

3 LOTTERY FUNDS FOR THE ARTS: ISSUES OF PRINCIPLE

The National Lottery Distributors are charged with ensuring that the public benefits from the funds which they give out. This is absolutely consistent with Northern Arts' mission of "Promoting the Arts in the North" in which access and quality are central. The public, arts audiences, amateur and professional artists, and all of those involved in the business of the arts must benefit.

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.

3.1 ACCESS

Increasing the number of arts facilities in the region will improve public and professional access to the arts. It will reduce the travel time required to get to them. Good design and the best standards of disability access will help venues attract more people. A proper plan and a robust approach to outreach, educational work and marketing will increase the numbers and widen the range of people who support the arts because they find them enjoyable, challenging and accessible.

Northern Arts will encourage all arts organisations to develop appropriate outreach and education plans and to implement them.

Northern Arts will seek to ensure that every building based project improves access for audiences, artists and others who work in the arts. Many of these schemes may be small in size and cost, but they are vital. Northern Arts has already initiated a rolling programme of disability access audits for arts organisations and arts venues, and funding from the National Lottery can provide much of the capital required to complete the job.

Northern Arts will encourage every arts organisation to improve the level and quality of access to their buildings and arts programmes by continuing its programme of disability audits.

Expert technical advice will be needed by people considering access improvements to buildings. It will be important, too, to listen to the views of current

and potential users on the physical layout of a building, the way it is furnished or equipped and transport and access to and from the site. Northern Arts has already achieved much progress in this area through its modest Disability Access Fund.

Northern Arts will revise its Disability Access Fund to accelerate work on disabled access audits and to support access improvements below the Arts Council's Lottery threshold.

The priority given to access for disabled people by the National Lottery should encourage arts organisations to reflect "the state of the art" in building design, equipment and management. The regional Architecture Centre will play a leading role in this, through its constituent members, the Royal Institute of British Architects, Northern Region Centre for Built Environment and the Northern Architecture Workshop. Leading projects like the Baltic Flour Mills, Sunderland's Glass Centre, the Concert Hall, and the National Dance Centre can provide challenging and innovative examples of how to put this into practice at the largest scale.

As yet, few disability arts projects have presented themselves as potential applicants to the National Lottery, although demand for studios for disabled artists has been identified. However, a number of prospective applicants do propose substantial access improvements. Alnwick Playhouse is looking to improve access for audiences and arts workers throughout the building. The Tyneside Cinema intends to rebuild Cinema 2, and build a new bar and videotheque; provision of disabled access to all public areas of the building is integral to this project. The Brewery Arts Centre aims to deliver access to its first and second floor facilities.

3.2 THE STABILITY OF ARTS ORGANISATIONS

National Lottery funds offer small groups as well as large organisations the opportunity to invest in better equipment and more efficient buildings. By improving the layout of box office and entrance areas venues may be staffed more efficiently. By using security equipment and improving layout, projects may reduce budgets for invigilation, security or management as well as cutting down risks to staff, to essential equipment and to works of art.

In the region there are many buildings, particularly older multi-purpose centres and sports halls, which regularly have to spend small fortunes hiring seating, lights and sound equipment to present arts activities. This makes the arts in the North more expensive to present than in better resourced regions. Promoters are heavily penalised when they have to pay hire charges to set up the venue as well as present their programmes.

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.

On the other side of the ledger, arts organisations will be eager to invest in order to generate increasing levels of income from their buildings and their activities. This might mean improvements to box office arrangements and computerised systems; more seats, better marketed; more welcoming and accessible venues; or more income generation through bars, cafes and shops, and car parking.

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.

Northern Arts will encourage arts organisations to use funds from the National Lottery to design buildings which are efficient to manage and run, in order to reduce the revenue costs and increase the income which can be generated.

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.

The Arts Council requires major Lottery applicants to develop three year business plans, and to consider the implications of their proposals for their staff, their boards, and their budgets. This is a salutary process, and will be welcomed by many organisations as a necessary part of ensuring that their plans are solid, and that their applications to the Lottery distributors will be driven by a desire to do better by their public.

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.

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.

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.

announced Andrew Gollifer as the winner of its architectural competition. Gateshead recently awarded Dominic Williams of the Ellis Williams Partnership the first prize in the design competition for the Baltic Flour Mills.

In the North East, there will be new buildings to house a Concert Hall and Regional Music Centre and the National Dance Centre. In Cumbria, a new theatre building is planned as the long awaited replacement for the "Blue Box" at Keswick. Northern Arts also wishes to encourage creative approaches to project development, and to the conception, design and construction of new spaces for the arts. In Ulverston, Welfare State International are proposing to renovate their nineteenth century school building, and to extend their training facilities by building a barn and a tower in an inspirational venture to be designed and constructed by artists.

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.

Northern Arts will attach high priority to initiatives by artists to design and construct their own projects.

3.6 QUALITY OF ARTISTIC ACTIVITY

Northern Arts is committed to supporting projects which produce or present artistic work of the highest quality. The Board wishes to ensure that arts projects funded by the Lottery in the region have a direct and beneficial impact on visual artists, dancers, musicians, performers, writers and craftspeople, film and video makers and photographers, enabling them to create, to produce and to perform. In part this will be done by improving performance and exhibition spaces at theatres, arts centres, museums and galleries, as well as quality exhibition facilities for film and video.

It is equally important to ensure that artists and craftspeople have affordable, well managed and efficient studios and workshops, rehearsal rooms and technical facilities for film and video. Northern Arts will also encourage projects which offer temporary or longer term residential accommodation for artists touring in the region, artists and craftspeople in residency, international artists and youth arts groups.

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.

Northern Arts will encourage artists' support organisations to re-equip and improve facilities which support the work of the individual artist.

3.7 THE INDIVIDUAL ARTIST

The Northern Sinfonia is proposing to set up a bank of musical instruments for use by young musicians. Similar initiatives are being discussed for folk, rock and electronic music, for choirs, amateur orchestras and brass bands.

One of the most significant benefits of the National Lottery will be the increase in opportunities for artists commissions. Lottery guidelines allow for every capital project, however modest, to involve an artist or craftsman. This will include commissions as part of the construction itself, as well as commissions in all forms of art and craft to celebrate the completion of the lottery project. This opens enormous opportunity for creative approaches through lighting and sound, craft and visual arts in a range of media, as buildings are opened, ribbons are cut, statues are unveiled and bottles are opened.

Arts Lottery funds will encourage a variety of ways for artists to contribute to the design and celebration of building projects. In Chester-le-Street the project team working on the Millennium Park and the Riverside Walk have been working with artists and crafts people from the inception of the project. This has resulted in artists contributing to the original concept and design, and has led to a number of commissions for landscaping, furniture, lighting, and fencing. The stained glass window commissioned as part of the Durham County Cricket Stadium Complex demonstrates the potential for the commissioning of works of art in sports, heritage and charity buildings.

Northern Arts will encourage the commissioning of artists by arts organisations, and by other public and independent organisations as part of all design and building projects.

Lottery funds will also enable commissions to artists and craftspeople within public art and percent for art schemes. Currently ten Local Authorities in the region have formally adopted Percent for Art schemes. Northern Arts will be encouraging the other twenty-three to take this step. The region is well placed to secure the involvement of artists in design and commissions. Information sheets will be set up to signpost regional agencies expertise in this area. Commissions from other artforms and media will also be promoted, such as imaginative performing arts commissions to open new buildings.

Northern Arts will encourage Local Authorities to adopt and maintain Percent for Arts schemes.

3.8 EDUCATION AND OUTREACH

Schools and colleges are increasingly showing interest in seeking funds to build multi-purpose public venues on campus. At an early stage of planning such projects, schools and colleges should look at the opportunities for establishing studio, rehearsal and performance spaces relating to the needs of their students and communities for vocational training.

These might also offer facilities for the enormous amount of non-professional arts activity that threads its way through the life of the region. They could also act as the springboard for students wishing to consider a career in the arts. A number of educational institutions have already come forward with projects offering improved access to training for young people and others in music, dance and in digital and electronic media.

Northern Arts will encourage schools and colleges to improve their facilities for arts training and local arts development activities.

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.

However, schools and colleges with plans to establish public arts venues on a part time or time sharing basis within their campuses will be asked to think very hard about their capacity to fund and manage professional arts activities. Too many institutions have attempted this, only to find that the conflicting pressures of their curriculum, their students, professional artists and public expectations of their venue cannot be reconciled.

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.

Few of the schemes identified to date reflect young people's own direction, or support for the music, poetry and performance which young people are developing outside formal arts in educational structures. There are some notable exceptions like Northern Recording which offer top level professional skills and a wide range of resources to young musicians and bands. Projects working with young people in the region might want to ask young people themselves what resources would best serve their interests.

Northern Arts will encourage the establishment of young peoples music, electronic and digital media agencies to provide resources for arts organisations and artists across the region.

3.9 MARKETING THE ARTS

The North shows the lowest levels of attendance in the arts in the country. Significantly, this is also true for students, a body of conspicuously active arts attenders elsewhere in the country. This suggests that a lack of opportunity rather than disinclination amongst the region's population is the reason behind these low attendances. Audiences and active participants are affected by poor access, travel distances, and the shortage of quality venues and equipment.

Every applicant to the National Lottery from the region will have to show how it will reach a wider audience or market for their work. A balance will have to be struck between the aggressive pursuit of market share and a more regenerative approach which might look at collaborative ways of increasing the overall market for the arts. It will be necessary to look at the impact of one arts proposal on another.

This approach will be important in assessing bids for potential performance venue projects in Cumbria (Keswick and Carlisle) and in Teesside (Middlesbrough, Darlington, Stockton, Teesdale and Billingham). Northern Arts will encourage all feasibility studies to address the impact of new proposals on nearby facilities.

The Arts Marketing Company (AMCO) has been commissioned to produce a strategic database on arts attendance in the region. Previous research commissioned with the Arts Council such as that on Dance Audiences and the RSC season in Newcastle will also be used to inform capital planning. AMCO's sophisticated mapping through ACORN data and CHAID will help inform individual Lottery applications for new or enhanced facilities.

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.

THE LIKELY PATTERN OF ARTS LOTTERY BIDS IN THE NORTH

4.1 THE SURVEY OF PROPOSED LOTTERY BIDS

Between July and September 1994, Northern Arts Board surveyed 250 arts organisations, public authorities including every Local Authority in the region and private agencies with an interest in the arts. Northern Arts requested information about projects for which they might seek arts lottery funding. Respondents were asked to give details of projects whose total costs were likely to exceed £250,000, and which would seek lottery funding over the next five years from the Arts Council of England. Nearly 100 responses were received, which finally resulted in a list of 76 capital projects, which form an important component of the Case For Capital.

The Case For Capital set out to identify larger schemes, where the call on matching funds and revenue support was likely to have the greatest cumulative financial impact across the region. Northern Arts recognises the importance of organisations and projects of a smaller scale and intends to seek more information about such projects over the next year. Northern Arts will continue to promote the interests of smaller organisations, through the LADAs, and endorses the advisory and advocacy work undertaken by Voluntary Arts Network with this important part of the regional arts community. It is clear from the 600 organisations requesting Northern Arts Lottery briefings that there will be a wealth of small scale bids from amateur and community organisations. Current estimates would suggest around 300 applications a year.

The data generated by the survey is reviewed below. This review reflects the information, costings and project descriptions supplied by the respondents. As such, it represents a snapshot of what 76 arts projects were willing to divulge six months before the first date for lottery applications for National Lottery Funds. At this stage, many projects were only in the early stages of considering what they might seek from the Lottery. Some were only able to offer outline descriptions of future projects with very preliminary estimates as to costs. Northern Arts is advised to treat this information cautiously as it reflects what those who responded considered to be desirable or realistic at the time.

The sum total of these projects does not in itself reflect a regional strategy for capital investment, although some areas of arts activity have been subject to substantial planning and co-ordination by Northern Arts and its partners throughout the region. For example, Visual Arts UK has provided a framework for a strategic approach to the development of infrastructure for the visual arts and crafts in the North of England.

However, the survey does not offer an assessment of the need for any of the proposals whether in terms of their proposed users or markets, public demand or of "what the region might need". For the moment, it is a reflection of "applicant

demand" rather than an agreed strategic regional slate of projects. The process of the Case For Capital and the actions and policies identified within it seek to deliver the context in which a strategic approach to capital planning can be adopted.

Because the information was sought before the Arts Council had published its detailed Guidance to Applicants, many respondents were unwilling or unable to say what level of Lottery funding they might apply for. Information was requested whilst the Arts Council was in the midst of the consultation on the terms and conditions on which it might offer national Lottery funds. In the event, the published Guidance to Applicants describes potentially more generous terms on which the Arts Council may offer Lottery funding than those which formed the basis of the consultative document. Applicants for more than £100,000 may now apply to the Arts Council of England for up to 75% of eligible capital costs; applicants for less than £100,000 may apply for up to 90% of eligible capital costs. However in many cases projects in this region will be able to show significantly higher levels of partnership funding, particularly in the visual arts.

The "capital costs" quoted throughout reflect what respondents estimated would be the overall cost of their proposals, and not their likely bids to the Arts Council for arts Lottery funding. Estimates for the likely level of Lottery bids have been calculated by taking the figures supplied by projects (where given) and adjusting those in the light of the most recent information about the projects' intentions. Where projects have not indicated the likely level of Lottery bid it has been assumed that they will bid for 75% of their project costs.

A number of projects had derived their costs from professional estimates, from cost consultants or architects, though many were supplied as best guesses. This is a cause for concern because a large number of projects originally stated their intention to seek Lottery funding in 1995 (see tables 2 and 3). Northern Arts judges that some of these projects will not be able to complete their preparations in time for an application to the Arts Council in 1995.

Northern Arts will encourage projects to apply for feasibility funds to enable preparatory work to be thoroughly 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.

4.2 CAPITAL PROJECTS BY SIZE AND YEAR

The survey identified 76 capital projects whose capital costs were estimated at £250,000 or over. Local Authorities were the promoter or main sponsor of 34 out of these 76 projects, with a wide range of other public, not for profit and commercial organisations promoting the other 42 likely bids. 12 of the projects were estimated at over £5 million in total cost with 30 in the range of £1 million to £5 million.

Table 1 – Projects by Size 1995 to 1999

Size of project	Number of projects	Total cost in £Million	Total Lottery bids £ million	% from Lottery
Over £5 million	12	£ 129.450	£ 76.225	59%
£1M to £5M	30	£ 67.426	£ 46.148	68%
£500K to £1M	15	£ 9.526	£ 4.769	50%
£250K to £500K	19	£ 5.877	£ 3.086	53%
Total	76	£ 212.279	£ 130.228	61%

All figures in £millions per year

Proportion of Lottery bids by size of project

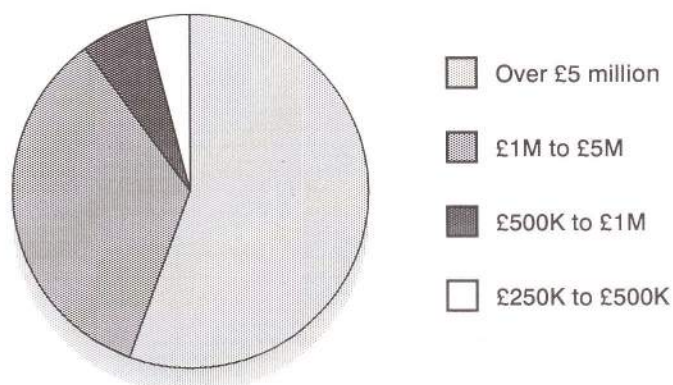


Table 2 – Scale of Lottery bids per year

Size of project	1995	1996	1997	1998
Over £5 million	£ 25.225	£ 29.000	£ 10.250	£ –
£1 million +	£ 13.675	£ 26.712	£ 11.249	£ –
£500,000 +	£ 2.793	£ 3.562	£ 0.600	£ –
£250,000 +	£ 5.133	£ 1.842	£ 0.187	£ –
Total	£ 46.826	£ 61.116	£ 22.286	£ –

All figures in £millions per year

Table 3 – number of proposed Applications per year

Size of project	1995	1996	1997	1998
Over £5 million	4	6	2	0
£1M to £5M	10	15	5	0
£500K to £1M	12	3	0	0
£250K to £500K	11	7	1	0
Total per year	37	31	8	0

Table 4 – Audit analysed by proposed year of application against supply of Lottery funds nationally

	Capital costs	Northern bids	ACE Lottery income
1995	£ 98.119	£ 46.826	£ 150
1996	£ 82.830	£ 61.116	£ 200
1997	£ 31.250	£ 22.286	£ 250
1998	£ 0	£ 0	£ 300
Totals	£ 212.279	£ 130.228	£ 900

All figures in £millions per year

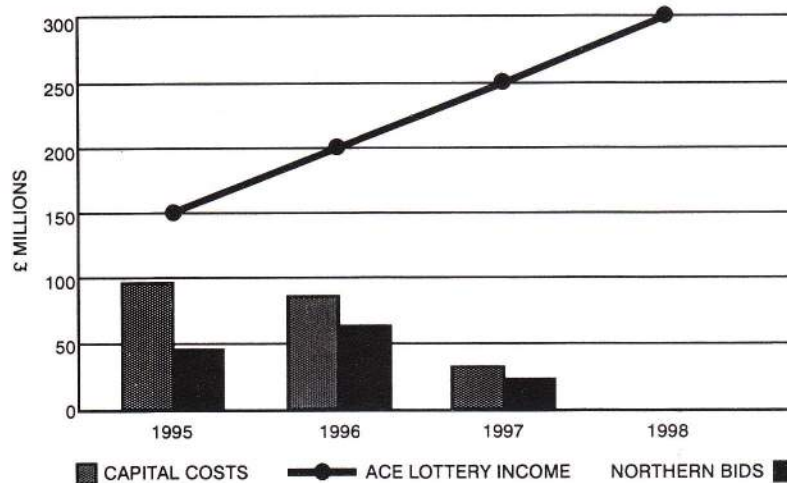


Table 5 – Analysis based on current knowledge of application readiness

	Cost	Northern bids	ACE Lottery income estimate
1995	£ 49.53	£ 22.19	£ 150
1996	£ 96.04	£ 59.11	£ 200
1997	£ 53.6	£ 38.87	£ 250
1998	£ 9.9	£ 7.4	£ 300
Totals	£ 199.17	£ 127.57	£ 900

Notes: Some projects removed which are unlikely to apply in full or meet current Arts Council criteria. Other projects have years changed from original or current projections. All figures in £Millions per year. The reality will be further slippage into 1997 and 1998.

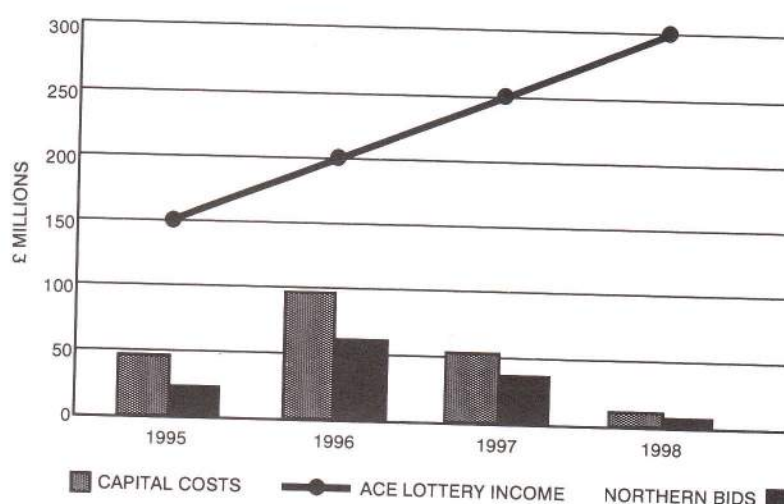


Table 4 illustrates the pressure on National Lottery funds for the arts which the initial survey indicates might arise from the Northern region. 50% of the bids were proposed in 1995; 40% in 1996. Table 5 suggests a more realistic estimate of demand, by rescheduling a number of projects where it is evident – despite the best intentions of the project sponsors – that preparations and matching funds will not be completed for 1995 or 1996 Lottery awards. Northern Arts covers only one of ten regions of England, in addition to which there will be substantial bids from national organisations. Demands on Lottery funds will in any case outweigh the supply of funds in 1995 and 1996 and a more managed approach to timetabling would benefit the region. The lesson to be drawn from this is that a measure of co-ordination between the regional and national capital funding organisations will be needed to spread the 76 identified projects from an impossible two years into a manageable five year development programme. The same issue applies to European Regional Development Funding where the timetable of bids needs to be spread over a number of years. However it bears out Northern Arts' contention that most of the region's capital ambitions should be able to be achieved by Lottery, European, other public and private funds by the start of the new century.

4.3 ARTS CAPITAL PROJECTS BY COUNTY

The distribution of projects by county shows that the larger projects are based in the centres of population, and that most projects in Northumberland and Cumbria are of a more modest scale. This probably also reflects the difficulty of finding significant matching funds (for instance from Europe or the private sector) in large parts of these rural counties.

Some of these projects fulfil a regional role and others regularly work beyond their local area. The audience catchment areas of projects as varied as Grizedale Forest Sculpture Park or the Theatre Royal in Newcastle show that people will travel across the region and beyond to see good work.

However, this rural/urban analysis, and the distribution of the projects between the counties shows that larger projects tend to be based in the industrialised areas (Cleveland and Tyne and Wear). Many of the larger, metropolitan projects have a clear commitment to a region-wide role; examples might include the National Dance Centre and the Regional Music Centre and Concert Hall, both at this stage planned to be based in Newcastle. The following list gives an overview of the emerging capital needs by County area.

Table 6 – Capital costs and bids per area

	Number of projects	Capital costs	Lottery bids	% from Lottery
Cleveland	7	£ 27.850	£ 17.935	64%
Cumbria	13	£ 17.156	£ 11.096	65%
Durham ¹	11	£ 29.792	£ 21.605	73%
Newcastle ²	17	£ 77.765	£ 44.398	57%
Northumberland ³	12	£ 13.966	£ 9.644	69%
Gateshead ⁴	4	£ 25.500	£ 14.162	56%
North Tyneside	6	£ 4.650	£ 3.361	72%
South Tyneside	1	£ 0.530	£ 0.300	57%
Sunderland ⁵	5	£ 15.070	£ 7.727	51%
TOTAL⁶	76	£ 212.279	£ 130.228	61%

Note 1 High proportion in Darlington – Civic Theatre and Arts Centre.

Note 2 Includes £15 million bid for Regional Music Centre.

Note 3 Includes two projects of £4 Million +.

Note 4 Includes Baltic Flour Mills.

Note 5 Includes National Glass Centre – high level partnership funding.

Note 6 All figures expressed in £ Millions by area over four years.

COUNTY PROFILES

CUMBRIA

- The delivery of a network of performing arts venues including refurbishment at Barrow's Forum 28 and the Brewery Arts Centre, and new theatres for Keswick and Carlisle.
- Projects which provide artist's workspaces, accommodation and training facilities based on Cumbria's strength as an attractive place for artists to live and work, and the development of the tourism economy.
- Enhancement of existing galleries, museums and heritage resources to provide better facilities for the display of permanent and temporary exhibitions.
- A major programme of public art as part of the Sea to Sea sculpture trail.

CLEVELAND

- The delivery of local and sub regional facilities for the performing arts including new facilities for Middlesbrough, Redcar. A new arts centre for Stockton, where this can build on the artistic success of the Dovecot Arts Centre.
- Refurbishment and access improvements to existing venues including Middlesbrough Town Hall and Billingham Forum.
- The development of new and existing galleries in Middlesbrough and Hartlepool.

COUNTY DURHAM

- Refurbishment of existing performing arts facilities in Darlington, Peterlee and Consett and the equipping of Spennymoor Leisure Centre.
- Research into new facilities for the City of Durham, Consett and the long term needs of Darlington.
- Support for participatory arts facilities such as Northern Recording in Consett.
- Equipment for amateur arts organisations and Brass Bands, one of the County's strengths.
- Improvements via the Heritage Lottery Fund for the Bowes Museum.
- Public Art projects as part of UK Year of the Visual Arts.

NORTHUMBERLAND

- Refurbishment and access improvements to existing arts centres including Alnwick Playhouse, Queen's Hall Hexham and the Berwick Maltings.
- Research into the potential for a Literature Centre in Morpeth and an artists retreat at Brinkburn.
- The delivery of new local facilities or better equipped leisure centres in Blyth and Ashington.

SUNDERLAND

- Completion of its UK Year of Visual Arts strategy including the new City Art Gallery and the National Glass Centre.
- Redevelopment of the stage area and access improvements to the Sunderland Empire.
- Artists training and studio provision.

NORTH TYNESIDE

- Expansion of the Fishquay developments with Northern Print and Freeform North to include additional studio facilities.
- Refurbishment of performing arts facilities including the Whitley Bay Playhouse.
- Public Art programme.

GATESHEAD

- A major international centre for the visual arts in the Baltic Flour Mills and an extension to the Shipley Art Gallery.
- Antony Gormley's "Angel" sculpture.
- Expansion of the North East Media Training Centre.

SOUTH TYNESIDE

- Further development of the Customs House Arts Centre to include dance studios.

NEWCASTLE

- The development of the City's role locally and as regional capital on the international stage with expanded facilities in the performing arts including a European Arts Centre building on Northern Stage and the Newcastle Playhouse, Live Theatre and The Theatre Royal.
- Major new regional centres for music and dance in the form of a National Dance Centre to host Dance City and a Regional Music Centre which will act a base for Northern Sinfonia, Folkworks and a regional training resource.
- The expansion of the Laing Art Gallery to reaffirm its position in the City and the region.
- Delivery of centres for participation and training in the arts including the Tyne Theatre and Opera House and the John Marley Centre.

4.4 LIKELY LOTTERY BIDS BY TYPE

Over one quarter of the projects (23 out of 76) are proposed to be newly designed buildings or as very significant extensions to existing buildings, and have been commissioned specifically to function for arts and related activities. These include the Regional Music Centre including Concert Hall, and Conservatoire; the National Dance Centre; the National Glass Centre; a regional Architecture Centre and a number of theatres and arts centres.

Major commissions for rehabilitating or refurbishing existing buildings include Baltic Flour Mills, into a centre for contemporary visual arts; Newcastle Playhouse into a European Centre for the Performing Arts; the Poetry Centre and Library for the Wordsworth Trust in Grasmere, Cumbria; an artists' centre at Brinkburn Priory in Northumberland; and the Tyne Theatre and Opera House in Newcastle.

42 of the 76 projects intend to bid for more than £1 million of arts Lottery funds, and will be required to hold a competition, in a form appropriate to the needs and scale of their project, for their architect or design team. Northern Arts will work closely with the RIBA and the Arts Council's Architecture Unit to ensure that these competitions produce arts buildings of real quality.

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.

4.5 ARTS CAPITAL PROJECTS BY PRIMARY TYPE OF ACTIVITY

The largest number of projects listed are venues for the performing arts. This reflects the lack of funding available over the last 20 years to maintain the theatres built in the 1960's and 1970's, and the lack of investment in new infrastructure since this period. Many visual arts projects have already been initiated as part of the preparation for Visual Arts UK in 1996. The importance of Arts Centres, Community Leisure, Youth and Education Centres – multi-purpose buildings serving dispersed populations and isolated communities is also a notable feature of the following analysis.

Table 7 – Number of projects by type

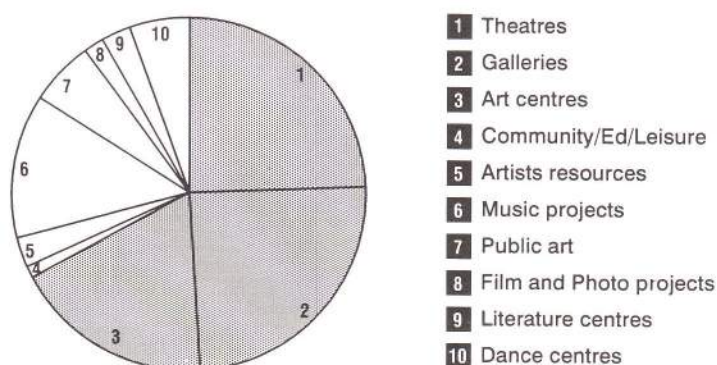
Type	No	Notes
Theatres	17	Includes a number of Access improvements
Galleries	13	Including crafts
Arts Centres	14	Includes Alnwick Playhouse
Community, Education and Leisure	6	Includes schools, community centres
Artists resources	9	Includes artists workspaces, training and resource centres
Music projects	5	Includes some equipment applications
Public art	4	Major strategic public art initiatives
Film and photography projects	4	Includes 1 training and 1 photo facility
Literature centres	2	Includes 1 cross artform
Dance centres	2	Other arts centre and theatre projects include dance
Total	76	

Other notes: There is considerable cross over between theatre and other artforms. A number of Gallery projects also include artists resources and training elements.

Table 8 – Lottery bids by type of project

	Total
Theatres	£ 31.824
Galleries	£ 32.603
Arts centres	£ 24.300
Community/Ed/Leisure	£ 1.860
Artists resources	£ 4.957
Music projects	£ 20.693
Public art	£ 0.876
Film and Photo projects	£ 2.165
Literature centres	£ 4.650
Dance centres	£ 6.300
TOTAL	£130.228

Proportion of Lottery bids by type



4.6 SOURCES OF PARTNERSHIP FUNDING

At the time of the survey, 73 of the projects identified intended to make a substantial application to the Arts Council of England. (Two projects did not at that point intend to apply to the Arts Council for Lottery funding.)

This list of projects excludes organisations which intended, at that stage, to make their primary application to one of the other National Lottery Fund Distributors; the exception to this being two major arts projects in Newcastle, the Concert Hall and Regional Music Centre and the National Dance Agency, which may or may not be associated with the potential application to the Millennium Commission from a consortium of organisations in Newcastle. They have been included in the Case For Capital because of their significance to the arts in the North of England. They may in due course become applicants to the Arts Lottery Fund.

Many of the 76 projects have already clearly identified their partnership funders, and are seeking formal commitments from them to sit alongside National

Lottery Funds. In some cases, projects are looking to the Arts Council for the final contribution to a successful fundraising campaign. Examples include the Alnwick Playhouse and the National Glass Centre in Sunderland. In other cases, applications for funding – for example from ERDF – are being considered at the same time as bids for Arts Lottery funding will be determined. Projects in this category in 1995 include the Baltic Flour Mills, the Newcastle Playhouse, and Live Theatre in Newcastle.

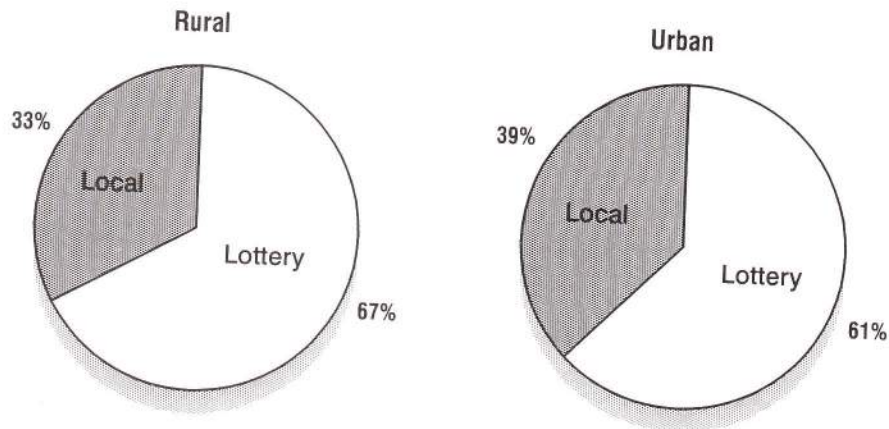
Many projects have commitments or will be bidding from one or more of the following sources of funding.

- European Regional Development Funds.
- City Challenge.
- Tyne and Wear and Teesside Urban Development Corporations.
- Local Authorities.
- Universities.
- Rural Development Commission.
- Private Sector Development Partners.
- Foundation for Sport and the Arts.
- Charitable Trusts and Foundations.
- Single Regeneration Budget.
- English Partnerships.

An analysis of the 76 identified projects by their location shows that projects sponsored by organisations based in rural areas total £29.61 million (20 projects) and that projects sponsored by organisations based in urban areas total £182.67 million (56 projects).

Northern Arts would urge the Lottery Distributors to recognise that many rural projects, meeting proven local needs, will find it difficult to raise the required matching funding. This will be particularly acute in those areas of Northumberland and Cumbria not eligible for European funding, and without easy access to more urban centred charitable and commercial funds.

Table 9 – Partnership funding percentages– Rural and Urban				
All projects	£ 212.279	£ 130.228	61%	38%
Rural	£ 29.610	£ 19.823	67%	33%
Urban	£ 182.669	£ 110.405	60%	39%



4.7 INFORMATION AND THE DEVELOPMENT OF FURTHER PROJECTS

Northern Arts will put great emphasis on providing information and advice to potential Lottery applicants through its Lottery briefing service, telephone advice line and specialist artform advice on the major projects. Over 700 people have attended Northern Arts' Lottery seminars and presentations, many of them representing smaller voluntary organisations.

Northern Arts has identified mechanisms for separating its role as a provider of advice and information from that of assessor on Lottery applications.

As new projects of all sizes will emerge, Northern Arts will be regularly updating the Case for Capital survey to reflect actual trends in regional demand for Lottery funds.

Northern Arts will produce clear guidance to applicants on the process by which it will assess Lottery projects.

Northern Arts will produce regular written briefings on all aspects of the Lottery.

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.