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OREWORD

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Urban renewal continues to be high on the national agenda. The architecture and quality of life in our cities are subjects of debate throughout the country, whilst the inner cities have become a major priority in Government policy.

The arts are making a substantial contribution to the revitalisation of our cities. In February 1988 the Arts Council launched 'An Urban Renaissance', an initiative to promote awareness of this contribution. Since then we have met property developers, urban planning authorities, Government ministers, Members of Parliament and civil servants with particular interest in the inner cities. The response has been enthusiastic. Our initiative has received support from leading figures in each of the major political parties, including the Prime Minister.

The conviction behind our initiative has been strengthened by the range and depth of the projects with which we have made contact. This book contains case studies of sixteen such projects. They have been chosen to display the diversity of the enterprises being undertaken. Our aim is that individual cases might act as models for future developments and that the diversity of our examples will provoke further imaginative responses to the challenge of urban renewal.

I am very aware that these sixteen projects represent just the tip of the iceberg. A further (but by no means exhaustive) list appears at the end of this book. Many with experience of similar ventures have stories worth telling. The Scottish and Welsh Arts Councils, the English Regional Arts Associations and ourselves have contributed much to the creation of a network of contacts amongst those active in the field. I urge those with stories to tell and those who want to hear more to make use of this network.

I hope that by drawing attention to some of these ventures, this booklet will provide a facility for sharing successful formulas and inspiring partnerships across the public and private sectors.

LUKE RITTNER

Secretary-General of the Arts Council.



INDEX

THE ROLE OF THE ARTS	5
CASE STUDIES:	
NEWCASTLE ARTS CENTRE	8
"A TAPESTRY OF CELEBRATION", BARROW-IN-FURNESS	10
NORTH EAST MEDIA TRAINING CENTRE	12
NATIONAL MUSEUM OF PHOTOGRAPHY, FILM AND TELEVISION, BRADFORD	14
THE LEADMILL, SHEFFIELD	16
EUROPEAN VISUAL ARTS CENTRE, IPSWICH	18
MERSEYSIDE FESTIVAL OF COMEDY	20
HOPE STREET PROJECT, LIVERPOOL	22
SONS AND DAUGHTERS OF LIVERPOOL (SOUTH SEFTON ARTS)	24
GLASGOW MAYFEST	26
MUSICWORKS, BRIXTON	28
FERENS ART GALLERY EXTENSION, HULL	30
CORNERHOUSE, MANCHESTER	32
THE CAVE, BIRMINGHAM	34
SWANSEA MARITIME QUARTER -ARCHITECTURAL ENHANCEMENT PROGRAMME	36
NOTTINGHAM CITY ARTISTS	38
FURTHER EXAMPLES	40

T

THE ROLE OF THE ARTS IN URBAN REGENERATION

The sixteen case studies which follow represent a cross-section of the arts projects which are helping to bring our cities back to life. Individually, they stand as models for future developments. Taken as a whole, they display the resourcefulness and imagination with which the task of urban regeneration is being addressed.

Our case studies demonstrate how the arts can:

- act as a magnet, attracting people, tourism, businesses and jobs to an area;
- act as a catalyst for regeneration;
- enhance the visual quality of the built environment;
- provide a focal point for community pride and identity; and
- help build self-confidence in individuals.

All arts projects successfully contributing to urban renewal give rise to at least one of these benefits. (Most give rise to more.)

ATTRACTING PEOPLE TO AN AREA

The arts are crowd-pullers. People find themselves drawn to places which are vibrant and alive. They are drawn as tourists, visiting museums, galleries, theatres and festivals. They are drawn to jobs as businesses move to areas with a high quality of life and to jobs created in leisure services associated with the arts.

Festivals, for example, have a recognised role in building the economic base of inner city areas. They have a clearly identifiable financial benefit to the cities which host them, because they encourage visitors to stay the night and eat within that city. (It is these two activities, more than any other, which generate the real income from tourists.) Two of our case studies are of festivals: the Merseyside Festival of Comedy on pages 20-21 and the Glasgow Mayfest on pages 26-27.

A CATALYST FOR REGENERATION

The arts often serve as the main catalyst for redevelopment. This has been the experience not only in this country but also abroad. American cities are increasingly pursuing the development of city centre cultural districts, which integrate cultural and commercial development. Salford and Sheffield are examples of British cities following this planned approach to integrated development.

In Manchester, the re-opening of the Palace Theatre and the establishment of the Cornerhouse Arts Centre (pages 32-33) have been quickly followed by the opening of a new venue for live performance, the granting of planning permission for a new three-star hotel and the redevelopment of disused railway arches. The success of the National Museum of Photography, Film and Television in Bradford (pages 14-15) has inspired plans for the transformation of the immediate area into a major centre for arts and leisure, including the recently refurbished Alhambra theatre. The setting up of the Leadmill in Sheffield (pages 16-17) has led to the surrounding area being designated 'Cultural Industries Quarter'.

The Leadmill is also an example of an arts organisation itself being involved in developing part of a city. This not only benefits the surrounding area: the Leadmill's property development is helping to finance its cultural activities. Another example is the Newcastle Arts Centre (pages 8-9), which has financed workshops and studios through retail development.

ENHANCING THE ENVIRONMENT

Attractive architecture, landscaping and art in public places enhance the value of developments for years to come.

The plans for the proposed European Visual Arts Centre in Ipswich (pages 18-19) include a European architectural competition for the design of its building to complement Norman Foster's internationally acclaimed Willis Faber building and to attract national and international attention. The programme of architectural enhancement in Swansea Maritime Quarter (pages 36-37) has so far resulted in around 50 works of sculpture and carved stone panels. And Nottingham City Artists (pages 38-39) have provided a local focus for commissions of public sculpture.

A FOCAL POINT FOR COMMUNITY PRIDE

Arts activities provide a community with a focus and increase its sense of identity. Without a focus, without entertainment and without education, communities lose cohesion, pride and hope. The arts can play an important role in strengthening community participation. This leads to an increased awareness of the community's needs, a determination to achieve change and an improved ability to respond positively to local and national initiatives to create employment and improve the local environment. "The Tattoo", a giant animation to mark the centenary of Barrow Town Hall (pages 10-11), led one county councillor to talk about "a community spirit that's never been seen before".

BUILDING CONFIDENCE IN INDIVIDUALS

Participation in arts programmes can increase self confidence and motivation, develop personal disciplines such as time keeping and personal presentation and encourage individuals to identify and articulate their own needs and ambitions. Arts activities often attract individuals who have fallen through the net of other provision, especially formal education. Several of our case studies are about projects which have increased individuals' confidence by providing them with training facilities or involvement in arts activities.

The North East Media Training Centre at Gateshead (pages 12-13) is one of the principal media training schools outside the South-East. The Hope Street Project in Liverpool (pages 22-23) is a programme of workshops and courses aimed at the young, the unemployed, those with acting experience, teachers, youth workers and others involved in theatre education. The Sons and Daughters of Liverpool (pages 24-25) gave the population of Bootle access to the arts. And the CAVE (Community and Village Entertainment) in Birmingham (pages 34-35) provides training and amenities for probation clients and gives them a link with the local community.

BREADTH OF SUPPORT

The projects dealt with in our case studies demonstrate the importance to arts projects of receiving support from throughout the community. Many successful projects depend on funding from both private and public sectors, and from a variety of public sector bodies. They rely too on the involvement and goodwill of local community and voluntary groups. In more than one of our case studies, co-operation between public and private sectors takes the form of 'planning gain'. The extension to the Ferens Art Gallery in Hull (pages 30-31) for instance, was built by the developers as part of their agreement with the City Council over a new shopping complex. The right agreement can bring gain to both developer and city.

There is no one way to bring new life to a city. But when it comes it springs from a city's own vision of its future. That vision is achieved through the contribution of a large number of participants, drawn from the public, private and voluntary sectors. The case studies which follow bear this out.

N

EWCASTLE ARTS CENTRE

In 1981 Newcastle Arts Centre began restoring and rebuilding a block of listed buildings in the centre of Newcastle. There were then only two shops trading in the bottom section of Westgate Road, and most of the buildings were derelict. Now ten buildings have come back into use and there is planned use for every building in the street.

AREA / CONTEXT : The buildings comprise a 3/4 acre site bounded by Westgate Road, Forth Lane and Pink Lane.

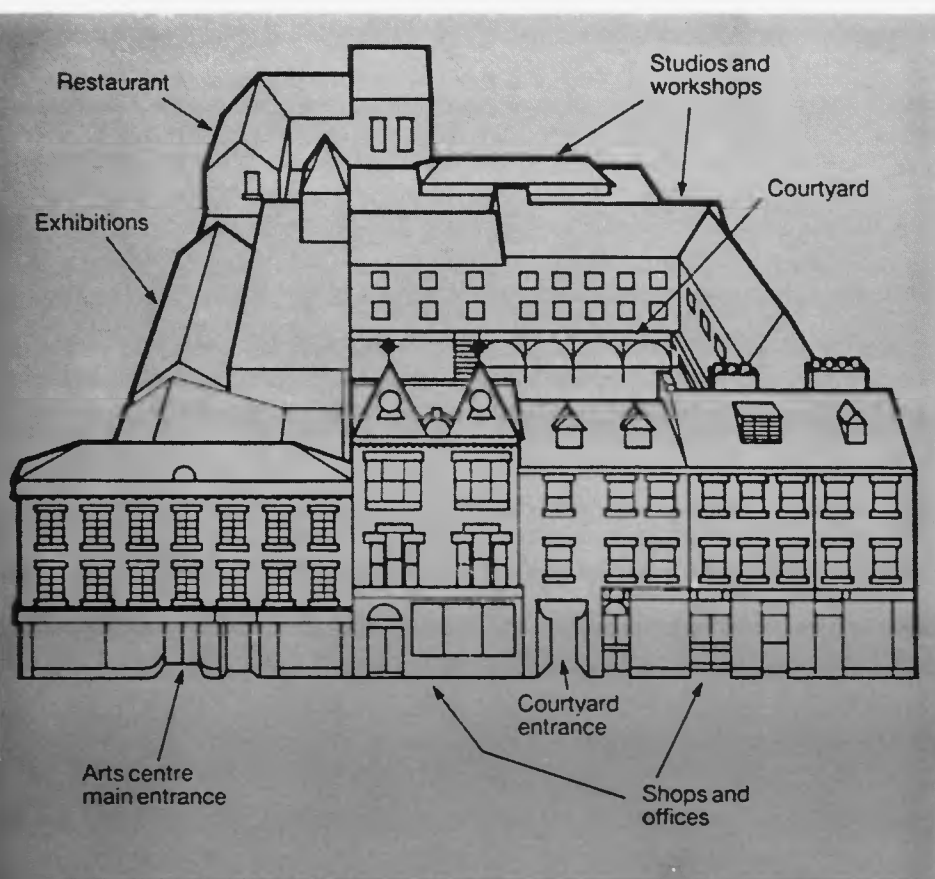
Newcastle Arts Centre is one of several arts projects (including the refurbishment of the Tyne Theatre and Opera House) which have attracted interest and investment in Newcastle. It is a forerunner of the CBI's Newcastle Initiative and the proposal for a Theatre Village in Newcastle's West End.

SIZE : The buildings comprise a courtyard, seven shops, 11,000 square feet of studio space, three suites of offices and two flats.

HOW IT STARTED : Mike Tilley and Norma Pickard set up and managed Spectro Arts Workshop in Pilgrim Street. Aware of the problems of Spectro's insecure tenancy and back street location, they found the 3/4 acre derelict site on Westgate Road and developed the idea for the Newcastle Arts Centre.

IMPLEMENTATION :

Work on the site started in 1981 and will be finally completed in May 1989. The Newcastle Arts Centre Ltd owns the freehold of the buildings and lets space to artists and arts organisations (including Projects UK, which promotes new and innovative work in the contemporary arts and media) and to the restaurant. It owns two shops and lets space to the other five shops. From May 1989 it will manage the new pub to be included in the complex.



The Newcastle Arts Centre Trust will manage the Studio Theatre, Exhibition Programme, workshops and courses starting from May 1989.

SOURCES OF FUNDING : Most of the funding has come from the MSC job creation scheme, and a mortgage of £320,000 from the Northern Rock Building Society. £190,000 from the city council's Inner City Partnership scheme; grants from English Heritage, the DoE and Tyne and Wear Joint Conservation team, and the DTI.

The revenue from letting property covers the mortgage interest and part of the capital repayment and refurbishment. Most of the work on the buildings has been carried out by unemployed labour under the MSC (now the Training Commission).

SPECIAL FEATURES : The buildings have been restored to a very high standard, are attractive and accessible to artists and to the public.

THE NEWCASTLE ARTS CENTRE IS :

- acting as a magnet, attracting people, tourism, business and jobs to the area;
acting as a catalyst for the regeneration of the area; and
enhancing the visual quality of the environment.

CONTACTS :

Mike Tilley, Director, Newcastle Arts Centre, 69 Westgate Road, Newcastle upon Tyne NE1 1SG (tel: 091 261 5618).

John Mothersole, Arts Development Officer, City of Newcastle, Central Library, Princess Square, Newcastle on Tyne.

Peter Stark, Director, Northern Arts, 9-10 Osborne Terrace, Newcastle upon Tyne NE2 1NZ (tel: 091 281 6334).

A

TAPESTRY OF CELEBRATION BARROW - IN - FURNESS

Barrow Borough Council have commissioned Welfare State International (WSI) to stage a 3 year programme of events and workshops including indoor performances, large-scale outdoor events, parades, carnivals, touring shows, film, radio broadcasts and exhibitions in Barrow and the surrounding district.

A R E A : Barrow-in-Furness, a ship building town with a population of 70,000 on an isolated peninsula on the North West coast of England.

S I Z E : WSI are devoting about 50% of their time to the project, which runs from 1988-1991.

"A Tapestry of Celebration" will culminate in "Feast of Furness", a two week festival of original art in the summer of 1990. After its premiere in Barrow it will go on national tour.

WSI will continue to encourage the arts in Barrow after this, but will slowly wind down their own activities in the Borough, leaving local arts activities to take their place.



HOW IT STARTED : WSI was formed 20 years ago and has been based at Ulverston (9 miles from Barrow) since 1983. In 1987 it staged "The Tattoo", a giant pyrotechnic & sculptural animation of the Town Hall to mark the centenary of Barrow Town Hall. It involved 20,000 members of the local community and created a ripple effect inspiring various groups to form other arts organisations; such as RIF RAF, Electric Arc, an accordion band and a choir.

The success of this and the renewal of civic pride and identity inspired Barrow Borough Council in consultation with WSI to draw up a 3 year programme and "A Tapestry of Celebration" evolved.

SOURCES OF FUNDING : 1988/89 grants

Barrow Borough Council - £22,500

Northern Arts - £10,000

Arts Council - £48,000

Channel 4 film - £25,000

WSI has box office takings of £15,000 and also receives miscellaneous sponsorship.

"A TAPESTRY OF CELEBRATION" IS :

- providing a focal point for community pride and identity; and
- helping build confidence in individuals.

CONTACTS :

John Fox, Director or Richard Oyarzabal, Administrator, Welfare State International, PO Box 9, Ulverston, Cumbria LA12 1AA (tel: 0229 57146).

Glen Kilday, Director of Leisure and Tourism, Barrow Borough Council, Piel View House, Abbey Road - Public Park, Barrow-in-Furness, Cumbria LA13 9BD (tel: 0229 25500 ext 324).

Peter Stark, Director, Northern Arts, 9-10 Osborne Terrace, Newcastle upon Tyne NE2 1NZ (tel: 091 281 6334).



N

ORTH EAST MEDIA TRAINING CENTRE GATESHEAD

NEMTC is a professional film and video training school set up in 1986 by the North East Media Development Council in a purpose built complex of studios, editing suites and post-production facilities at the Stonehills Complex, Gateshead. It is one of the principal media training schools outside the South East, and provides some of the best independent training facilities for film and video makers in the North.

A R E A : Stonehills Complex, Pelaw, Gateshead: a run-down area of high unemployment, full of derelict factories, depots and shipbuilding yards.

S I Z E : The centre has 13 full time staff.

Facilities include: two film and TV studios; sound studio; film cutting room; 35 seat viewing theatre; 3 broadcast sound kits; 3 location lighting kits; 2 VHS edit suites and a range of professional equipment of the highest standard.



Courses include: A two year course for 30 students (who must live in one of the five sponsoring boroughs of Tyne and Wear).

A variety of short courses ranging from basic familiarisation to specialised retraining programmes (fee paying).

HOW IT STARTED : The North East Media Development Council was formed in 1984 by local film and video organisations and Northern Arts with the co-operation of the ACTT and representation from local authorities, who wished to help the people and economy of North East England benefit from the growth of film, video and broadcasting industries. NEMDC set up the Training Centre in 1986.

SOURCES OF FUNDING : Revenue funding in 1988-89 from: the Metropolitan Boroughs of Gateshead, Newcastle, Sunderland, North Tyneside and South Tyneside (£260,000 between them in 1988-89, including Government Urban Programme), matched by the European Social Fund (also £260,000); and from Northern Arts (£20,000). £60,000 raised through short courses and hire of equipment and facilities.

Channel Four and Tyne Tees Television will be providing sponsorship for the next two year course to enable six deaf people to join it.

SPECIAL FEATURES : Courses are devised to meet the particular needs of individuals, companies, occupational groups and funding bodies.

THE NORTH-EAST MEDIA TRAINING CENTRE :

- acts as a magnet, attracting people, businesses and jobs to the area; and
- has helped build self-confidence in individuals.

CONTACTS :

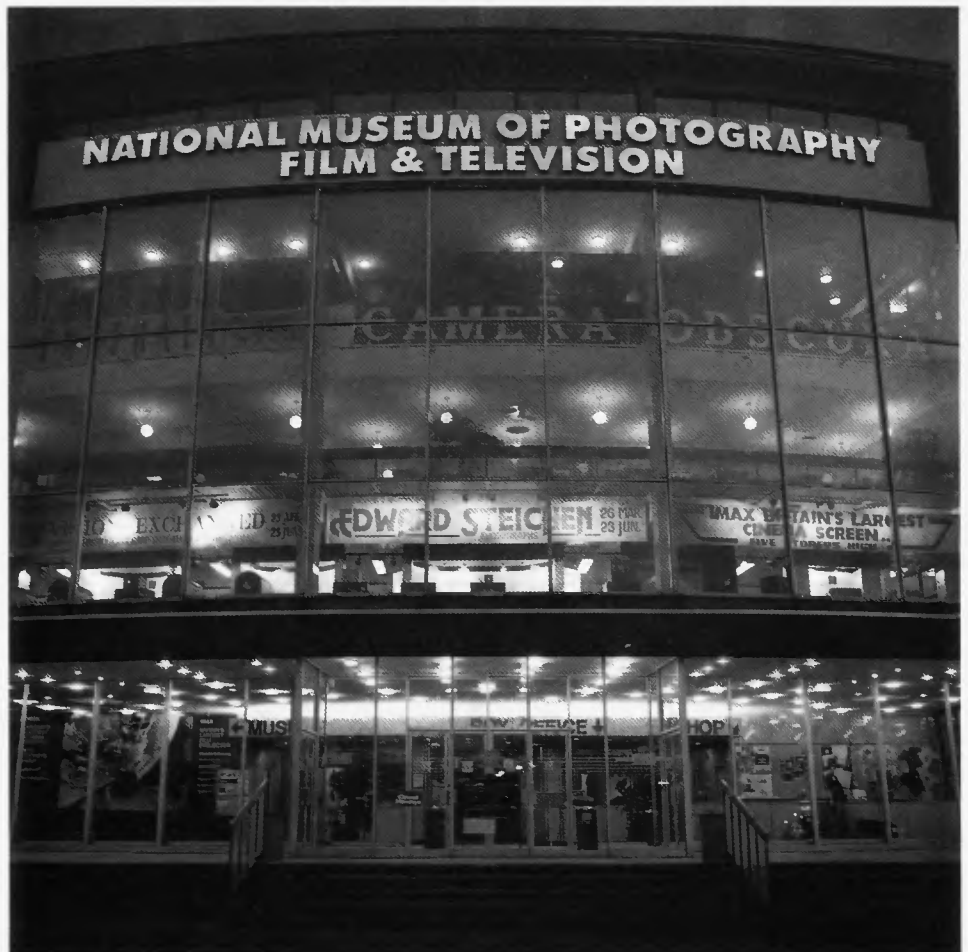
Felicity Oppe, NEMTC, Stonehills, Shields Road, Gateshead, Tyne and Wear
NE10 0HW (tel: 091 438 4044).

Peter Stark, Director, Northern Arts, 9-10 Osborne Terrace, Newcastle upon Tyne
NE2 1NZ (tel: 091 281 6334).

N

NATIONAL MUSEUM OF PHOTOGRAPHY, FILM AND TELEVISION - BRADFORD

Situated close to the recently restored Alhambra Theatre in the centre of Bradford, the museum has the only IMAX cinema in the country (the picture is projected laterally onto a screen 52 ft high and 64 ft wide), excellent conference facilities and an education unit in addition to permanent displays and exhibitions. When it opened in 1983 the Sunday Times called it 'the most dramatic and accessible new museum'.



AREA / CONTEXT : Bradford City Centre. The popularity of the museum and the nearby Alhambra Theatre have inspired plans to transform the immediate area into a major centre for arts and leisure. The Victoria & Albert Museum has plans to move its Indian collection to the nearby Manningham Mill and to use it for touring exhibitions.

SIZE : Large five storey building. The Museum currently attracts over 825,000 visitors a year.

HOW IT STARTED : The success of the Science Museum's outpost in York (the National Railway Museum) led the Museum to look for a site in the north for its planned Museum of Photography, Film and Television. Bradford Metropolitan Council were enthusiastic to house the new Museum. The Council owned an ideal site: the partially-completed Wardley Theatre.

IMPLEMENTATION : A partnership agreement was worked out between the Science Museum and the Council and redevelopment plans drawn up. The city leased the site to the Museum for a peppercorn rent and agreed to refurbish what was the Wardley Theatre. Bradford Council architects worked with Science Museum curators and designers on conversion plans. Building and furnishing plans were handled by McAlpines and the Property Services Agency.

SOURCES OF FUNDING : The £1.8 million cost of refurbishing the Wardley Theatre was met by the City with grants of £500,000 from the European Community and £25,000 from the English Tourist Board.

The Science Museum is responsible for annual running costs of £1.5m. Annual revenue from IMAX and hire of facilities is £750,000.

The museum has a Business Patrons scheme, under which patrons get priority use of hire facilities, discounts on hire charges and the opportunity to work on joint promotions. Patrons enrol for £1,000 a year.

SPECIAL FEATURES : Very much a 'hands on' interactive museum, where visitors are encouraged to become involved. The education unit offers workshops, seminars, works with schools & initiates exhibitions with local schools.

THE NATIONAL MUSEUM OF PHOTOGRAPHY, FILM AND TELEVISION :

- acts as a magnet, attracting people, tourism, businesses and jobs to the area;
- acts as a catalyst for regeneration; and
- provides a focal point for community pride and identity.

CONTACTS :

Richard Davies, Economic Development Co-ordinator, City Hall, Bradford BD1 1HY (tel: 0274 753781).

Deborah Hindley, Publicity Officer, NMPF'TV, Princes View, Bradford BD5 OTR (tel: 0274 727488).

Roger Lancaster, Director, Yorkshire Arts, Glyde House, Glydegate, Bradford, BD5 0BQ (tel: 0274 723 051).

T H E L E A D M I L L S H E F F I E L D

In 1982 the opening of the Leadmill as a new music, dance and arts centre created a new focus for cultural activity in the city. The aims were to provide the area with an accessible, vibrant centre for the performing arts, a wide programme of popular entertainment and recreational activities and an education programme.



A R E A / C O N T E X T : A converted flourmill in a derelict part of Sheffield. The adjacent building is now being converted into an extension, "Scotia Works", to house an educational project and Leadmill's co-ordinators (in conjunction with URBED developers) are planning the redevelopment of a disused cutlery factory into a cultural 'centre for excellence'. Inspired by Leadmill's success the City Council backed Audio-Visual Enterprise Centre (AVEC) has opened nearby and the whole area has been declared 'Cultural Industries Quarter'.

SIZE : 16,000 square feet. 65 full or part time staff. Over 300,000 visitors a year.

HOW IT STARTED : Adrian Vinken and colleagues had the vision and were the driving force behind raising funds, refurbishing the building and establishing the Leadmill as a cultural centre.

IMPLEMENTATION : Mainly voluntary workers. The MSC approved it as a YOP scheme and the South Yorkshire Probation Service provided manpower to help refurbish the old flourmill. Much of the development has been in partnership with the City Council. In early 1982 a licence was granted for the bar, which was able to subsidise the running costs.

SOURCES OF FUNDING : Initial capital of £35,000 raised from Sheffield City Council and County Council. Currently 84% self financing (mainly through bar and box office). Yorkshire Arts and Sheffield City Council each provide 8% (£60,000)

SPECIAL FEATURES : Highly accessible. Ticket prices are deliberately kept low. The Leadmill is now striving for independence from public funding.

THE LEADMILL HAS :

- acted as a magnet, attracting people, tourism, businesses and jobs to an area;
- acted as a catalyst for the regeneration of the area; and
- provided a focal point for community pride and identity.

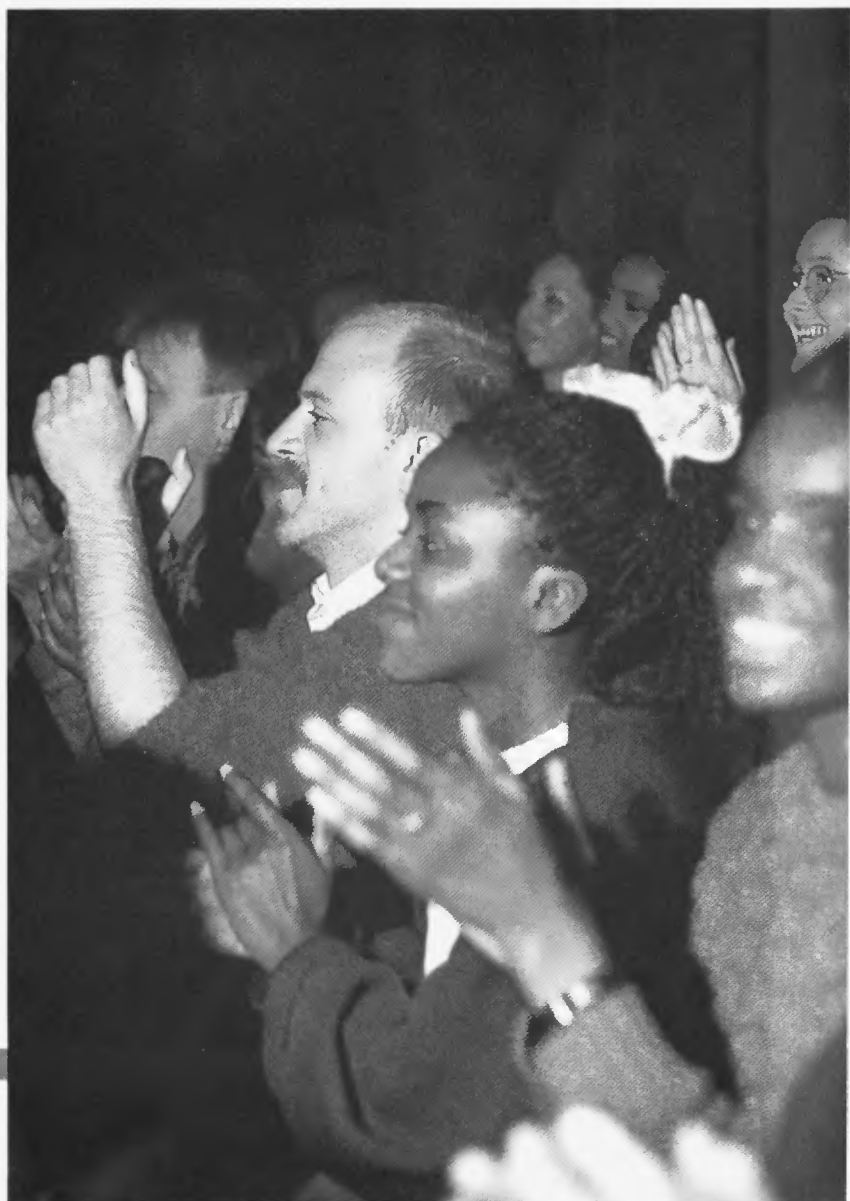
CONTACTS :

David Patmore, Director of Arts, Sheffield City Council, Graves Art Gallery, Surrey Street, Sheffield S1 1XZ (tel: 0742 734781).

Adrian Vinken, The Leadmill, 6/7 Leadmill Road, Sheffield S1 4SF (tel: 0742 754500).

Nicholas Falk, Director, Urbed, 3-7 Stamford Street, London SE1 9NT.

Roger Lancaster, Director, Yorkshire Arts Association, Glyde House, Glydegate, Bradford BD5 0BQ (tel: 0274 723051).



E

UROPEAN VISUAL ARTS CENTRE - IPSWICH

EVAC is due to open in 1992 and aims to provide a visual arts centre for Ipswich and East Anglia, orientated towards Europe. A new building is planned on Ipswich Wet Dock. This will include gallery and exhibition space, a visual arts information centre, lecture and seminar space, education facilities, creche, a restaurant and arts shopping. From 1989 a "Museums without Walls" programme and an innovative "Artloan" scheme is planned to begin.

AREA / CONTEXT : Ipswich Wet Dock

SIZE : The new building is planned to have 4500 square meters plus car parking/goods servicing space.

HOW IT STARTED : Ipswich Borough Council wanted to achieve new capital investment for space and facilities for Ipswich Museums and approached the local business community for support. This led to the setting up of Ipswich Museums Trust which commissioned Jeremy Rees (who had founded and directed the Arnolfini in Bristol) to produce a feasibility study for a European Visual Arts Centre at Ipswich.

The feasibility study proposed exhibition policies based on the development of landscape in art and on a continuous exhibition programme of new art from mainland Europe; a purpose-designed

building of European architectural significance on a par with the Norman Foster building in Ipswich for Willis Faber; a European Visual Arts Information Network (EVAIN) involving a consortium of European Art Museums/Galleries and cultural authorities with the use of lead-edge interactive visual information technology.

SOURCES OF FUNDING : Feasibility studies and business plan (which cost respectively £25,000 and £17,000) funded by Ipswich Borough Council, the Arts Council, Eastern Arts, Suffolk County Council, the English Tourist Board & business interests in Ipswich.





£5.5m ARTS SHOWCASE

Welcome for visual arts plan at Ipswich

PLANS for an Ipswich-based showcase for European visual arts was last night welcomed as one of the town's most exciting projects ever.

Ipswich spending on arts is defended

By THE SEARCHER for a dockland project in Ipswich

Ipswich dock site is sought for £5.5m visual arts centre

A PRESTIGIOUS Ipswich dockland site is being sought for a "mould-breaking" £5.5 million European Visual Arts Centre. Existing plans for the showcase centre, which would put the town firmly on the international arts map, depend partly on backing of £500,000 from Ipswich Borough Council. The scheme's backers say that Suffolk would become a magnet for visitors from the rest of Britain and Europe, with the beneficial spin-off of boosting the town's growing tourist trade. Chairman of the borough's recreation and amenities committee Mr. Ken Wilton said the centre could be "the turning point in the development of the docks" and represent a

"tremendous leap forward for the development of the arts in the town". The centre would include galleries for important art collections and major touring exhibitions. There would also be an information centre, a bookshop, and cafe and bar in the building, which backers say would best be located in the Wet Dock area, which has been earmarked for expansion. Plans for the centre would include: ● A new permanent home for Ipswich's renowned Fine Arts collection, including internationally important works by Constable and Gainsborough ● A constantly changing exhibition, providing a showcase for the best of contemporary art from Britain

group said. "We are the scheme, although there would be no immediate costs because of the council's own financial situation. The committee hoped to necessary support from the private sector. Details of a feasibility It became clear that the Eastern Arts Association and the Arts Council would be said the benefits of such a centre to Ipswich, Suffolk and East Anglia included

Councillors welcome proposed arts centre

wholehearted support to the proposals, which would make Ipswich a focal point of the international art scene. Now they will be on the borough's committee, their controls the council's Labour and Tory councillors committed their support to the project.

BREAKING THE MOULD

The prospect of a European centre for the visual arts, sited at Ipswich, should be warmly welcomed throughout East Anglia. For too long the region has been a very poor relation in terms of arts funding. A centre of such importance would go a long way to redress the balance. It would provide all kinds of spin-off benefits for the locality, and not just in artistic terms. It would also provide a magnet for tourists, generating wealth by encouraging visitors to East Anglia to have a closer look at Ipswich.

Welcome for arts showcase project

EAST ANGLIAN DAILY TIMES

and Tory committed to support to which would be a focal point of the world's art scene. It is hardly surprising that Ipswich Borough Council should be so enthusiastic about a project which has so much to recommend itself to it. However, a little caution would not be out of place. Plans for the European Visual Arts Centre have been brought forward because of the rush of interest in developing the area. When the Wet Dock looks upon some council developers were kind of the council's clouded other face of the r parking, d to all the expense of

Funding for the EVAC project will be by Ipswich Borough Council, Suffolk County Council and local, national and international businesses and foundations. Project funding for 1988-89 has been £48,000.

SPECIAL FEATURES: The 'Artloan' scheme is based on similar schemes in Amsterdam and Brussels. Of the monthly art rental fees paid by individual and corporate borrowers, 60% goes into a deposit account in the name of the borrower - for them to make subsequent outright purchases of works from the scheme. Business sponsorship for the development of the Artloan scheme is currently being sought.

EVAC WILL:

- act as a magnet, attracting people, tourism, businesses and jobs to the area;
- provide a focal point for community pride and identity; and
- enhance the visual quality of the environment.

CONTACTS:

Jeremy Rees, Arts Management Consultant, 20 Canynge Square, Bristol BS8 3LA (tel: 0272 739945 or 0473 213 761).

Jeremy Newton, Director, Eastern Arts Association, Cherry Hinton Hall, Cherry Hinton Road, Cambridge CB1 4DW (tel: 0223 215 355).

FESTIVAL OF COMEDY MERSEYSIDE

The first Festival of Comedy in Liverpool in 1986 focused national attention on the 'comedy capital of the world'. The festival ran again in 1988 and is now to be an established fixture every two years. In 1988 people were entertained by local street performers, youth theatre groups, mime artistes and school children as well as nationally-known names such as Ken Dodd, Roger McGough, Tom O'Connor, Frankie Howerd and Patricia Routledge.

AREA / CONTEXT : The festival is focused on Liverpool City Centre, but in 1988 several events were staged in Bootle, Birkenhead and St Helens, giving it a more regional flavour.

SIZE : In 1988 it ran for two weeks with over 250 performances, exhibitions and events. Many local arts organisations took part. About 50,000 people attended. In 1986 the audience was mainly from the region but in 1988 the audience included many more visitors from around the country.

HOW IT STARTED :

Peter Kenwright, Conference Officer, University of Liverpool had the idea after the success of Liverpool's International Garden Festival in 1984.

IMPLEMENTATION :

Cathy Hunt took up on the idea and persuaded the Albert Dock Company to pay her a fee to get the initial stages of organisation underway. The Liverpool Festival Trust was set up, sponsors found and the festival itself was managed by Practical Arts.



SOURCES OF FUNDING : In 1988 expenditure was £130,000. Liverpool City Council gave £30,000; Merseyside Development Corporation, £15,000; and Merseyside Arts £5,000. The Festival raised money through earned income and membership.

The remainder came from business sponsorship: for instance, £10,000 each from Mobil and Peter Walker Ltd; £7,500 from the UK-West Africa Line. £19,500 of new sponsorship was matched by the Government's Business Sponsorship Incentive Scheme.

SPECIAL FEATURES :

Most of the money raised by the festival went straight into the local economy - into the arts organisations, into the local printers, local newspapers etc.

In 1990 it is hoped to create a more international theme, in anticipation of 1992.



THE FESTIVAL OF COMEDY :

- acts as a magnet, attracting people and tourism to the area; and
- provides a focal point for community pride and identity.

CONTACTS :

Cathy Hunt, Practical Arts, Bluecoat Chambers, School Lane, Liverpool L1 3BX (tel: 051 709 6511).

Trevor Cornfoot, Assistant to the Chief Executive, Liverpool City Council, Municipal Buildings, Dale Street, Liverpool L69 2DH (tel: 051 227 3911).

Keith Hackett, Chief of Finance, Liverpool City Council, Municipal Buildings, Dale Street, Liverpool L69 2DH (tel: 051 227 3911).

Peter Booth, Director, Merseyside Arts, Graphic House, Duke St., Liverpool L1 4JR (tel: 051 709 0671).

H

HOPE STREET PROJECT LIVERPOOL

Hope Street is the culmination of the Everyman Theatre's policy of serving its community. Through years of successful outreach work, training courses and a nationally renowned Youth Theatre, the Everyman has involved many people in the process of theatre. Hope Street was officially started up in October 1988 as a programme of workshops and courses aimed at opening up access to arts training to all the communities of Liverpool.

C O N T E X T : The Everyman Theatre, Hope Street, Liverpool.

S I Z E : There will be four main elements to Hope Street.

"Acting Up" will have 60 places for young people aged 14 - 21 years and offer 20 hours of training a week for a year. It opens in May 1989.

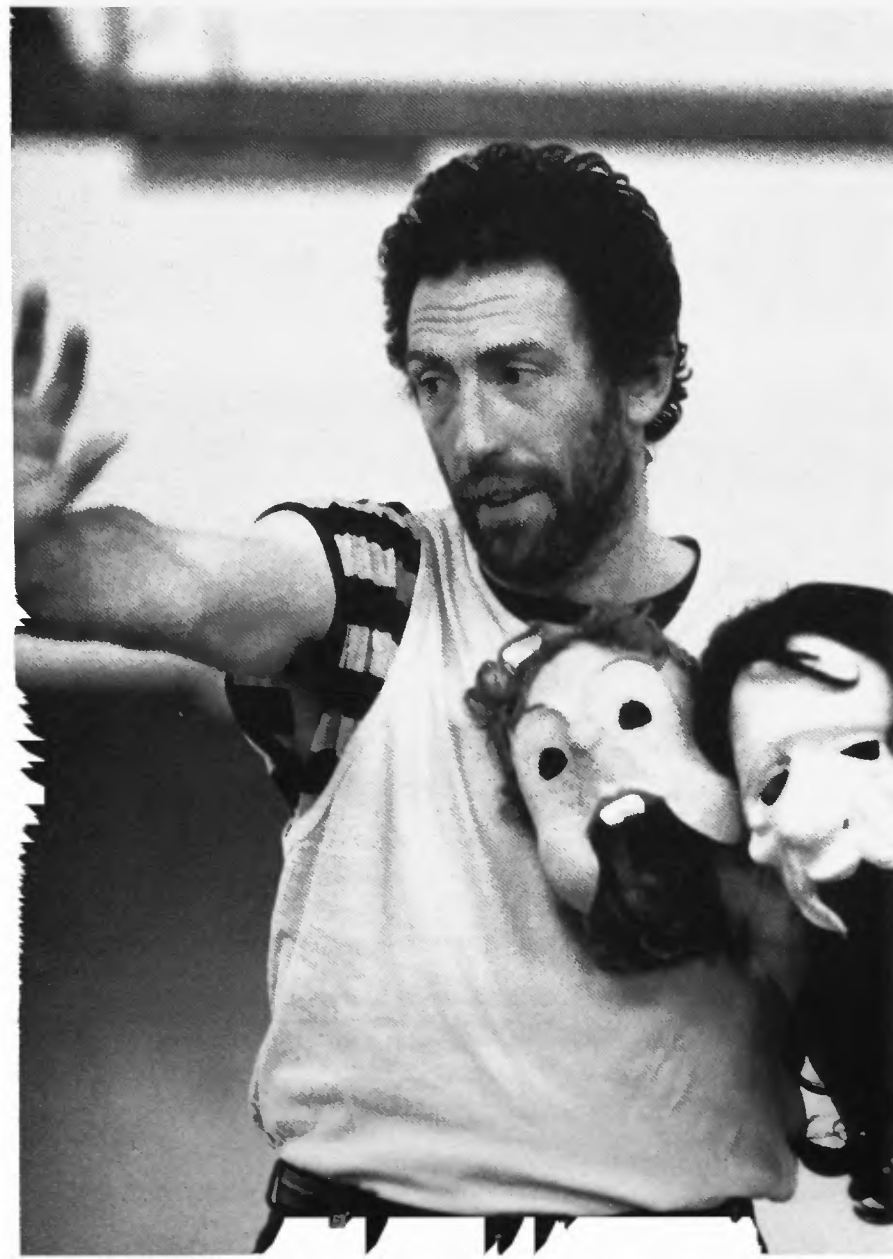
"Acting Out" will be an amateur course with 15 places for young unemployed people aged 18 - 25 and offer 35 hours training per week for a year. It opens in July 1989.

The "Actory Centre" offers a range of workshops for beginners to experienced actors who wish to build on skills and confidence.

"In Service" is a series of workshops for teachers, youth workers and others involved in theatre education.

Hope Street currently employs 5 full time staff. This will rise to 15.

H O W I T S T A R T E D : The Everyman has had one of the longest running youth theatres in the UK and an excellent history of community and outreach work. These factors evolved into the idea for Hope Street.



IMPLEMENTATION : A decision by Liverpool City Council to support the project led to the granting of education support grant and Urban Programme Funding. Mike Heathfield was appointed as Director in October 1988.

SOURCES OF FUNDING : Budgeted expenditure for 1989-90 is £430,000, of which:

- £271,600 from the Department of the Environment under the Urban Programme (via the Task Force) for "Acting Out", "The Actory Centre" and "In Service";
- £69,000 from the Department of Education for "Acting Up".

A decision on EC funding is awaited.

SPECIAL FEATURES :

The setting up of the Hope Street project means that training is now integral to the life of the Everyman Theatre.

THE HOPE STREET PROJECT :

- helps build self-confidence in individuals.

CONTACTS :

Mike Heathfield, Director, Hope Street Project, Everyman Theatre, Hope Street, Liverpool L1 9BH (tel: 051 708 0338).

Ray Shotton or Lyn Jenkinson (Community Education Dept.) or Dee Hennessey (Arts and Libraries Dept.), Liverpool City Council, Municipal Buildings, Dale Street, Liverpool L69 2DH (tel: 051 227 3911).

Peter Booth, Director Merseyside Arts, Graphic House, 107 Duke Street, Liverpool L1 4JR (tel: 051 709 0671).



S

ONS AND DAUGHTERS OF LIVERPOOL (SOUTH SEFTON ARTS)

Sons and Daughters of Liverpool (SADOL) was formed in 1981 with the aim of giving the population of Bootle access to the arts. In April 1988 SADOL evolved into South Sefton Arts, based in the Worcester Road Youth Centre in Bootle. South Sefton Arts runs workshops and puts on performances in schools and youth clubs both locally and in other areas of the country, including Oxfordshire, Gloucester and the West Country.

AREA / CONTEXT : Bootle, Merseyside.

SIZE : Three full-time paid staff who concentrate on outreach work, music, visual arts and administration plus about 20 full time voluntary staff.

HOW IT STARTED : In 1981 George McKane saw the need and desirability to create accessible arts in Bootle, and set up SADOL from his home.

IMPLEMENTATION : George McKane hired school and church halls and brought in touring companies (eg Blood Brothers). He then rented a disused warehouse and ran workshops on music, photography and theatre for anyone interested and found a great demand amongst the young unemployed.



SOURCES OF FUNDING : SADOL was initially run by volunteers, with some revenue funding from Merseyside Arts and occasional sponsorship from the private sector.

In April 1988 Merseyside Arts and Sefton District Council started jointly funding South Sefton Arts. In 1988-89, Merseyside Arts gave £31,500; Sefton gave £5,000 and provided a building and various services in lieu.

SPECIAL FEATURES : South Sefton Arts aims to encourage life skills as well as arts education, building confidence in those involved in workshops and performances.

THE SONS AND DAUGHTERS OF LIVERPOOL :

- helped build self-confidence in individuals.

CONTACTS :

George McKane, South Sefton Arts, Worcester Road Youth Centre, Worcester Road, Bootle L20 9AE (tel: 051 922 1136).

John Chell, Development Officer, Merseyside Arts, Graphic House, Duke Street, Liverpool L1 4JR (tel: 051 709 0671).

G L A S G O W M A Y F E S T

The first Glasgow Mayfest took place in 1982 and in six years it has become the second largest festival in the UK. Its aim is to combine the most exciting and accessible international theatre, music and dance with the best of the Scottish companies performing in both city centre venues and community centres. Mayfest's success is a reflection of the flair and confidence which gained Glasgow the nomination of European City of Culture 1990.



AREA / CONTEXT : Takes place annually in Glasgow during the first three weeks of May, usually starting on Mayday.

SIZE : Growing every year. In 1988 Mayfest attracted over 124,000 people to 224 performances of 130 productions and many more to the extensive programme of fringe, street and community events.

HOW IT STARTED : The idea was born out of the Scottish trade union movement, led by Equity, and the Wildcat Theatre Company.

IMPLEMENTATION : The Scottish Arts Council agreed to fund Mayfest provided Glasgow District Council agreed to participate. A partnership of funding was formed and the first Mayfest took place in 1982.

SOURCES OF FUNDING : In 1988: Glasgow District Council (£190,000); Strathclyde Regional Council (£60,000); Scottish Arts Council (£43,000); Commercial sponsorship approaching £200,000 with main sponsor Scottish and Newcastle Brewery (£70,000). Trade union support was £8,000. Total income £885,000.

SPECIAL FEATURES : Mayday has always been an important holiday for the people of Glasgow, so the festival was created out of an existing date for celebration.

THE MAYFEST HAS :

- acted as a magnet, attracting people, tourism and jobs to the area;
- acted as a catalyst for regeneration; and
- provided a focal point for community pride and identity.

CONTACTS :

William Kelly, General Manager, Mayfest, 46 Royal Exchange Square, Glasgow G1 3AR (tel: 041 221 49110).

Timothy Mason, Director, Scottish Arts Council, 12 Manor Place, Edinburgh EH3 7DD (tel: 031 226 6051).



M

MUSICWORKS BRIXTON

Musicworks opened in 1986 as South London's first school of Jazz and Popular Music. It offers weekly courses and intensive one day workshops for beginners and accomplished musicians. An extensive outreach programme involves local schools and encourages schoolchildren and teachers to put on their own productions. Rehearsal space and recording facilities are free to members of Musicworks.

AREA / CONTEXT : Brixton, London.

SIZE : During the year 1988/89 it ran 220 courses for over 1750 musicians.

Employs around 15 people.

HOW IT STARTED : While teaching at Community Music, Hoxton, Gail Thompson, the jazz musician, noticed that large numbers of students travelled from Lambeth to her classes. She started advertising saxophone lessons in Lambeth and received over 200 replies. This confirmed her belief in the need for a local music school.

IMPLEMENTATION : Gail Thompson found some premises and managed to obtain funding. Musicworks officially opened in November 1986.

SOURCES OF FUNDING : Expenditure in 1988-89 was £74,000, of which the London Borough of Lambeth gave £19,000; Greater London Arts £12,000 and the Arts Council £3,000. £17,500 was received from fees.

SPECIAL FEATURES : In addition to teaching primary music skills, Musicworks runs courses for the long term unemployed, giving them the skills and experience needed to work in the educational aspect of the music world.



Those who complete courses are encouraged to set up their own workshops.

MUSICWORKS:

- provides a focal point for community pride and identity; and
- helps build self-confidence in individuals.



CONTACTS:

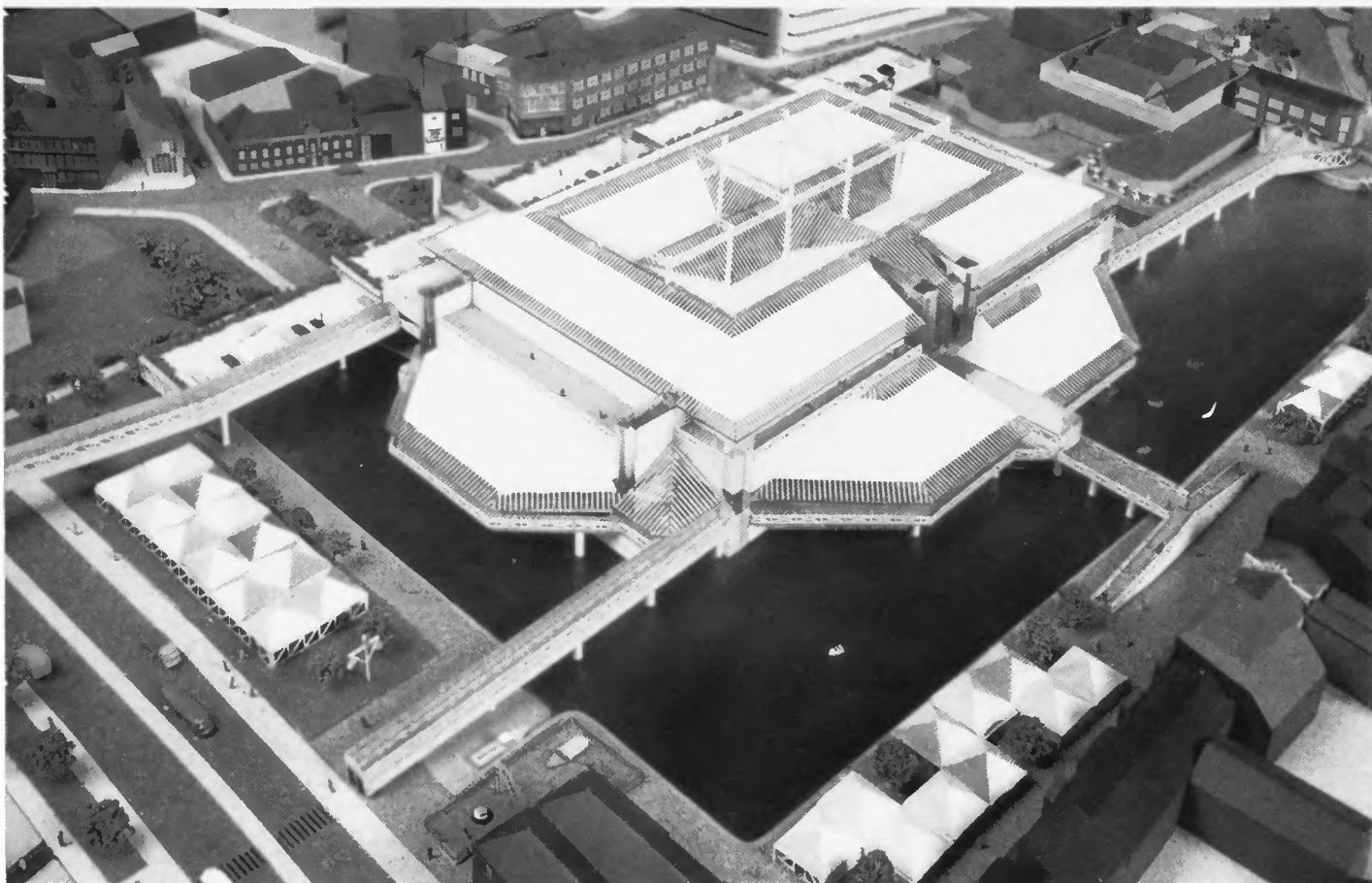
Gail Thompson, 26 Harpenden Road, West Norwood, London SE27 OAE
(tel: 01-761 3689).

Matthew Ramsey, General Manager, Musicworks, 137 Stockwell Road,
London SW9 9TN (tel: 01-737 6103 or 736 6170).

Margaret Richards, Greater London Arts, 9 White Lion Street, London N1 9PD
(tel: 01-837 8808).

FERENS ART GALLERY EXTENSION - HULL

This is an excellent example of 'planning gain'. The Ferens Art Gallery has permanent displays of Dutch Old Masters, British art, including portraits from the Elizabethan period to the present day, marine painting and local views; and a modern collection struggling for space with a very busy temporary exhibition programme, talks and workshops.



AREA / CONTEXT : Princes Dock shopping development, Hull. The Ferens is adjacent to the development, but will remain separate from it.

SIZE : The extension fills all the available space between the Ferens and the dock.

HOW IT STARTED : John Bradshaw, Curator of Museums and Art Galleries, put forward a proposal for the extension of the Gallery in the late '70's. Although Hull Cultural Services Committee agreed in principle, funding was not available.

IMPLEMENTATION : Subsequently the City Council entered into negotiations with various developers about the shopping development on the former Princes Dock at the rear of the Ferens. A condition of the consent was that the developer should include the proposed gallery extension as his contribution to the City Council. The successful developer was Teesland, Balfour Beatty. The extension is scheduled to be completed by December 1990.

SOURCES OF FUNDING : Teesland, Balfour Beatty (now Land Securities). Hull City Council provided £600,000.

THE FERENS ART GALLERY EXTENSION WILL :

- act as a magnet, attracting people and tourism to the area; and
- provide a focal point for community pride and identity.

CONTACTS :

John Bradshaw, Curator of Museums and Art Galleries, Town Docks Museum, Queen Victoria Square, Hull HU1 3DX (tel: 0482 222 737).

Ferens Art Gallery, Queen Victoria Square, Hull (tel: 0482 222750).

Clive Fox, Director, Lincolnshire & Humberside Arts, St Hugh's Newport, Lincoln LN1 3DN (tel: 0522 33555).

C

CORNERHOUSE MANCHESTER

Cornerhouse, (Greater Manchester Arts Centre), opened in 1985 with the aim of providing an independent film theatre, a contemporary visual arts centre and a public centre for design and allied arts.

AREA / CONTEXT : Opposite the recently restored Palace Theatre, Oxford Street, Manchester. In 1987 The Green Room opened nearby as a venue for live performance. Planning permission has recently been granted for a new 3 star hotel on the corner of Oxford Street and Whitworth St West (opposite Cornerhouse). Further along Whitworth Street plans for the redevelopment of disused railway arches include a restaurant, fashion retail outlets and graphic design studios. Additional refurbishment and redevelopment plans in the area include around 450 new flats.

SIZE : The main building consists of two cinemas (seating 170 and 60); three galleries for exhibitions; a cafe; bar; small postcard shop; video store; and the Cornerhouse offices.

The annexed building across the road comprises another cinema (300 seats) and the bookshop (currently being expanded). It will soon house new office space.

Cornerhouse employs 35 full-time and about 35 casual staff. It attracted 498,000 visitors in the first year.

HOW IT STARTED : Recognising the need for an arts centre in Manchester, North West Arts commissioned Dewi Lewis to produce a feasibility report.

IMPLEMENTATION : In 1983 Greater Manchester Arts Centre was formed under the chairmanship of Bob Scott, with Dewi Lewis as Director.

The main building was converted from Shaw's Furniture Warehouse (which had been empty for two years); Cinema 1 was converted from the "Glamour" cinema. The combined cost was £1.5m. A redundant betting shop was converted into the bookshop and an old shoe repair shop into the bookshop extension. An all day drinking club is being converted into new office space.

SOURCES OF FUNDING : 1988-89 revenue funding:

North West Arts - £113,000

British Film Institute - £130,000

Association of Greater Manchester Authorities - £93,000

The Arts Council are helping to fund the publishing imprint. There are many private sector sponsors. The Greater Manchester Council (before being abolished) gave £490,000 towards capital costs.

SPECIAL FEATURES : In 1987 Cornerhouse set up a publishing imprint and has, to date, published five photography books. With the support of an Arts Council grant, it has plans to publish six to ten books per year for the next three years.

Cornerhouse also has an educational programme of media courses for those interested in the cinema, and gallery events for those interested in the exhibitions.

THE CORNERHOUSE :

- acts as a magnet, attracting people, tourism, businesses and jobs to the area;
- acts as a catalyst for regeneration; and
- provides a focal point for community pride and identity.

CONTACTS :

Dewi Lewis, Director, (or Vincent Abbey, Marketing Officer), Cornerhouse, Greater Manchester Arts Centre, 70 Oxford Street, Manchester M1 5NH (tel: 061 228 7621).

Bob Scott, Chairman of Cornerhouse, c/o The Palace Theatre, 50 Oxford Street, Manchester M1 (tel: 061 228 6255).

Josephine Burns, Director, North West Arts, 4th floor, 12 Harter Street, Manchester M1 6HY (tel: 061 228 3062).



T H E C A V E B I R M I N G H A M

The CAVE, Community and Village Entertainment, opened in 1983 in a disused cinema to provide a creative outlet for probation clients and members of the wider community. Its philosophy is encapsulated in a wish to create a cultural experience for all in the local community, through involvement and participation. Since 1986 the CAVE has widened its scope to provide workshops, performances and training for the local community and the West Midlands region. It has achieved national acclaim as a leading Black Arts Centre.

A R E A / C O N T E X T : Balsall Heath, Birmingham - an area with a large Asian and substantial Afro-Caribbean population.

S I Z E : Currently employs 11 full-time staff and 7 sessional tutors.

H O W I T S T A R T E D : Bob Ramdhanie was Manager of the Cultural Centre in Handsworth for Probation clients and saw the need to provide a wider scope of cultural education for offenders and provide a link with the local community.

I M P L E M E N T A T I O N : West Midlands Probation Service was able to buy the derelict cinema with Urban Programme funding and refurbish one third of it to house the CAVE. (Funding is currently sought to refurbish the remaining two thirds of the building).

S O U R C E S O F F U N D I N G : The building was bought with Urban Programme funding.

1988-89 grants:

West Midlands Probation Service - £166,000

West Midlands Arts - £45,000

Birmingham City Council - £12,500

Local community groups - £12,100

S P E C I A L F E A T U R E S : The CAVE provides a unique service to Birmingham and the West Midlands. Its emphasis on African and Asian peoples' art is a dynamic and necessary complement to the programmes of other venues in the West Midlands.





The CAVE provides a regional and national platform for artistes and audiences. It is an excellent stepping stone for black performers on an international scale. Although there is an established stage for black artistes, the white community is encouraged to participate in workshop programmes, and as audiences. All requests for performance space are positively received.

THE CAVE HAS:

- provided a focal point for community pride and identity; and
- helped build self-confidence in individuals.

C O N T A C T S : Hermin McIntosh, Director, The CAVE, 516 Moseley Road, Balsall Heath, Birmingham B12 9AH (tel: 021 440 3742).

Bob Ingram, Principal Administration Officer, West Midlands Probation Service, 1 Victoria Square, Birmingham B1 1BD (tel: 021 631 3484).

Dorothy Wilson, Assistant Director, West Midlands Arts, 82 Granville Street, Birmingham B1 2LH (tel: 021 631 121).

S

WANSEA MARITIME QUARTER -ARCHITECTURAL ENHANCEMENT PROGRAMME

The contemporary public sculpture, hand-crafted steelwork and carved stone panels set in and around the new architecture of the Swansea Maritime Quarter are part of a calculated enhancement programme, comprising part of the planning conditions of the site.

AREA / CONTEXT : Swansea Maritime Quarter - an award winning urban reconstruction at Swansea South Docks, comprising over 1000 residential units, workshops, pubs, restaurants and shops.



SIZE : There are now approximately 50 works in place, generally on buildings rather than free standing. The programme started in 1983 and is ongoing.

IMPLEMENTATION : Swansea City Council commission the design and manufacture of the sculpture for the developer to install. A good example of planning gain here is the 'Tower of the Nets' sculpture (approx £45,000), in brick, lime, slate and hardwood, by Ian Hamilton Finlay and Mark Stewart, architect, currently being built by Lovell Urban Renewal.

SOURCES OF FUNDING : Swansea City Council have spent on average £35,800 per year since 1983. The developers add substantially to this figure, by paying for the building in and construction.

SPECIAL FEATURES : The sculptures reflect and feature Swansea's maritime traditions and also use the imagery of mermaids, lighthouses, beacons and classical mythology.

THE ENHANCEMENT PROGRAMME :

- enhances the visual quality of the built environment; and
- provides a focal point for community pride and identity.

CONTACTS :

Robin Campbell, Swansea City Council (Enhancement Programme)
(tel: 0792 301301 ex 2790).

Tom Owen, Director, Welsh Arts Council, Holst House, Museum Place,
Cardiff CF1 3NX (tel: 0222 394711).

N

NOTTINGHAM CITY ARTISTS

Nottingham City Artists is an umbrella group of sculptors and artists who work from studios converted from a disused factory. By grouping together they maintain a high profile and attract major private and public commissions. They have provided a focus for much of Nottingham's cultural activity and are committed to outreach work, providing workshops for the public. Plans are underway to convert 300 sq ft into workshop space, and to provide a Saturday morning workshop for the public.

AREA / CONTEXT : A disused lingerie factory by the canal. There are plans for a new Media Centre and a Celebration of Arts and Culture in Nottingham in 1991.

SIZE : 10,000 sq ft divided into eight studio units, housing up to 4 artists per unit.

HOW IT STARTED : The idea originated with sculptors Mike Johnson, Hilary Cartmel, Chris Campbell.

IMPLEMENTATION : East Midlands Arts, with the artists, approached Nottingham City Council who found the old factory building. The Arts Council provided a grant and by early 1986 artists and sculptors began renting the new studio space.

SOURCES OF FUNDING : Initial grants of £13,500 from the Arts Council for basic refurbishment (power, heating, lighting and partitioning) and of £2,000 from East Midlands Arts towards renovation. Now entirely self supporting.

Sponsorship will be sought for the workshop programme.

SPECIAL FEATURES : The studios are accessible both to the public and to architects, planners and other clients.

RECENT COMMISSIONS INCLUDE : A large centrepiece sculpture for the Highfield Science Park (Mike Johnson); a six foot stainless steel figure of Carmen for the City Centre (Hilary Cartmel); a ten foot aluminium bull for a new development in Bulwell (Chris Campbell).

NOTTINGHAM CITY ARTISTS:

- enhance the visual quality of the built environment;
- provide a focal point for community pride and identity; and
- helps build self-confidence in individuals.



CONTACTS:

Mike Johnson, Nottingham City Artists, 42 Canal Street, Nottingham
(tel: 0602 587472).

John Haslam, Director of Property, Economic Development and Tourism,
Nottingham City Council, Lawrence House, Clarendon Street, Nottingham NG1 5NT
(tel: 0602 438502).

Barry Prothero, Exhibitions Officer, Nottinghamshire County Council, Principal
County Hall, West Bridgford, Nottingham NG2 7QP.

David Manley, East Midlands Arts, Mountfields House Forest Road, Loughborough
Leicestershire LE11 3HU (tel: 0509 218292).

F

URTHER EXAMPLES

SCOTLAND

Burrell Gallery, Glasgow

Opened in 1984, within one year this unique collection had attracted 1.2 million visitors establishing it as a prime tourist attraction.

Dundee Festival Project

Began in 1987 and runs annually. To date (and every other year in future) centered around a large scale community drama project involving a thousand local people, taking place in a range of settings around the city.

Dundee Public Arts Project

Grew out of the Public Art Programme in Blackness, part of a programme of regeneration and environmental work aimed at attracting and retaining commerce and industry to the area.

Edinburgh Old Town Committee for Conservation and Renewal

An integrated effort to revitalise Edinburgh's historic but declining centre. Arts organisations were among the first to recognise the potential of the Old Town. The Trust supported a local arts festival organised in July 1988.

Glasgow Jazz Festival

Started in 1987 with an international line up of stars - Sarah Vaughan, Benny Carter, Dizzy Gillespie etc - who appeared in Glasgow during the 10 day event at the end of June. It now runs annually.

Glasgow Tryst

The Glasgow Tryst is an organisation which co-ordinates various aspects of Scottish traditional music and language. It organises an annual festival which takes place during the last ten days of November, and concentrates on the indigenous culture with links to other Celtic countries.

Third Eye Centre

Third Eye Centre is an arts centre focusing on new developments in the visual and performing arts. Sited in a renovated Alexander 'Greek' Thompson 'A'-listed building, a new landmark in Glasgow.

For further details, contact:

Timothy Mason, Director, Scottish Arts Council, 12 Manor Place, Edinburgh, EH3 7DD
(tel: 031 226 6051)

WALES

Association of Artists and Designers of Wales Art Gallery

Converted out of a former seamen's chapel in the 'Conservation Area' of the Swansea Maritime Quarter.

Blaenavon Workmen's Hall and Institute

Parc and Dare Hall, Treorchy

Work has begun under the Welsh Office's 'Valleys' programme on refurbishing these venues to provide centres for the visual arts, music and other community centres.

Dylan Thomas Theatre, Swansea

Converted out of a former garage in the 'Conservation Area' of the Swansea Maritime Quarter.

Grand Theatre, Swansea

Lavishly restored by Swansea City Council with grant assistance from the European Development Fund and the Welsh Arts Council.

For further details, contact:

Thomas Owen, Director, Welsh Arts Council, Holst House, Museum Place, Cardiff CF1 3NX.
(tel: 0222 221 447)

EAST MIDLANDS

Nottingham Community Arts

Nottingham Community Arts is an imaginative, airy and attractive conversion of an old inner city dispensary into an active and busy cultural centre with a range of first class photographic, print, art and craft resources. With a racially mixed team of professional staff the project works both with groups from the local area and on activities which relate to the whole city.

The project is the springboard for two touring theatre companies and for two major city centre festivals - one of which is the first large scale outdoor Asian Arts Festival to take place in the UK.

Public Art in Nottingham

Both Nottingham City Council and Nottinghamshire County Council are active in the promotion of art in public places.

For further details, contact:

John Buston, Director, East Midlands Arts, Mountfields House, Forest Road, Loughborough, Leicestershire, LE11 3HU. (tel: 0509 218292)

EASTERN

Marketing the Arts

Eastern Arts are collaborating with local Tourist Boards on a joint marketing strategy for major arts events and institutions.

Artists in Residence

Local authorities and Eastern Arts run a scheme whereby artists are located in centres of population around the region and run local workshops.

For further details, contact:

Jeremy Newton, Director, Eastern Arts, Cherry Hinton Hall, Cherry Hinton Road, Cambridge CB1 4DW (tel: 0223 215355)

GREATER LONDON

ACME and SPACE

Two organisations concerned with the development of low cost artists studios. Their efforts over the past decade have been instrumental in creating a high profile and status for artists in the East End of London.

Autograph

A newly established organisation for the development of Black photography and photographers. As well as creating exhibitions and publications, they have embarked upon the establishment of an agency, in order to create employment and commission opportunities for black photographers.

Caribbean Crafts Circle

A service organisation for the promotion and distribution of black visual arts and crafts all over London and other major cities.

Community Music

Provides a regional music resource service within London for disadvantaged groups. It offers a year round programme of workshop and training courses and projects in music and communication skills, music technology and music therapy.

Cultural Partnerships Ltd

Work with communities both in London and further afield, developing arts activities to enhance community identity and pride.

Greenwich Mural Workshop

A well established community arts group concerned with environmental projects, poster production and banner making.

Hoxton Hall

A focus of arts activity in a deprived area, including a considerable body of educational work. Hoxton Hall was originally a music hall.

Interchange Studios

Weekend Arts College provides training in the performance arts for young people, most of whom go on to further professional training or paid employment in the field.

Islington Music Workshop

Offers access to 24 track recording facilities, rehearsal rooms and a pre-production suite with the intention of developing the artistic and employment potential of musicians within the local community. IMW also offers training courses and operates an independent record label on a commercial basis.

Jenako Arts

A focal point for the development of black and Latin American arts in North and East London, running classes and performances in a wide variety of art forms.

Lewisham Academy of Music

Building based project in Lewisham offering low cost and accessible music tuition in a variety of styles especially to young and unemployed people.

Moonshine Community Arts Workshop

Run open access arts workshops, principally in media skills, mainly for young black people, including many unemployed people.

Oval House

Extensive workshop programme and community outreach work.

Oxford House Community Arts Workshop

Visual arts and music provision, particularly targetted towards women and people with disabilities, and to other groups within the local community, e.g. Bengali people.

Peckham Academy of Music

Offers music tuition to young unemployed people and ex-offenders as a tool in building confidence and developing musical and social skills.

Public Art Development Trust

A service organisation concerned with the promotion and development of public artworks and environmental planning.

Pyramid Arts Development Co. Ltd

A Black arts project based in Hackney offering tuition and rehearsal facilities in music and dance, commercial and community access to 16 track recording facilities and training in sound engineering.

Steel 'an Skin

A Black arts project offering music workshops and training courses in sound engineering alongside community and commercial usage of its 16 track recording studio.

Tekke Music

A co-operative manufacturing drums and percussion instruments and providing supplementary tuition and educational materials.

Theatre Royal, Stratford East

Theatre with strong links into the community in east London.

Tom Allen Centre

The only community arts centre in Newham, providing workshops, theatre shows, etc with specific provision for black people, women and disabled people.

Tower Hamlets Arts Project

A community workshop, publisher and community arts project in the heart of London's East End. Its community arts work plays a key role in focusing the interest and involvement of the local community in its own development and regeneration.

Watermans Arts Centre

Purpose built arts centre on the Thames, in Brentford. Extensive performance programme, gallery and cinema. Developing community and education work.

For further details, contact:

Trevor Vibert, Director, Greater London Arts, 9 White Lion Street, London. N1 9PD
(tel: 01 837 8808)

L I N C O L N S H I R E & H U M B E R S I D E

Hull Dockland Cinema Developments

Together with a property developer, Wykeland Ltd., the Rank Organisation plans to build a £6 million leisure complex, including an 8-screen Odeon cinema on a site near to the marina. Another multi-screen cinema is being constructed as part of Associated British Ports' multi-million pound leisure and retail development on the former St. Andrews's Dock, from where Hull's trawler fleet used to sail.

Hull New Theatre

Recently refurbished and developed by the City Council as the region's major receiving venue for national tours.

New home for Hull Truck?

Hull City Council, Humberside County Council and the RAA are looking to a city-centre property development to incorporate a new home for the successful Hull Truck Theatre Company, and a much-needed mid-scale auditorium.

International Festival for 1992

As well as its significance to Hull as a European port, 1992 is the 350th anniversary of the closing of a City gate to King Charles I, leading to the outbreak of the Civil War. Hull plans to celebrate its place in the history of parliamentary democracy with a major arts and heritage festival, advised by the RAA.

Public Arts Projects

The Hull-based insurance brokers, Rixon Matthews Appleyard, agreed to fund five open sculpture competitions, on a maritime theme, for young sculptors over a ten year period. The competition won the ABSA/ Daily Telegraph award in 1987/88, for the best commission in any medium. The first sculpture, 'Comorant Boat', by Kate Hartford, is now sited on the redeveloped Marina and the second has just been commissioned.

The City is also commissioning works as part of urban regeneration schemes funded by the Inner City Fund. Many of these have sculpture or other art works as part of the overall scheme, resulting in a large body of contemporary commissioned work in Hull and adding to the already impressive range of historical sculptures around the City.

Victoria Dock, Hull

A £63 million partnership between Hull City Council and Bellway Urban Renewals, to develop 150 acres of dockland next to the city centre for housing and leisure, which has attracted the largest ever Urban Development Grant of £17 million. Lincolnshire & Humberside Arts is working with the developers and City architects to integrate public art and environmental projects, cultural industry units and leisure facilities throughout the planning process. Artists and crafts people will work alongside architects and planners to create a new environment.

For further details, contact:

Clive Fox, Director, Lincolnshire & Humberside Arts, St Hugh's, Newport, Lincoln, LN1 3DN.
(tel: 0522 33555)

M E R S E Y S I D E

Tate Gallery, North

Recently opened in the Albert Dock Development Area.

For further details, contact:

Peter Booth, Director, Merseyside Arts, Graphic House, 107 Duke Street, Liverpool L1 4JR
(tel: 051 708 9034)

NORTH WEST

The Nia Cultural Centre

This project is establishing a venue in Manchester to promote and develop African and Caribbean arts. The venue is planned to open in April 1991.

Opera House, Manchester

This has been refurbished and reopened. Having two major theatres in Manchester means that the city is no longer just a touring date, but can take open-ended bookings, for example, West End musicals. Evita opened in Manchester first after London and stayed for nine months.

Palace Theatre, Manchester

Has been restored: the size of its stage means that Manchester now has a venue which can accommodate all major Arts Council touring productions and large-scale international companies such as the Bolshoi Ballet.

For more details, contact:

Josephine Burns, Director, North West Arts, Fourth Floor, 182 Harter Street, Manchester M1 6HY. (tel: 061 228 3062)

NORTHERN

VISUAL ARTS

Art in the Metro Programme, Tyne & Wear

A particularly successful scheme now with 15 new works in metro stations across the county.

Arts in Public Places Programme, Gateshead

One of the most impressive public arts programmes in the UK. Gateshead is the new home for six major works of sculpture, including the two largest in the country. Initiated by Northern Arts with the local authority. Now building towards the National Garden Festival 1990.

Bottle of Notes, Middlesborough

A Claes Oldenburg 30 ft sculpture, commemorating Captain Cook, to be sited in the town centre by Middlesborough Borough Council.

Cleator Moor, Cumbria

Sculpture by Conrad Atkinson commemorating the Town Iron Ore mining traditions. Commissioned by the Town Council.

For more details, contact:

Peter Stark, Director, Northern Arts, 9-10 Osborne Terrace, Newcastle upon Tyne NE2 1NZ (tel: 091 281 6334)

SOUTH WEST

The Arnolfini, Bristol

Art gallery for contemporary exhibitions, with a bookshop, cafe, video library and cinema, plus conference and seminar facilities.

Baltic Wharf Public Sculpture.

A partnership between the Arts Council, the developers Lovell's, South West Arts and the City of Bristol.

Watershed, Bristol

Opened in 1982 as Britain's first 'Media Centre' and combines cinemas, galleries, darkrooms and video production with conference facilities, bar and restaurant. Based on the quayside of Bristol Floating Harbour.

For further details, contact:

Martin Rewcastle, Director, South West Arts, Bradninch Place, Gandy Street, Exeter EX4 3LS. (tel: 0392 218188)

WEST MIDLANDS

Second Sight

A video production and training co-operative. It is one of the few businesses in the West Midlands run by women. Training is offered from general basic to specialist technical courses. Second Sight is involved in a variety of production work.

Wideangle

With five years experience of access services for inner city residents, Wideangle offers comprehensive audio-visual facilities to young and unemployed people and neighbourhood groups through tailor-made courses and open access schemes in photography, video skills and in the effects and uses of these media. Wideangle also undertakes commissions and holds regular film screenings and exhibitions.

For further details, contact:

Mick Elliot, Director, West Midlands Arts, 82 Granville Street, Birmingham, B1 2LH. (tel: 021 631 3121)

YORKSHIRE

Alhambra Theatre, Bradford

Recently restored and reopened, its success (together with that of the National Museum of Photography, Film and Television) has inspired plans to transform the immediate area into a major cultural and tourist attraction.

Cartwright Hall, Bradford

A gallery with excellent outreach and community liaison work.

Dean Clough, Halifax

Formerly the home of Crossley Carpets, which closed in 1982, it has now been turned into a model industrial park, successfully integrating art, education and music within a sound commercial base.

Harry's Comet, Barnsley

A project conducted by Opera North to bring opera and musical theatre to a wider range of local people. The success of the scheme led to the 'Bridge Project' to assist 'Barnsley Community Productions'.

Oriental Arts, Bradford

Aims to promote racial harmony through the use of music, dance and drama; assists with festivals, concerts, exhibitions and conducts workshops in Bradford.

Red Tape Studios, Sheffield

These recording and rehearsal studios provide a four track training facility in a converted warehouse, with further professional commercial recording facilities under development for successful local bands. The success of Red Tape can be seen to have inspired the concept of Sheffield's new Audio-Visual Enterprise Centre.

Write Back

A scheme run by Sheffield's public libraries, aimed at bringing together and publishing new writers.

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