundation and other funding and financial institutions on this matter. (see page 24)
- 4.5** Northern Arts will attach a high priority to capital projects which have a positive effect on the running costs of existing arts facilities and assist the capacity of arts organisations to generate earned income. (see page 23)

### **Actions**

- 4.6** Northern Arts and its partners will help identify sources of capital funds to match contributions from the National Lottery. (see page 13)
- 4.7** Northern Arts will encourage its private sector partners to continue existing levels of sponsorship for the arts, and will seek to attract new sponsorship from first time sponsors. (see page 18)
- 4.8** Northern Arts will ask the Charities Board to recognise the role of the charitable arts sector, in meeting its own objectives. (see page 47)
- 4.9** Northern Arts will encourage organisations to look at ways of using capital Lottery funds to reduce the cost of renting temporary or long term accommodation by building or purchasing premises. (see page 23)





## AN AGREED FRAMEWORK FOR CAPITAL INVESTMENT IN THE ARTS IN THE NORTH

**B**uilding for the arts is not an end in itself. The reason for investing capital funds of any size in the arts is to provide the most favourable conditions for the artists who practise and produce, and the public which attends and participates. This is an investment in present and future activity, by providing good infrastructure.

Northern Arts and its regional partners are proposing that the Case for Capital should be adopted as the context within which the Arts Council of England and other funding agencies will consider all applications for arts funding from the National Lottery in the North of England. The Case For Capital provides a framework for planning private and public sector investment in the fields of the arts, culture and entertainment. It will assist the Arts Council and Northern Arts in assessing Lottery applications, and will advise the Arts Council's Lottery Unit of regional context and the significance of these applications. Northern Arts will work closely with the Crafts Council and the BFI to ensure that crafts, film and video projects are encouraged to apply for capital Lottery funds.

### **Northern Arts will work closely with the Arts Council's Lottery Unit on assessments of lottery applications within the context of the "Case For Capital".**

Northern Arts, as the regional development agency for the arts, will seek to achieve the Region's ambitions for capital development in the arts by working together to build on the partnerships which already exist in the North with Local Authorities, arts organisations and other agencies.

Northern Arts has developed close working relationships with the Area Museums Services, English Heritage and the Regional Sports Council. It has supported, with the Arts Council and other funders, the successful establishment of the Arts Management Centre and the Arts Marketing Company which provide professional and technical advice and training for arts projects in the region and elsewhere. It has initiated a rolling programme of arts access audits, offering technical and management advice to improve disabled access to more than 70 venues over a five year period. With other partners on Tyneside, Northern Arts has supported the Architecture Centre initiative in Newcastle as a potential resource for arts organisations throughout the region.

### **Northern Arts will offer technical and professional support to arts organisations and other agencies sponsoring arts projects, in partnership with national and regional training and advisory organisations.**

Productive links have been developed with the organisations which provide or advocate capital investment in the North such as the Tyne and Wear Development Corporation, Northern Development Company, the thirty three Local Authorities, the North of England Assembly, the Integrated Regional Government Offices and the region's five Universities.

The case for substantial capital investment in the arts in the North of England is based on solid preparation and a sober assessment of the lack of quality and breadth in the region's arts infrastructure. Northern Arts has been planning and developing investment programmes in the arts for the last three years, actively collaborating with its partners in the private and public sectors. Much of this work has been targeted on the visual arts, as an integral part of Visual Arts UK in 1996.

The Case for Capital sets out priorities for capital investment for the arts on a principled, responsible and pragmatic basis. It argues that Lottery funds should match time limited opportunities for funding from Europe, Local Government and the region's Development Corporations.

A number of public authorities in the region have prioritised Visual Arts UK for European funding, which will become available for certain projects within the next two or three years. The two Urban Development Corporations are poised to move quickly on some important projects as part of their final years' programmes. Support for the arts from the National Lottery over this period will lever substantial matching resources which might not otherwise become available.

**Northern Arts work with the Government Offices to ensure effective co-ordination and timetabling of Lottery, European and other regional funding programmes.**

**Northern Arts will encourage applications for capital funds in Development Corporation and City Challenge areas to be made before 1997.**

A number of well prepared projects will seek early support from the Arts Council. Prompt decisions on these bids will enable funders, sponsors and arts organisations to deliver commitments which have been undertaken as part of Visual Arts UK in 1996 within the Arts Council's Arts 2000 programme.

The following visual arts projects form an important part of Visual Arts UK and will be seeking support from the National Lottery in 1995.

- Architecture Centre, Newcastle – a professional and technical resource for the region.
- Baltic Flour Mills, Gateshead – a major new contemporary visual arts centre.
- National Glass Centre, Sunderland – a partnership with Tyne and Wear Development Corporation and Sunderland University, including a contemporary gallery and artists' studios.



- C2C Sculpture Trail – a 150 mile long commissioning programme of contemporary art.
- Sunderland Art Gallery – completing the City's new gallery.
- Northumbria University Gallery – gallery extension.
- Antony Gormley's 'Angel' – a landmark sculpture in Gateshead.

The success of this programme of investment in the visual arts will be enhanced if funding decisions can be made early on. As well as these visual arts projects, there are projects in other art forms which will be ready to bid for funds from the National Lottery in 1995 as a result of work already undertaken on feasibility studies and fundraising. With the benefit of quick and positive support from the Arts Council, there could be early success stories for the Lottery in the four corners and the centre of the region.

Early projects in this category include:

- Alnwick Playhouse – a new gallery and improved disabled access to the 275 seat theatre.
- Brewery Arts Centre – completing theatre development and rehearsal studio.

Other projects in this category include the New Century Theatre, Keswick – a new theatre to replace the "Blue Box"; the Live Theatre, Newcastle – final phase of the Quayside theatre and music venue; and Welfare State International – a training and creative centre in Ulverston.

**Northern Arts will encourage well prepared projects to make early applications for Lottery Funds. It will discourage projects from applying before they are ready.**

Lottery funds will help secure venues of quality for regional theatre companies such as Northern Stage, national theatre companies like the RSC and others, opera companies, orchestras and dance companies. Lottery funds will play a crucial part in the financing of the Regional Music Centre and Concert Hall and in the establishment of a National Dance Centre, which will build on the success and popularity of Dance City. The Arts Council has set its own priorities to improve facilities for dance and the visual arts, and to increase greatly the participation of disabled people at every level of arts activity. The region now requires the capital resources to complete these long term strategies.

**Northern Arts will work with the Arts Council to strengthen Visual Arts activity in the region.**

**Northern Arts and its partners will help identify sources of capital funds to match contributions from the National Lottery.**

The Case for Capital also starts to address regional strategies for revenue funding to sustain Lottery funded projects over the years. Public demand for the arts in the North, and the size of the opportunity in the region argues strongly for new capital, revenue and programming support. The needs and aspirations of artists and arts organisations must be assessed in the context of the growing market for the arts throughout the region, and of the palpable frustration of the public at the lack of good and accessible buildings for the arts in the North. Public and private organisations and sponsors will be hard pressed to find substantial new funds for running costs and artistic programming. Northern Arts will ask the Arts Council of England to play an active, collaborative role in helping to provide new resources, in particular, for a small number of projects which are of national and international importance.

**Northern Arts will press for additional revenue and project funding from the Arts Council, and will continue to encourage the public and private sectors to invest in the arts in the North.**



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## THE REGIONAL CONTEXT

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### 2.1 LOCAL, NATIONAL AND WORLD HERITAGE

The Northern region consists of the area covered by the five counties: Cleveland, Cumbria, Durham, Northumberland, and Tyne and Wear. It spans the backbone of England, the Pennines, and includes the Cumbrian mountains, the northern edge of the Cleveland Hills and the vast areas of Cumbria and Northumberland bordering with Scotland.

This includes some of the most remote and attractive areas of the United Kingdom. Designated landscapes make up 38% of the total area of the five counties, including the whole of the Lake District and Northumberland National Parks and parts of the North Yorkshire Moors and Yorkshire Dales Park.

The North and West of the region includes areas of outstanding natural beauty, celebrated by some of the country's most widely known writers and artists from William Wordsworth and John Ruskin in the nineteenth century to Beatrix Potter and Andy Goldsworthy in the twentieth.

The region has within it two world heritage sites, Durham Cathedral and Hadrian's Wall. A decision is awaited on a similar designation for the Lake District. Newcastle has a higher density of listed buildings even than Bath; by contrast, of all of the English regions, the North has the lowest number of listed buildings and conservation areas per head of population.

Just over three million people live in the region, over three quarters of whom live on 10% of its land area, a strip less than twenty miles wide along the east coast. This runs south from Whitley Bay and Newcastle, through the area between the Tyne and the Wear with its historic settlements such as Jarrow and Sunderland, to Teesside with heavily industrial urban areas including Hartlepool, Billingham, Middlesbrough and Teesport. Elsewhere there is a pattern of villages and small towns largely based on agriculture and the coal industry, and increasingly depending on tourism.

### 2.2 INTERNATIONAL CONNECTIONS

Throughout Europe there is fierce competition between the regions to survive and to succeed. The North of England argues its case strongly with policy and financial decision makers. It competes robustly and successfully for national and international investment.

The North of England has developed regional structures which reflect shared economic, social and political objectives. These structures, which include the Northern Development Company and the North of England Assembly, have successfully articulated Northern demands for private and public sector investment, and have been instrumental in securing substantial inward investment.

The North of England has a growing sense of coherence. It has full confidence in its own judgement and its capacity to deliver.

The success of this has produced the largest concentration of Far Eastern investment in Europe. 10% of all new jobs coming to the United Kingdom are locating in the region, bringing to the area such internationally renowned names as Nissan and Fujitsu.

The Northern Region has played a pivotal role in the establishment of the Northern Arc. The Northern regions of the United Kingdom (Northern Ireland, Scotland and the North of England), the four Scandinavian countries, Holland and the Northern regions of Germany, and beyond them the Baltic States are working together on economic development issues.

The Northern region is well connected to London, Edinburgh, and Northern Europe. Flights, ferries and Intercity trains improve access to parts of the region for business and cultural visitors. Direct flights from the region reach Oslo, Amsterdam, Brussels, Dusseldorf, Paris and Dublin. Scandinavians visit in increasing numbers, by air and sea for leisure and tourism as well as business. At a cultural level, these links are reflected by new connections such as those between Northern Stage and the Maly Theatre of St Petersburg.

### **2.3 EUROPEAN FUNDING FOR CULTURE AND TOURISM**

The North has substantial European finance available through a number of programmes. The Region includes two Integrated Development Operations Programmes (IDOPs), one covering Tyne and Wear and South East Northumberland and a second including the counties of Durham and Cleveland. European Regional Development Funds and European Social Funds are also available to arts and related projects through those programmes. Such funds are also available in parts of Cumbria.

These funding programmes have far reaching economic regeneration based objectives. They include financial support for tourism and infrastructure projects. Recent arts, culture and entertainment projects funded by Europe include the Sunderland Empire, Live Theatre on Newcastle's Quayside and Whitehaven's Beacon Centre. The arts, culture and entertainment are growth areas of economic activity in this region. This is evidenced in the growing list of local and regional authorities who have identified arts, culture and tourism as central to their economic development and urban regeneration strategies. These activities play a vital role in positioning and marketing cities and regions, with tourism, heritage and sports.

The national media has noted the success of the region in attracting inward investment on a national and international level, as in the recent example of Samsung. Over the next five years the North expects to see a number of cultural projects which are as important to the regional economy as industrial projects, finding support from the European Community and the National Lottery and making the national headlines.



**Northern Arts will encourage local and regional authorities to place cultural activities and policy at the centre of their economic development strategies.**

Despite the substantial attractions of the heritage, landscape and culture of the North, the numbers of domestic and foreign tourists, and the money they spend, have slowly fallen for the last three years. Cultural tourism is widely recognised as a high added value activity, which will stimulate investment in hotels, places to eat, retail and related service industries, training and employment. The sponsors and supporters of the Northern Case for Capital can take a lead in rejuvenating the regional approach to tourism, based on a number of major arts projects now in development.

Increasing numbers of projects are relying on income earned from non-regional visitors to support their programmes, planning to make intensive use of their buildings to generate income from activities such as conferences, conventions and functions. For example, this will be an important part in the business planning of the Newcastle Concert Hall and New Century Theatre, Keswick.

**Northern Arts and its regional partners will co-operate in developing the infrastructure for tourism in the North and in marketing the region's considerable assets.**

## **2.4 REGIONAL SUPPORT FOR THE ARTS**

The arts in the Northern region benefit from above average expenditure by Local Government. Northern Arts and the Local Authorities already take a considered approach to local arts development through the thirty three Local Arts Development Agencies (LADA) agreements. These help promote initiatives at the District and Borough level, and at a County level in terms of specialist services such as Public Art. The advent of the National Lottery provides an additional strand to the collaborative approach which the Local Authorities and Northern Arts have taken, in reviewing which projects which might best benefit from arts lottery funds.

**Northern Arts will consult with Local Authorities on all Lottery applications to assess projects in the local as well as the regional context.**

The private sector in the region gives solid support to the arts. Northern Sponsors Club has a growing membership including large firms such as Northern Electric, Northumbria Water and smaller enterprises like Tyne Tees Television who are all active supporters of the arts. Sponsorship of Visual Arts UK and the Royal Shakespeare Company season in Newcastle are examples of private

support planned and encouraged through the Sponsors Club. The regional economy has a small number of large companies providing most of the employment, but relatively few public liability companies based in the region. Private sector support is a finite but very important part of the arts economy.

**Northern Arts will encourage its private sector partners to continue existing levels of sponsorship for the arts, and will seek to attract new sponsorship from first time sponsors.**

Government spending on the arts via Northern Arts currently stands at £6.5 million. This is higher per capita than some other regions reflecting the higher costs of promoting the arts in a region which is geographically dispersed, distant for London and which has few accessible and purpose built arts buildings.

The Arts Council of England jointly funds a small number of arts organisations which are based in the region. These include Welfare State, Northern Sinfonia, Dance City and the Arts Marketing Company. Arts Council funded companies such as the Royal Shakespeare Company also regularly tour in the region. The Arts Council spends approximately £4 million per annum on these activities. However, none of the national funded companies have a permanent base in the region.

## 2.5 THE NEED FOR INVESTMENT IN INFRASTRUCTURE

Capital investment in communications, transport, technology and public buildings forms an essential ingredient in the renaissance of the North. It is as important to invest in cultural infrastructure as it is in education, health and transport. Buildings such as St. James Park Football Ground and the Baltic Flour Mills are signs of the times; they have the potential to be powerful economic and social agents.

This is particularly true in a region which lacks a Victorian inheritance of cultural institutions. The two major conurbations – Tyneside and Teesside – have not been blessed with the scale of private or municipal patronage from the mid nineteenth century onwards that gave cities such as London, Manchester, Liverpool, Leeds, Bradford, and Bristol their public patrimony of galleries, museums, libraries, theatres and concert halls. There are some distinguished buildings in the North such as the Theatre Royal, Newcastle and the Bowes Museum in Barnard Castle; but there are not many and there are not enough.

The lack of good venues has led promoters and arts organisations to present the arts in extraordinary places through necessity, not through choice. Brady's Warehouse in Barrow is just one example of a building used for concerts by the Halle, London Symphony Orchestra and for Thelma Holt's Hamlet.

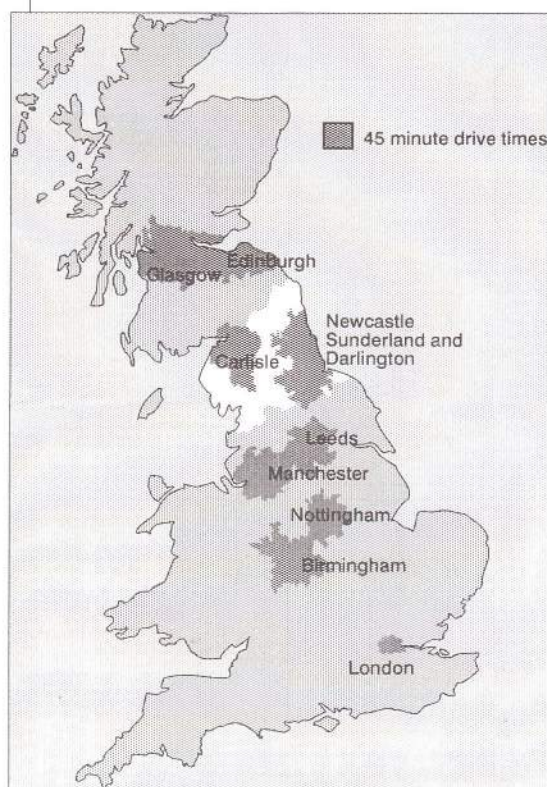
There is proven enthusiasm for good artistic product in accessible venues. The RSC's touring production of Henry VI in a leisure centre in Penrith sold out in three days. Subscription concert series in Cleveland and South Lakeland have outgrown



their venues. Newcastle Playhouse has become a "safe house" for dance and quality theatre; the Arts Council has also invested wisely in venue development in Darlington and Barrow in Furness.

Three million Northerners live between the metropolitan areas of Yorkshire, Manchester and Merseyside to the South, and Edinburgh and Glasgow to the North, a two hundred mile zone without easy access to a purpose built concert hall or to a properly equipped auditorium capable of presenting the largest scale of theatre, opera and dance. No National Museum is based in the North yet, nor is there a major gallery able to display the largest works and exhibitions of contemporary visual artists.

The minimum drive from anywhere in Cumbria to Newcastle, Glasgow and Manchester is an hour. Only 10% of the county's population lives within 75 minutes of Manchester. Teesside has a population of half a million, the same size as Bradford. When people who live in Bradford tire of the Alhambra, the National Photography Museum or Salt's Gallery, they can visit the Henry Moore Institute, Opera North or the West Yorkshire Playhouse in Leeds, only 20 minutes away. Beyond that, they can reach Manchester in 40 minutes, whilst Halifax is just over the hill. People from Middlesbrough, Billingham, Hartlepool and Redcar do not have easy access to a major theatre, concert hall or gallery. The same applies to rural parts of County Durham and Northumberland.



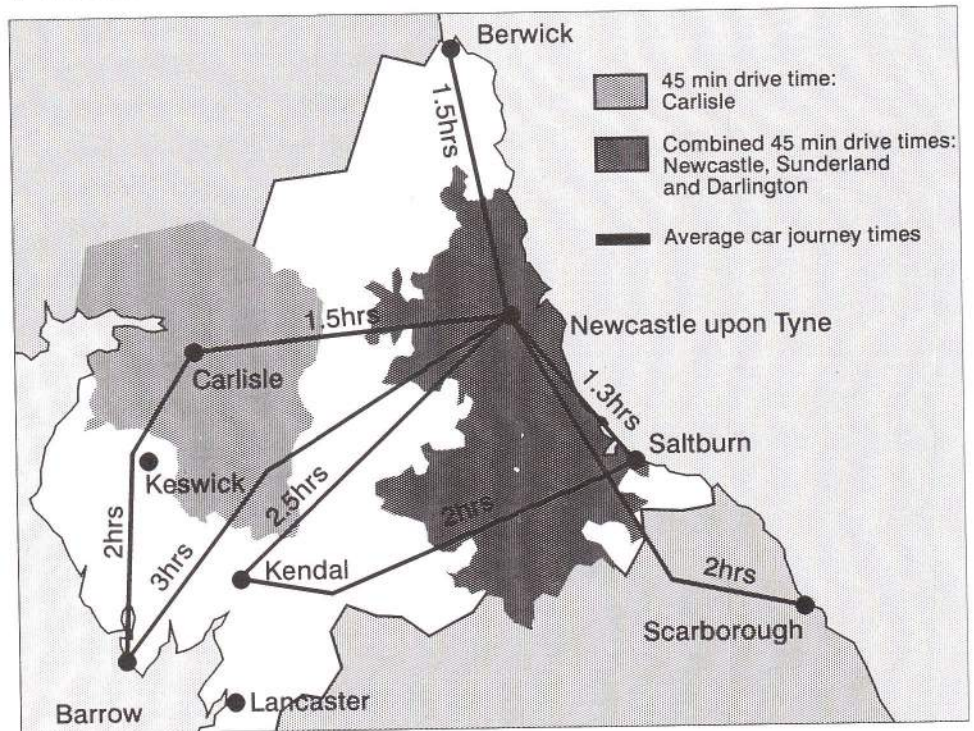
Although London may be only two and a half hours away from Newcastle by train, and less than an hour by air, travel to the arts in London is prohibitively expensive (£120 for a regular second class rail fare). There is little opportunity for a person on low income living in the region who wants to visit a national gallery or museum, or go to the Albert Hall. Northern Arts and its public and private regional partners believe that this is a strong argument for substantial investment into the North of England on behalf of the artists and audiences of the twenty first century.

Travelling within the region can pose real problems for venues, artists and audiences. Theatres like

the Theatre Royal in Newcastle and galleries like the Bowes Museum want to build audiences to rival those of their competitors in metropolitan areas. To do this they must attract audiences with travel times of two hours or more.



There are poor road and rail links from east to west. By national standards, levels of car ownership have always been low. By the end of the 1980's 46% of northern households had no access to a car, compared to 35% nationally. In the South East, 26% of households now have access to two or more cars, compared to 13% in the North.



On Tyneside, there is some compensation in the Metro system which provides excellent access to the region's cultural capital and to Newcastle Airport. Elsewhere, public transport services to most parts of Cumbria, Durham and Northumberland would deliver audiences mid afternoon and take them home at the interval. The need to invest in local facilities is particularly strong in parts of County Durham, Cumbria, Northumberland and Cleveland.

**Northern Arts will identify opportunities for working closely with Local Authorities to encourage visual arts and performing centres in areas away from the major urban centres.**

