THE NORTH EAST OF ENGLAND’S CASE FOR CULTURE
INTRODUCTION

Introduction from theatre, radio, television and non-fiction writer Michael Chaplin, son of the County Durham writer Sid Chaplin whose writings were the inspiration for Alan Plater’s well known play ‘Close the Coalhouse Door’.

One Saturday in 1930 a 14-year-old boy walked the seven miles from his Ferryhill home to Durham City to spend two shillings from his first wage as an apprentice blacksmith at Dean and Chapter Colliery. He wasn’t after a few pints or a slap-up meal, but to buy his very first book: the novel Resurrection, now on a shelf a few yards from where I write. Some 35 years later, the pit-boy had become a writer of his own acclaimed novels, set in the North-East and published all over Europe. So it was that on a visit to the Soviet Union my father Sid Chaplin sat at the desk of his literary hero and Resurrection’s author, Leo Tolstoy, a profoundly important moment in a long journey, fostered by the Workers’ Educational Association and the Spennymoor Settlement, towards knowledge and self-expression.

For obvious reasons this is my favourite example of how culture has the power to change lives.

By the time Sid made his pilgrimage to Yasnaya Polyana, I was making my first tentative teenage steps towards a creative life, fostered by various beacons of culture near my Tyneside home, supported by the Northern Arts Association my father had helped to found. My shining lights included the People’s Theatre, the City Hall and Windows music shop, Tyneside Film Theatre and the Lit and Phil, and the open-air museum that became Beamish. These and other institutions moulded my generation, shaping sensibilities and in many cases creating careers.

By the time I returned home to live in 2006, a sea-change had swept across the region: the few beacons of culture of 1970 joined by a quite dazzling array of new institutions and events from Middlesbrough’s mima to Berwick’s Film Festival, many proclaiming a welcome emphasis on reaching out to new audiences, especially the young. My wife Susan and I have benefited from one such engagement programme, at Sage Gateshead, where I’ve found a different kind of voice, discovering some small aptitude – I wouldn’t use the word ‘talent’ – in singing.

Of course in those same 45 years, there’s been another sea-change in our region: the withering of traditional industries and the simultaneous growth of high-technology companies in both manufacturing and the knowledge economy. The growth of the culture and heritage sector is an important part of the latter, in two respects: in their own economic contribution (to take just one example, the cultural venues of Newcastle-Gateshead employ 1250 people and contribute £86m a year to the regional economy); but also, crucially, in attracting new enterprises and an educated workforce looking for a satisfying quality of life.

What follows are compelling arguments for collaborative further investment in a cultural and heritage sector that has now found a new role. Once this region was defined within and without by its coalmines, shipyards and a binding sense of community. That strong identity remains, but our sense of ourselves projected outwards is now much bound up with our culture in its broadest sense: history and heritage, landscape and language, and by the distinctive and often world-class art made and shown between the Tweed and the Tees that defines the lives of so many.

I feel passionate about this for the simple reason that culture has had such a profound impact on my own family: if you like, rewriting its apparently pre-ordained story. It changed my life just as it changed my dad’s. The candle-light that lit his way has become a flame that illuminates all our lives. Now I have two fine grandchildren in Whitley Bay. I earnestly hope they will grow up to feel music’s magic and the power of the word, and be all the richer for it.

Michael Chaplin, July 2015
1.0 OUR VISION – WHAT CASE FOR CULTURE AIMS TO ACHIEVE

The Case for Culture is a positive statement of ambition for the next 15 years, building on the strengths of our diverse communities and pointing to the opportunities for further investment in arts and heritage right across the North East.

Background

The North East is renowned for its strong and distinctive sense of community and shared identity. The region has a rich, deep culture and a long history of ingenuity and innovation – from the birth of steam to the latest developments in renewable energy generation. Investment in culture today provides us with an opportunity to continue to innovate and develop, creating the right conditions for our whole economy to grow and our people to thrive.

Since the 1960s the North East has been a magnet for artists and cultural activists, attracted by its sense of identity. Our proud track record of people taking direct action to protect the region’s heritage stretches back yet further. Over centuries, we have seen examples of communities, individuals and businesses transforming and reinventing historic places, from Clayton saving Hadrian’s Wall in the 1800s, to the heritage-led regeneration of Newcastle’s Grainger Town in the 1990s, to the community-driven acquisition of Seaton Delaval Hall in the 2000s. Over time, interventions such as these have helped to create a highly distinctive region, with a compelling and attractive sense of identity.

Concentrated investment over the past 20 years has helped create a world-class infrastructure, transforming some of our cities and places in a way that is much admired across the world. The Case for Capital document produced twenty years ago by Northern Arts, helped to lever funding to enable the region to be at the leading edge of culture-led regeneration, sparking the development of new now well known iconic buildings and heritage attractions, and the improvement of existing venues across the region. The transformation of Newcastle and Gateshead in particular through this process has resulted both in substantial economic benefits and a dramatic increase in participation, clearly demonstrating how this approach can benefit other communities.

Despite the challenges of the past few years, a range of new projects are already in development across the region (see Appendix One), including those developed directly by the region’s local authorities such as The Word, The North East Centre for the Written Word, South Tyneside’s new digital hub and library. We aim to build on these to ensure greater regional spread - there are still gaps and we are only part way through our journey.

This Case for Culture is a cohesive statement backed by the region’s artists and creative practitioners, arts and heritage organisations; the business and private sector; all five universities and the further education sector as well as all twelve local authorities. It sets out a framework and powerful case for further investment from key partners, building on the strong support that is already in place: investment that will support innovation, research and development, and the extension of projects and approaches that deliver powerful benefits for our communities. This is a once-in-a-generation opportunity for us to all work together to make a real difference to people’s lives right across our region, to use culture to create places that are distinctive, outward-facing, thriving and vibrant; places that attract visitors and investment, that are fit for our people to live and work in.

Case for Culture focuses on the North East of England, yet it will benefit the Greater North through stimulating its economy, and demonstrating how culture can play a pivotal role in reinvigorating a place and creating social and economic benefits for the people who live, work and visit there - building social inclusion and helping to create a sense of pride throughout the North East.
What are we aiming to achieve?

Our five aspirations are focused on participation and reach; children and young people; talent and progression; economic value; and distinctiveness and innovation.

We will achieve our aspirations through collaboration, one of our acknowledged strengths as a region; and through:

- The continuation of the North East Culture Partnership (NECP), with a move towards a formally established organisation to provide a voice for the cultural sector in the North East.
- Working with central government and national bodies such as Arts Council England, Historic England, the Heritage Lottery Fund, our local authorities, Local Enterprise Partnerships and other partners to ensure the voice of our culture partnership is heard – on areas such as legislation, policy, practice and funding.
- Using investment in the region to lever further funds - with a target of £300M over the next five years from a range of sources to match the £100M investment we estimate is already committed for new projects.
- Encouraging everyone working in the cultural sector to use the Case for Culture to make a case for investment in their plans and ambitions, to help achieve our five aspirations.

How has Case for Culture been developed?

We are proud that this has been led and driven by people working in the region’s arts and heritage sectors, and by local councils and their partners, without whom this initiative would not have emerged. It is genuinely ‘bottom up’ – no other English region is proactively taking the lead in this way.

The Case for Culture consultation process has involved over 1,000 people, reaching out beyond the cultural sector to business networks, local authorities, health professionals and organisations working with children and young people and BME and diverse communities as well as the region’s large constituency of individual artists, freelance workers and creative practitioners.

An overwhelmingly positive message has come back from these discussions. The Case for Culture ethos of stepping up and taking the lead has been consistently met with energy, imagination and enthusiasm. The ‘illustrative project ideas’ emerging from consultation that are referenced below represent just a fraction of the great ideas that are out there – with the right investment there is so much more that can be achieved.

Case for Culture does not replace the local cultural visions and plans that already exist but builds on these to create a vision for the whole region. It is about looking to the future - creating the conditions for arts and heritage to flourish right across the North East of England. This document has been developed through a collaborative, unifying process – and everyone working in, investing in and taking part in cultural activity can contribute to achieving some or all the five aspirations.
2.0 THE VALUE OF CULTURE

The Case for Culture focuses on both arts and heritage, making important connections also to the creative industries, cultural tourism and sport.

Our definition of the arts includes creative activity in the widest sense, building on the music, dance, craft, literary and visual arts traditions that grew out of coal mining communities, where being creative was ordinary - an accepted part of everyday working life. This tradition was nurtured by the Workers Educational Association (WEA), which provided a huge range of opportunities for self-improvement - the iconic ‘Pitmen Painters’ from Ashington started off at a WEA evening class. There has been a long term and deep commitment to participatory work across many of the region’s arts organisations, going back to the Community Arts movement of the 1970s and 80s, working in some of the most deprived parts of the region. The region’s history of self-generated and self-organised participation in the arts is still the bedrock of cultural life in many local communities.

Heritage is about places everyday and long-held traditions within communities as well as iconic buildings and landscape. Our definition is broad – from the dramatic landscape of the Vikings, Romans and Border Reivers; to the tradition of processions and parades, to the North East’s vibrant folk music, song and dance. Traditions live on, reinvigorated by people often working in a voluntary capacity, passionate about celebrating their heritage and bringing communities together. Woodhorn Miners’ Picnic, for example, was first staged in Blyth in 1864 and still continues today. We have an enviable track record of finding new uses for heritage buildings, such as the conversion of Sunderland’s Old Fire Station into a music and arts hub; these buildings helping to support the new economy and contributing to our distinctive regional identity.

Culture in the North East today has been shaped by the contribution of diverse communities. The multi-cultural festival Middlesbrough Mela is now in its 25th year, and companies such as Zendeh are producing high quality cross art form productions that are culturally eclectic. Zendeh moved to the region in 2007 and have been supporting other cultural organisations to engage with new approaches to diversity and equality. There is a long tradition of diverse communities celebrating their heritage, too – including the Jewish community in Gateshead; the Chinese in Newcastle, with Stowell Street as the main focus; and Japanese links with businesses and with Nissan. At the same time, the North East is actually one of the least diverse regions in the UK. ‘Diversity’ in the region is perhaps as much about our residents’ socio-economic circumstances and access to services, as it is about their other protected characteristics such as age and ethnicity.

The region has a rich culture of participation in sporting activity, creating a range of opportunities for collaboration. Major cultural programmes linked to and celebrating sport have been developed, such as the Great North Culture programme, and we will continue to work with sport wherever we can.

As well as museums and heritage sites, Case for Culture also embraces natural and built heritage. Our rugged moorland, dramatic hills and sweeping coastline are part of what makes us so culturally distinctive; setting us apart from the country, looking out to the world and welcoming in influences from our neighbours such as Scotland, Europe and Scandinavia. We have explored how we can build on our strong sense of distinctiveness – both in terms of people and place – to give the North East a coherent competitive advantage.

During the consultation process we asked key partners to tell us what they thought about the value of culture and what it has to offer the region.
2.0 THE VALUE OF CULTURE (CONT.)

Roy Sandbach

A top quality and diverse cultural offer is absolutely vital to the economic wellbeing and future of the North East. Imagine you’re a Cambridge-based technologist with a young family. Sure, you might see the opportunity to work in the North East in one of our future-focused and developing business sectors, but you’re only going to move here if you can sell your family a great quality of life. That’s where culture comes in. It’s vital in adding that vibrant and attractive colour to the innovation culture we’re growing here in the North East.

Visiting Professor of Innovation and Enterprise, Newcastle University Business School
Chair – Innovation Board, North East Local Enterprise Partnership

Ada Burns

Taking my kids to their first ‘proper’ play, and feeling their minds and hearts expand I believe that we can never have enough, and never do enough to extend those opportunities to all.

Chief Executive, Darlington Borough Council

Peter Kelly

All forms of arts, cultural and leisure activities are very important to the well-being of each of us and the community we live in... Culture, in all its forms, brings people together and visitors into our community and in my view is essential to maintaining and creating a vibrant, cohesive and healthy community.

Director of Public Health, Stockton Borough Council

Maemi Flannaghan, Sweden

It was the iconic Hadrian’s Wall that initially inspired me to visit. I was also keen to explore Northumberland’s castles and stunning coastline. However, as soon as I arrived here I realised this area of the UK had so much more to offer, all within a few hours driving time. Everywhere I went, the people were warm and friendly. I really can’t wait to come back – and I’ll be staying for longer next time!

Tourist visitor
3.0 OUR FIVE ASPIRATIONS THROUGH TO 2030

1) Participation and reach - spreading the benefits of arts and heritage further to make sure everyone benefits.

Over the past 20 years we have created a strong cultural infrastructure - from the Maltings and Kielder in Northumberland, to MIMA and Preston Hall Museum in the Tees Valley, to the significant new investments in The Ward in South Tyneside and Auckland Castle in County Durham. The ten member organisations of the Newcastle Gateshead Cultural Venues partnership - Baltic, Centre for Life, Dance City, Live Theatre, Northern Stage, Newcastle Theatre Royal, Sage Gateshead, Seven Stories, Tyne Wear Archives and Museums and Tyneside Cinema - have seen a dramatic increase in numbers of young people and adults in their learning and participation programmes. Our three Creative People and Places programmes - Bait in South East Northumberland, The Cultural Spring in Sunderland and South Tyneside and East Durham Creates, are at the leading edge nationally in increasing access to the arts for those hardest to reach. On every doorstep is an opportunity to experience the region’s rich cultural heritage, from colliery terraces to areas of outstanding natural beauty, heritage coastlines and two world heritage sites.

However levels of cultural engagement across the region are uneven and we need to make sure that we are spreading the benefits of our cultural offer. We have knowledge and expertise in growing diverse, local audiences - strengths we now need to build on. Beamish Museum is perhaps one of the most expensive museums in the UK but has the most diverse audience in socio-economic terms; and our network of arts centres have a long track record of growing audiences through participation. Festivals and events have grown audiences too: the long-running Stockton International Riverside Festival, for example, has built a fiercely loyal and knowledgeable local following; and South Tyneside’s Festival attracts an audience of circa 100,000; the festival parade is the largest mass participation parades in the region which the borough plans to grow in the future to become one of the most spectacular in the country. Durham University’s Lindisfarne Gospels exhibition inspired a region-wide festival of over 500 community events, celebrating the North East’s creative, artistic and spiritual heritage. The learning emerging from the three Creative People and Places projects will help to inform how we reach more people, and a strengthened commitment from Arts Council England National Portfolio Organisations and Major Partner Museums to work more extensively across the region will be crucially important in helping to achieve a step change in how we work.

To offer everyone the opportunity to be both a creator and a consumer of culture, we will build on our extensive experience of growing audiences through participation as well as harnessing emerging digital technologies. We have clusters of creative enterprise and digital expertise in hot spots across the region – including Tyneside Cinema, Ignite 100 at Campus North and Sunderland University. We are keen to explore further opportunities for the cultural sector to work with creative industries, and through the North East Culture Partnership will bring people together to coordinate and develop joint working.

We have talented organisations based in the region such as TIN Arts, Gem Arts and Lawnmowers who are experienced in developing work with and for diverse audiences and people with specific needs. Libraries have an important role to play, being the hub of cultural life in many communities, and in some instances actually being run and managed by groups of local people. As a wider sector we are passionate about reaching a larger and more diverse audience, and will continue to prioritise participation and reach - learning from people and organisations who have particular strengths and expertise in this area. The geography of the North East is such that some residents living in rural areas often find it challenging to access some forms of culture because transport links are poor and travel times may be long. We will focus on working in imaginative new ways to reach people across the North East, no matter where they live.
3.0 OUR FIVE ASPIRATIONS THROUGH TO 2030 (CONT.)

As the demographic make-up of the region continues to shift to an increasingly ageing population, we will build on our strengths in working intergenerationally and in developing programmes specifically for older adults. There are a wide range of strong examples across the region, such as volunteering programmes linked to natural heritage, and projects such as ‘Creative Friends’ which provides arts-based sessions for older people at venues including BALTIC and The National Glass Centre in Sunderland, helping to combat social isolation. Academics at Newcastle University’s Institute of Ageing are committed to future collaborations with the cultural sector to support and drive forward this work.

Illustrative ideas emerging from consultation:
• Exploring new ways that the larger North East cultural organisations can extend their regional reach.
• Exploring more connections with the three Creative People and Places projects in the region, building on what works best.
• A region-wide project focused around developing a distinctive approach to film/video production using the digital tools that are now available to almost everyone.
• Applying the ‘innovation hub’ thinking of science and technology to creative enterprise, developing clusters which offer business support, facilities and networking; sparking discussions between artists and technology start ups, with a focus on reaching audiences across the region and exploring how, by 2030, digital technologies could significantly extend the reach of our excellent cultural venues and create new ways of engaging with heritage.
• The scaling up of innovative health and wellbeing projects already underway, building on links with colleagues in Public Health.

Our ambition is to lead nationally in participation in culture, reaching an extra 500,000 people per year.

2) Children and young people – ensuring we continue to innovate and broaden access to culture for children and young people, for all the benefits this brings to future generations.

The benefits of culture and creative learning for children and young people are compelling – intimately linked to happiness and health, and enabling us to grow a population that is more economically and socially active. We know that the creative and immersive learning experiences we are uniquely placed to offer can contribute to the quality of children’s learning in subjects such as science, technology, engineering and maths. As a sector, we are passionate about delivering cultural education and training of the highest quality, and see creative learning as a collective core competency. We are committed to doing all we can to make sure that creative and cultural subjects are a valued part of mainstream education.

We will highlight examples of good practice such as the whole school, whole community music project ‘In Harmony’ run by Sage Gateshead in one of the UK’s most deprived primary schools in Newcastle’s West End, and enhance access to culture for all our children and young people - crucial to developing a thriving region. We have an excellent track record of creating inspiring, high quality programmes for all key stages. Theatre Hullaballoo’s TakeOff Festival for early years audiences is highly respected, and Juice Festival has supported young people to take the lead in curating and programming. The region’s Heritage Skills Initiative education programme has supported children and young people from primary school age to university students to get involved in reinventing and redesigning buildings; with heritage providing a context for creative learning and skills development.

1 Baseline measurement: DCMS Taking Part 2014-15
We will encourage artists and cultural organisations to collaborate and reach out. Collectively, we will explore gaps in provision and proactively support areas where engagement is low.

Our five universities (Durham, Newcastle, Northumbria, Sunderland and Teesside) and our further education colleges are already providing an exciting range of opportunities for young people, from traditional crafts skills to digital creativity. We will build on this strength and continue to partner in creative ways with further education partners to make sure our young people are cultural sector ‘work ready’, and further develop progression routes into the sector for young people from all walks of life.

By 2030, we are committed to ensuring that every young person in the region has regular access to a cultural experience as part of their education at primary and at secondary level. We are also keen to work with partners on the creation of a Cultural Curriculum.

Illustrative ideas emerging from consultation:

- Joining up across the region to create a coherent and comprehensive creative education for our children and young people, with connections to our creative industries, further education, businesses and universities in new ways (Culture Bridge North East and our music education hubs).
- Exploring an ‘entitlement’ approach – a passport to North East culture, which could for example involve every child doing GCSE participating in culture – e.g. visiting a museum or gallery, working with artist, visiting a heritage site.

We want to extend our reach by another 285,000 children and young people per year.

3) Talent and progression – ensuring we attract and retain the very best cultural and creative talent, and provide routes for career progression to grow a more skilled and diverse workforce.

We have a core of talented, driven and dynamic individuals working in cultural and creative professions in the North East – people who have played a key role in moving the region on to the strong position it is in today. It is important to stress that our cultural sector workforce is not just the people who work for institutions – it encompasses the large and vibrant community of artists and creative practitioners who live and work in the region.

The collaboration with the Clore Leadership programme and the Open Space session with Stella Duffy during the Case for Culture consultation process was a marker of just how fast our cultural sector workforce is expanding, with creative practitioners from a wide range of disciplines, freelance workers and emerging young leaders from across the region feeding their views and ideas into Case for Culture.

Key partners have highlighted a significant and exciting trend of artists re-locating to the North East. A growing number of internationally recognised visual artists, have chosen to base their practice in the region, including the Turner Prize nominated artist Christine Borland, German artist Wolfgang Weileder and Swedish film maker Cecelia Steenbok. Sir Antony Gormley also has a studio in the North East. The region has ambitious fine art departments at Newcastle, Northumbria and Sunderland universities; an excellent public galleries offer; significant commissioning agencies such as Locus +, Drop City, Circa Projects and Northern Charter; and the critically engaged commercial galleries Vane and Workplace. We have seen a tide of ambitious young artists creating their own opportunities and a remarkably strong studio culture, fed in part by the availability of affordable city centre space. Newcastle has now become...
three of the most densely populated areas for visual artists in Europe, and studios are also developing in Sunderland, Middlesbrough and other less urban centres.

We want to become known as a region where people can progress and develop their careers in all forms and genres of arts and heritage. A place where Turner Prize, BBC Young Musician or Europa Nostra award winners are nurtured and developed. We also wish to open up a wider range of progression routes into the cultural sector, so that we can genuinely start to be more representative of the communities we serve. This is not just about volunteering and creative apprenticeships – although they are important components in the mix – rather it is about joining up all relevant elements of our sector with creative industries and FE and education partners to ensure that young people get the best possible advice about ways in to arts and cultural professions.

We will be a region ‘open for business’ – growing our network of global connections such as our links to Gothenburg in West Sweden, the Ruhr region, Brazil, South Africa and China - exporting our expertise across art and heritage specialisms; and proactively welcoming great quality work and creative people in to the region, challenging and inspiring us to be the best we can possibly be.

Collectively and individually the region’s further education colleges deliver a wide and varied range of programmes, bespoke training and industry engagement activity across the cultural sector. They have a history of working closely with employers and industry to shape their curriculum to ensure it meets the needs of the sector. Gateshead College, for example, is an active member of The National Skills Academy for Creative and Cultural Skills. One of the first colleges in the region to deliver creative apprenticeships it has forged a wide range of partnerships with cultural sector institutions with impressive results - 17 year old Gateshead College student Connor Scott has gained national recognition as BBC Young Dancer of the Year 2015. Cleveland College of Art and Design was named as one of the top ten art and design degree shows to attend in 2015 by Aesthetica magazine, the British art and culture magazine; and is collaborating with cultural partners including Stockton International Riverside Festival and Captain Cook Birthplace Museum to develop live industry briefs for students. South Tyneside have developed the largest Creative Employment Programme project in the North East - the consortium of the local authority, Bede’s World, museums in South Tyneside, the National Trust at Souter Lighthouse and the Customs House has supported 40 young people to gain a level 2 qualification.

Maintaining our historic environment requires a skilled workforce, a high proportion of which operate in small and medium-sized local businesses. Over a third of all construction work is given over to repair and maintenance of existing stock. The North East, through apprenticeships supported by the Heritage Skills Initiative, has been pioneering ways of addressing the craft skills shortage and ensuring a highly skilled and available workforce.

Our further education colleges are positioned and ready to play an important role in helping us to achieve our five aspirations over the next 15 years, ensuring the sector has a ready supply of people with industry specific skills that will be needed across the region.

Illustrative ideas emerging from consultation:
• Creative Fuse North East project, with all five universities working in partnership to support the creative and cultural economy, retaining the brightest graduates in the region.
• Developing new ways to grow and nurture prize-winning talent from the region, gaining further national and international recognition.
• Initiatives to encourage even more artists/creative organisations to base themselves in the North East.
• Initiatives to develop skills and support people with talent and aptitude to progress, right across the cultural sector.
• Placing a stronger emphasis on international work aligning our work to that of the LEPs, universities, and the North East Chamber of Commerce, giving a strategic focus to our growing network of international connections.
• Working to increase the exporting of North East-created work nationally and internationally, including via live streaming.
3.0 OUR FIVE ASPIRATIONS THROUGH TO 2030 (CONT.)

4) Economic value – harnessing our potential to support economic growth and job creation, and attract more visitors to our region.

Existing research on economic impact shows that the sector is delivering considerable value for the region. Our creative and cultural industries are estimated to be generating £755M additional economic impact.

Our sector will help to create the conditions for growth through making the North East a distinctive, exciting and attractive place to live and work. Being bold and creative in the development of the region’s natural and arts and heritage assets, we will secure a sustainable future, helping to attract inward investment and more and higher value tourists. The sector is resilient and flourishing despite challenges in the wider operating environment and we will continue to push forward with work to diversify our income streams, inspired by the entrepreneurial example of organisations such as Live Theatre and Tyneside Cinema.

We will use our outstanding cultural offer to create a positive international profile - raising awareness of the region to prospective visitors, students, businesses and investors across the world, through ongoing promotion of our assets such as the World Heritage Sites, collections designated as having international and national significance, and through energising events that help the region to be seen in new light.

We have a strong track record of festivals and events. Examples include pan-regional collaborations such as the 2013 Festival of the North East; the high profile, high impact Lumiere Durham; and the internationally acclaimed AV festival - a biennial programme of new commissions that respond to directly to the region’s people, places and cultural heritage, plus a wealth of community-initiated and led events. A sub-group of the NECP has formed to provide the leadership our events culture needs to really thrive. One of the group’s priorities is working with the further education sector, business, and festival and event producers to home grow the skills and expertise the sector needs.

We will develop closer creative relationships with the commercial creative industries sector, developing a dialogue with key national partners including Creative England, the Creative Industries Federation and UKIE, the trade body for the UK’s games and interactive entertainment industry.

We also plan to pioneer the creation of ‘Cultural Investment Zones’, offering incentives to support private investment.

Illustrative ideas emerging from consultation:
- ‘100x100’ project, which will match 100 artists from across the full spectrum of art forms with 100 businesses in the North East to foster more collaboration, mentoring and innovation.
- Major regional celebrations planned for 2017 commemorating the 50th anniversary of Martin Luther King’s acceptance of an honorary degree from Newcastle University - also his last public appearance in Europe.
- Using our industrial heritage collections/sites creatively to inspire and enthuse young people about STEM and STEAM related subjects, and partner with businesses to showcase routes into these exciting industries.

We will work with the creative industries to double the 70,000+ jobs in the sector by 2030.

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5) Distinctiveness and innovation - creating a vibrant and distinctive region with an excellent quality of life – the right conditions for innovation and inward investment

The North East has a strong and distinctive sense of place – we have a rich cultural heritage; a long history of radicalism, collective action and experimentation; and geographically – we are on the edge and at times feel like an outpost or even an island; bordering with Scotland to the North, edged with sweeping, dramatic coastline to the East, the North Pennines to the West; and the Tees Valley border with North Yorkshire to the South. Our people are resilient and industrious, we have a proud heritage of self-improvement through creativity, and a strong and deeply felt sense of community.

Case for Culture consultation has told us that artists and creative practitioners are inspired by this sense of distinctiveness and the region’s independent spirit. One respondent described the North East as a place, ‘where artists make work that they couldn’t make anywhere else in the world.’ The region’s distinctiveness and strong sense of place inspires and energises our residents and all those working in the cultural sector too. A recent YouGov poll revealed that more people in the North East are interested in their local heritage than in any other region (71%); and that an incredible 51% have taken direct action to protect their historic place. We have a dedicated and growing community of professionals who are preserving the region’s heritage, creating new research and interpreting it in new ways, all of makes an important contribution making the region a distinctive place. Through exploring, through reinventing and innovating, we will develop and profile a cohesive offer; building on what is authentic to the region.

The North East has established a leading reputation for involving artists in regeneration over the last 20 years from Claus Oldenberg’s Bottle of Notes in Middlesbrough in 1993 to Gateshead Garden Festival in 1989, Anthony Gormley’s Angel of the North in 1998 and Anish Kapoor’s giant Temenos sculpture in Middlesbrough in 2010. The region has transformed its public spaces by working with artists. This creative approach to design is now at the heart of regeneration schemes for our coastal communities along seashores in Redcar, East Durham, Sunderland, South Shields, Whitley Bay, Blyth and Druridge Bay.

As well as residents and our creative community, The North East is capturing the hearts and minds of business, too. We are creating the conditions that are right for innovation investment: retaining and attracting talent, and bringing investors and their businesses to the North East. Following in the footsteps of Nissan, whose Sunderland factory is their most productive car plant in Europe; Hitachi have chosen to base operations here because the company could see the region is bursting with potential, and offers a fantastic quality of life for its employees.

Business leaders we consulted with recognise that investment in culture provides them with a cutting edge and competitive advantage – making the North East attractive to the talent they need to grow. We will further extend our links with the North East’s business community, based around the creation of mutual benefits.

Our universities have a vitally important role to play, too. All five universities working together to support culture in the region is a unique and powerful thing in terms of staff expertise, resource and research capacity. Newcastle University, for example, contributes approximately £1M a year to the Great North Museum and Sunderland University are taking the lead in the City of Culture bid for the city. There is a desire and a will to do more, creating mutual benefits and further profile raising opportunities.

Illustrative ideas emerging from consultation:

- Initiatives to reinvent town centres and find enterprising new uses for heritage buildings – Spanish City project in Whitley Bay; Old Firestation project in Sunderland.
- Exploration of the use of heritage locations for major musical festivals and events
- Exploration of opportunities to be part of delegations to attract businesses and inward investment.
- Adopt an object initiative: each resident at birth receives their entitlement to a piece of our shared North East heritage – whether a manuscript, brick, tree or artefact - to learn about, look after and share throughout their life.
4.0 ACHIEVING OUR ASPIRATIONS THROUGH COLLABORATION – HOW WE WILL WORK

Working together is one of our distinctive strengths as a sector in the region. We have an enviable track record of collaborating on a game-changing level – from back in the 1960s where North East Association of the Arts formed, with the financial backing of all the region’s local authorities, to enable the continued existence of Northern Sinfonia and to support other regional cultural projects. Another significant example is Beamish: in the 1970s, the local authorities formed a unique regional partnership to support the museum. The long standing NewcastleGateshead Cultural Venues Network brings together key venue-based cultural institutions, collaborating across a range of agendas and gaining national and international recognition as an innovative partnership.

The North East Historic Environment Forum (NEHEF) has established a track record in putting forward a strong case for investment through the annual Heritage Counts publication and the Economic Impact toolkit, as well as piloting new ways of working as with heritage skills. It brings together the Association of North East Councils; Association of Local Government Archaeological Officers; Country Landowners Association; English Heritage; the Heritage Lottery Fund; Historic England; Historic Houses Association; Institute of Historic Building Conservation; National Trust; Natural England; North of England Civic Trust; Northern Architecture; Northumberland National Park Authority; and Tyne and Wear Archives and Museums. Nationally, other heritage partnerships look to NEHEF as an example of best practice.

Case for Culture consultation with the business community has highlighted an appetite and enthusiasm for more partnership working with the cultural sector, based around the creation of mutual benefits. We build on our track record, including Sage Group plc’s partnership with Sage Gateshead, one of the largest one-off business sponsorships in the UK to date; and Jonathan Ruffer’s donation of £25M to secure the future of Auckland Castle, with a wider vision to revive the town of Bishop Auckland in which it is set.

We will channel this appetite for working together and build on more recent successes such as the regional partnership formed in 2013 to deliver the Lindisfarne Gospels programme, and Teeside University and Middlesbrough Council collaborating to support MIMA.

The North East Culture Partnership brings all of the North East local authorities together, united by a shared commitment to culture. As well as all 12 local authorities and cultural sector, NECP has representation from the region’s universities, the further education sector and the business community. It is unique – no other English region has one. NECP is supported by the Association of North East Councils, which enables the region’s authorities to speak as one single, democratic voice, with a view to having a single strong voice for culture; raising the profile of the region as a joined up whole and securing recognition for the sector’s value and significant potential for growth.

The NECP provides us with a valuable opportunity to help influence and guide decision making – enabling the region to have a greater say in key decisions and guiding strategy to help increase investment in the region, working with and for our partners in both Local Enterprise Partnerships, Arts Council England, Historic England and the Heritage Lottery Fund. Crucially, NECP also provides an important vehicle for communicating what the wider region has to offer.

Plans in the pipeline include strengthening the links between NECP and existing cultural partnerships across the region to join up local goals with wider opportunities emerging for the North East region.
5.0 FUNDING COMMITMENTS

Key partners are already making a significant investment in culture and despite the pressure on their finances. Our local authorities continue to provide vital investment, with in excess of £68M budgeted for cultural services across all 12 authorities during 2015/16.

The Heritage Lottery Fund is also making major investments in the region, with a total of £90.5M going into North East projects over the past three years.

Arts Council England continues to support 39 NPOs (National Portfolio Organisations) and two MPMs (Major Partner Museums) in the region, three Creative People and Places projects, one Bridge organisation and six Music Education Hubs. The region’s universities are making growing investment in via their support for cultural venues such as Teesside University’s partnership with MIMA in Middlesbrough; Sunderland’s role with the National Glass Centre; Newcastle University’s partnership with TWAM; Northumbria University’s partnership with Baltic and the Baltic 39 Gallery; and Durham University’s leading role in culture in Durham City, focused around the world-class Library and galleries. The sector is also achieving significant support from private sector and philanthropic sources despite the small number of companies with headquarters in the region.

Now is the time for existing and future partners to invest further in culture in the North East to ensure it thrives and fully meets its potential, so that we can spread the benefits of culture right across the region.

To achieve this we wish to:

- Secure the future of the North East Culture Partnership, with a move towards a formally established organisation, to give us the structure through which we can continue to coordinate our work and achieve our aspirations.
- Work with central government and national bodies such as Arts Council England, Historic England and the Heritage Lottery Fund, our local authorities, Local Enterprise Partnerships and other partners to ensure the voice of our culture partnership is heard – on areas such as legislation, policy, practice and funding. We are in discussion with our key stakeholders and funders to establish mutually understood priorities for investment, enabling them to make good use of the local intelligence available via the North East Culture Partnership.
- Increase investment into culture in the region. We have estimated that there is already around £100M of investment from partners including local authorities, the Heritage Lottery Fund and Arts Council England, secured for new projects in the region over the next five years. We want to work with partners, including both Local Enterprise Partnerships in our region, other national bodies and European funding streams, to at least treble this figure to ensure we can deliver the ambitions of the Case for Culture.
- Encourage everyone working in the cultural sector to use the Case for Culture to make a case for investment in their plans and ambitions, to help achieve our five aspirations.

A call to action – how can I support culture in the North East?

As well as collaborating through established structures, Case for Culture is about encouraging everyone to think about how they can support culture, and the benefits it brings. This could be an individual volunteering for a local arts organisation to a chief executive of a large firm entering an arts and business sponsorship which delivers mutual benefits for both partners.

The publication of Case for Culture is only the start. Initiated and driven by the cultural sector, it is perhaps best seen as a ‘springboard’ - inspiring and galvanising action and encouraging everyone with an interest in culture to collaborate, cooperate and work together. We can only progress further and achieve our potential as a region through individuals stepping up, taking responsibility, and taking the lead. NECP will be posting information on how people can support culture in the North East on the Case for Culture website www.case4culture.org.uk
APPENDICES

List of Appendices

1. New projects in development in the North East at July 2015
2. Further information about data baselines referenced in our targets
3. Approaches to consultation

List of appendices available at www.case4culture.org.uk

1. Consultation submissions and a list of individual contributors
2. Pest and SWOT analysis for the region


Collectively, these projects are funded by a mix of Heritage Lottery Fund and Arts Council England, local authority, private sector and university funding totalling in excess of £100M

- Auckland Castle redevelopment
- Bi-centenary of the first rail passenger journey (Darlington)
- Dance conservatoire at Dance City
- HLF development of Darlington Civic Theatre
- Durham Cathedral Open Treasures
- Hartlepool Maritime Experience partnership with the National Museum of the Royal Navy North
- Redevelopment of Holy Trinity Church
- Completion of the Hullaballoon
- ’Ironopolis Experience’, Middlesbrough
- Kirkleatham Stable Court
- Kirkleatham Walled Garden Project
- Liveworks (Newcastle)
- Palace Green Library developments, Durham University
- Redevelopment of Middlesbrough Town Hall
- Reinvigorated MIMA – partnership with Teesside University
- Theatre Royal investment
- Remaking Beamish
- Culture-led redevelopment of seafronts and seaside resorts: Redcar, East Durham, Sunderland, South Shields, Whitley Bay, Blyth and Druridge Bay
- Redevelopment of Side Gallery (Newcastle) - housing and digitising their 40+ year international archive of photography and film
- The Sill National Landscape Discovery Centre (Northumberland)
- Sunderland City of Culture bid 2021
- Old Fire Station Cultural Quarter development (Sunderland)
- Rebuilding of the Playhouse Theatre (North Tyneside)
- Tees Valley City of Culture bid 2025
- The Word, The North East Centre for the Written Word and new home for North East Writers, South Tyneside’s digital hub and visitor attraction
APPENDICES

APPENDIX TWO

Participation and reach target

Baseline measurement: DCMS Taking Part 2014 - 15

In 2015 participation in heritage in North East England was recorded at 77.3% (almost 5% above the England-wide average), participation in museums and libraries matched the national average. Participation in arts and archives is slightly below the national average. Volunteering and digital participation are each 9% under the national average.

Our actions through Case for Culture will aim to ensure, through more effective use of assets and refocusing how we work, that we perform above the national average for participation across all parts of culture.

Children and young people target


Participation by 5-15 year olds is currently 99.1% for arts; 70.3% for libraries; 68.5 for heritage and 61.7% for museums.

Our actions through Case for Culture will aim to achieve 100% participation across all parts of culture.

Economic value target


There are currently 70,000 employed in the creative industries and heritage in North East England. Creative industries in North East England have experienced 7% growth between 2014 and 2015 and heritage has experiences a 19% increase between 2013-2014.

Our future projections are based on a conservative 5% year on year growth.
## APPENDIX THREE: Approaches taken to consultation

<table>
<thead>
<tr>
<th>Sectors</th>
<th>Lead organisation and main contact</th>
<th>Approach taken:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museums</td>
<td>NE Museum Development Officer hosted by TWAM/ Sarah Carr. Iain Watson</td>
<td>• Survey monkey questionnaire.</td>
</tr>
</tbody>
</table>
| Heritage       | Historic Environment Forum/ Anna Siddall and Bill Griffiths                                      | • Series of NEHEF meetings including a HEF-led consultation event on 9th March. HEF members encouraged to forward invite on through their networks.  
|                |                                                                                                  | • Members: ALGAO; Northern Architecture; National Trust; English Heritage; NECT; IHBC; Historic Houses Association; Country Landowners Association; NNPA on behalf of national parks and landscapes; Museums; DCMS Officers Group; HLF; ACE; Natural England; English Heritage. Local authority conservation officers; Local authority Heritage Champions; Local development trusts/community partners; Landscape partnerships (via HEF); Archives network (formerly NERAC); conservation architects/builders/craftsmen; Archaeologists/archaeological consultancies. |
| Tourism        | Northern Tourism Alliance/ NGI Sarah Stewart                                                    | • C4C consultation amongst tourism sector took place via the Northern Tourism Alliance members. |
| Heritage Lottery Fund | HLF/ Ivor Crowther                                                                                      | • Consultation meetings.                                                      |
|                |                                                                                                  | • Supporting with data re: investment and reviewed/ commented on C4C document. |
| Visual arts    | CVAN (contemporary visual arts network)/ Julia Bell and Godfrey Worsdale                           | • CVAN convened a visual arts sector consultation meeting at Baltic in February. |
| Performing arts| Live/ Jim Beirne                                                                                  | • Consultation meeting convened at Live Theatre during March.                |
| Music          | Sage Gateshead and Generator/ Wendy Smith and Ros Rigby Jim Mawdsley and Jo Thornton               | • Event facilitated by Wendy Smith and co-chaired by Ros Rigby and Jim Mawdsley for 30 music promoters/musicians was held at Sage Gateshead in March. |
|                | Music Education Hubs                                                                              | • Sage Gateshead helped to coordinate a response.                             |
| Writing        | New Writing North/ Claire Malcolm                                                                  | • Wrote to 55 handpicked professional writers from across the North East (of varying ages and demographics) to solicit views on the seven questions. Also consulted with editors, literary promoters and those involved with the wider sector. Collated response sent. |
### APPENDIX THREE: Approaches taken to consultation cont.

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<tr>
<th>Sectors</th>
<th>Lead organisation and main contact</th>
<th>Approach taken:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Libraries</td>
<td>NE Society of Chief Librarians/ Mark Freeman</td>
<td>• Took C4C to local group of the Society of Chief Librarians. Talked through background and took questions away to provide individual feedback.</td>
</tr>
<tr>
<td>Design / Creative Industries</td>
<td>Design Event/ Karen Nairstone</td>
<td>• Email survey and 1-2-1 discussions with partners, designers and contemporary craft makers across the North East.</td>
</tr>
<tr>
<td>Film and TV</td>
<td>Tyneside cinema – Mark Dobson; Northern Film and Media – John Tulip</td>
<td>• Email was sent out inviting questionnaire responses by end of February and consultees were invited to a meeting at Tyneside in early March. At this consultation meeting, attendees were tasked with prioritising the responses to each question and then, as a group, debated the ‘vision’ question at the end of the session.</td>
</tr>
<tr>
<td>Festivals/ major events; including sport</td>
<td>SIRF - festivals subgroup/ Reuben Kench</td>
<td>• Several meetings - based on a set of starting assumptions that have already been drawn out of the NECP work.</td>
</tr>
<tr>
<td></td>
<td>NGI/ Carol Bell</td>
<td>• NGI were consulted and provided support with data and stats.</td>
</tr>
<tr>
<td></td>
<td>Great North Culture programme/ Beth Bate</td>
<td>• As part of her work as a Clore Fellow, Beth explored how we set a framework for generating really ambitious ideas as part of the C4C process, including by initiating some conversations with key artists and producers.</td>
</tr>
<tr>
<td>Universities</td>
<td>Universities subgroup/ Eric Cross</td>
<td>• Each university consulted with key colleagues in their own institutions in the first instance, which was brought back to the committee of the 5 Universities to discuss, and a co-ordinated response submitted.</td>
</tr>
<tr>
<td></td>
<td>Teesside University/ Gerda Roper</td>
<td>• Addressed the university executive during February.</td>
</tr>
<tr>
<td></td>
<td>Northumbria University/ Caroline Murphy</td>
<td>• Proposed ideas for inclusion.</td>
</tr>
<tr>
<td></td>
<td>Durham University/ Keith Bartlett</td>
<td>• Prepared a submission.</td>
</tr>
<tr>
<td></td>
<td>Sunderland University/ Graeme Thompson</td>
<td>• Consulted through NECP.</td>
</tr>
<tr>
<td>Digital</td>
<td>Teesside University/ Digital City, Mike Ryding</td>
<td>• Consultation meeting with NECP Culture Partnership Manager and the Beamish team.</td>
</tr>
</tbody>
</table>
## APPENDIX THREE: Approaches taken to consultation cont.

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<tr>
<th>Sectors</th>
<th>Lead organisation and main contact</th>
<th>Approach taken:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children and Young People</td>
<td>Culture Bridge North East/ Jeanne Hale, Bill Griffiths</td>
<td>• Targeted conversations with partners and Cultural Education Leadership conference at the end of February to highlight the C4C Jonathan Blackie was member of the discussion panel.</td>
</tr>
<tr>
<td>Dance</td>
<td>Dance City/ Anthony Baker</td>
<td>• Held a consultation meeting during February.</td>
</tr>
<tr>
<td></td>
<td>TIN Arts/ Martin Wilson</td>
<td></td>
</tr>
</tbody>
</table>
| Combined Arts                    | Arc/Annabel Turpin                                                      | • Circus Central/Five Ring Circus – email and follow up telephone interview with organisation; email survey to artists/participants if required/appropriate.  
• Arts centres – invited to meeting to discuss in early March. Wunderbar – email & phonecall.  
• Also: emailed sector conveners for theatre, dance, literature, children & young people, engagement, diversity and ARCADE database of c300 individual artists/practitioners.  
• Annabel Turpin collated notes from the phone interviews, meetings and email to feedback into consultation framework. |
| Diversity                        | Gem Arts/ Vikas Kumar                                                    | • Prepared a submission.                                                         |
|                                  | Zendeh/ Nazli Tabatabai-Khatambakhsh and Ben Ayrton                      |                                                                                 |
|                                  | AB Curry Club/ Ammar Mirza                                               | • Jonathan Blackie presented to a curry club meeting. Information on C4C circulated through Ammar’s networks. |
| Architecture/ built environment  | Northern Architecture/ Lowri Bond                                       | • Telephone conversation with the Beamish Team.                                  |
|                                  |                                                                         | • Crossover with NEHEF consultation.                                             |
| Engagement                       | Creative People and Places leads/ Rebecca Ball;  
Rachel Adam;  
Nikki Locke.  
Helix Arts/  
Catherine Hearne                  | • Consulted at least 100 people in the sector through interviews/discussions.  
• Key groups:  
1. Our own staff  
2. Our Critical Friends  
3. Our Boards/Trustees  
4. Our Contributors  
• In addition: Consulted with Teesside Arts, Teesside University and Music Inc in Middlesbrough to ensure thoughts, feelings and ambitions around culture and engagement on Teesside were included.  
Desk research around participatory arts futures.  
• A final document was then produced. |
### APPENDIX THREE: Approaches taken to consultation cont.

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<tbody>
<tr>
<td>Voluntary sector</td>
<td>VONNE/ Carol Botten</td>
<td>• Offer of support with making links to third sector.</td>
</tr>
<tr>
<td>Business</td>
<td>NECC/ Ross Smith</td>
<td>• Consultation meeting convened with a sample of businesses.</td>
</tr>
<tr>
<td></td>
<td>Northumbrian Water Group/ Louise Hunter</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NECC/ John Mowbray</td>
<td>• Presented to NECC meeting</td>
</tr>
<tr>
<td></td>
<td>Local enterprise partnerships – Tees Valley</td>
<td>• Letter and briefing note sent; plus individual meetings</td>
</tr>
<tr>
<td></td>
<td>Unlimited and NELEP</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Innovation/ Roy Sandbach</td>
<td>• Series of meetings. Involvement in sector conveners feedback meeting.</td>
</tr>
<tr>
<td></td>
<td>CBI Regional Council</td>
<td>• Jane Tarr and Jonathan Blackie presented to the CBI Regional Council in June</td>
</tr>
<tr>
<td></td>
<td></td>
<td>– over 30 in attendance.</td>
</tr>
<tr>
<td>Local authorities</td>
<td>Association of North East Councils/ Melanie Laws,</td>
<td>• Project team met with key colleagues, including George Garlick.</td>
</tr>
<tr>
<td></td>
<td>George Garlick</td>
<td>• C4C Endorsement meetings:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• 1st June - DCMS officers group</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• 11th June – chief execs meeting</td>
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<tr>
<td></td>
<td></td>
<td>• 22nd June – NECP board meeting</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• 3rd July – leaders &amp; mayors meeting</td>
</tr>
<tr>
<td>MPs/ MEPs</td>
<td></td>
<td>• Letter and briefing note sent.</td>
</tr>
<tr>
<td>Health</td>
<td>LA public health network</td>
<td>• Jonathan Blackie and Keith Merrin presented to the LA Directors of Public</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Health meeting.</td>
</tr>
<tr>
<td></td>
<td>Culture and older adults</td>
<td>• Consultation phone call with Equal Arts.</td>
</tr>
</tbody>
</table>
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</thead>
<tbody>
<tr>
<td>Regional cultural partnerships</td>
<td>County Durham/ Roger Kelly</td>
<td>• Discussed at Board meeting in January (Richard Evans spoke to the paper) and agreed to circulate the presentation to all members of the Board with the request that they consider the questions within their own sectors/institutions.</td>
</tr>
<tr>
<td></td>
<td>Newcastle Gateshead Cultural Venues Network/ Declan Baharini</td>
<td>• Discussed initially at NGCV meeting in February. It was agreed that Declan would support the CEOs to prepare a submission for the consultation on behalf of the 10 member organisations, which will be a group response, from the partnership perspective. This was submitted via Ros Rigby in June; Ros also attended NGCV CEO’s meeting on June 1. Note: some of the individual CEOs who are members of NGCV are also sector convenors for their own artforms/cultural forms - which was undertaken separately.</td>
</tr>
<tr>
<td></td>
<td>Northumberland/ Keith Merrin</td>
<td>• Consultation meeting took place – prepared a submission.</td>
</tr>
<tr>
<td></td>
<td>Sunderland/ Helen Connify</td>
<td>• C4C was considered at the February meeting and response was submitted. The partnership is representative of all main cultural venues and orgs in Sunderland.</td>
</tr>
<tr>
<td></td>
<td>Newcastle/ Andrew Rothwell</td>
<td>• Representatives from C4C steering group attended two NCP meetings. Meetings also took place with Andrew Rothwell, David Fay, Cllr David Stockdale, Pat Ritchie and Tony Durcan.</td>
</tr>
<tr>
<td></td>
<td>Creative Darlington/ Stephen Wiper</td>
<td>• Worked with Darlington for Culture.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Survey monkey of the questionnaire, emailed to arts and cultural organisations to promote engagement by both individuals and organisations via the Darlington Borough Council and Darlington for Culture websites.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Darlington organisations approached included Theatre Hullabaloo, The Forum Music Centre, The Bridge Centre for Visual Arts, Darlington Music Society and Darlington Piano Society, blimey!, Darlington Operatic Society, Darlington Folk Club, Darlington R&amp;B Club, ScrapStudio Arts, Identity Theatre, The D-Project, the Jabberwocky Market/Luxi Ltd, OddManOut, Darlington Civic Theatre, the Head of Steam Railway Museum, local organisations involved in the 2025 programme.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Two C4C debates held in March</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Final draft of submission agreed by Darlington for Culture was presented to Darlington Borough Council COE meeting of Thursday 12 March 2015 for sign off.</td>
</tr>
<tr>
<td></td>
<td>Tees Valley Culture task and finish group/ Ada Burns</td>
<td>• Representatives from C4C Steering Group met Ada Burns in January.</td>
</tr>
</tbody>
</table>
APPENDICES

APPENDIX THREE: Approaches taken to consultation cont.

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<th>Sectors</th>
<th>Lead organisation and main contact</th>
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</thead>
<tbody>
<tr>
<td>Local authorities</td>
<td>Newcastle City Council/ David Fay</td>
<td>• Representatives from C4C Steering Group met with members and officers at Newcastle City Council.</td>
</tr>
<tr>
<td></td>
<td>Gateshead Council/ Lindsay Murray, Karolynne Hart</td>
<td>• Representatives from C4C Steering Group met with members and officers at Gateshead Council.</td>
</tr>
<tr>
<td></td>
<td>South Tyneside Council/ Tania Robinson, Richard Barber</td>
<td>• Representatives from C4C Steering Group met with members and officers at South Tyneside Council.</td>
</tr>
<tr>
<td></td>
<td>North Tyneside Council/ Steve Bishop</td>
<td>• Representatives from C4C Steering Group attended meeting in February (Culture And Leisure Sub Committee – discussion with elected members). Consultation meetings took place with arts sector in North Tyneside – Whitley Bay; and with heritage sector in North Tyneside- Wallsend.</td>
</tr>
<tr>
<td></td>
<td>Hartlepool Borough Council/ David Worthington, Claire Irving</td>
<td>• Contributions from: elected members involved in culture in the borough; senior managers in our local authority; the wider staff team including museums, arts, libraries, tourism, planning, sports, health and regeneration; the wider cultural sector in the town.</td>
</tr>
<tr>
<td></td>
<td>Redcar &amp; Cleveland Borough Council/ Malcolm Armstrong/ Joanne Hodgson</td>
<td>• Communications were sent including an introduction about C4C to their network of partner organisations and individuals. Follow up workshop sessions were held at Kirkleatham Museum.</td>
</tr>
<tr>
<td></td>
<td>Darlington Borough Council/ Mike Crawshaw</td>
<td>• See Creative Darlington response</td>
</tr>
<tr>
<td></td>
<td>Sunderland City Council/ Trina Murphy</td>
<td>• Representatives from the C4C Steering Group met with officers and members at Sunderland Council. Council fed into C4C briefing at Cultural Partnership Group meeting.</td>
</tr>
<tr>
<td></td>
<td>Northumberland County Council/ Wendy Scott, Nigel Walsh</td>
<td>• Northumberland County Council (NCC) cultural officers and members responded to/ debated the questions from the local authority perspective.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• A Northumberland culture sector networking event took place at Woodhorn during February.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Northumberland Culture Partnership (NCP) meeting was held at Woodhorn during March.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Collation and distilling of the consultation was then conducted by Wendy Scott (NCC) Keith Merrin (Chair of the NCP) and Geof Keys (member of the Northumberland Theatres Partnership).</td>
</tr>
</tbody>
</table>
## APPENDICES

### APPENDIX THREE: Approaches taken to consultation cont.

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<th>Sectors</th>
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</thead>
<tbody>
<tr>
<td>Local authorities</td>
<td>Middlesbrough Council/ Anne Besford</td>
<td>• A mixed member/sector event (invited key people) was held in March. Jonathan Blackie supported the event and helped to facilitate.</td>
</tr>
<tr>
<td>cont.</td>
<td>Stockton on Tees Borough Council</td>
<td>• Consulted with relevant stakeholders and produced a submission.</td>
</tr>
</tbody>
</table>
|                       | Durham County Council/ Steve Howell                                      | • 1. Undertook data gathering from a range of people within the local authority cultural sector through. This included all disciplines across the sector including Libraries, Museums, Visual Arts, Theatre, Festival & Events, Public Art. The intention was to engage at all levels with those working in the sector in local government via A. Focus group session. B. Questionnaire.  
• 3. A draft response was checked and challenged by a number of senior leadership meetings including A. Culture & Sport Management Team. B. Durham CC Culture Board. C. Corporate Management Team. D. Area Action Partnerships. |

### Other C4C consultation sessions:

<table>
<thead>
<tr>
<th>Session</th>
<th>Lead organisation</th>
<th>Further information:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freelance artists, creative practitioners, heritage professionals.</td>
<td>Clore Leadership programme/ Sue Hoyle</td>
<td>• Open Space session held with Stella Duffy at the Discovery Museum; attended by over 120 people. Reports from the discussion sessions are available online at <a href="http://www.case4culture.org.uk">www.case4culture.org.uk</a></td>
</tr>
<tr>
<td>Case for Culture Clore Development Day</td>
<td>Clore Leadership programme/ Sue Hoyle</td>
<td>• Group of 30 individuals from the sector debated C4C and the emerging themes.</td>
</tr>
<tr>
<td>Sector conveners briefings – January</td>
<td></td>
<td>• Two briefing meetings were held during January for sector conveners – one at Durham Cathedral and one at Beamish. Over 60 people attended across the two meetings.</td>
</tr>
<tr>
<td>Sector conveners meeting – April</td>
<td></td>
<td>• A sector conveners meeting was held at the end of April to discuss the emerging themes and agree priorities for the region – attended by over 50 people.</td>
</tr>
</tbody>
</table>
APPENDICES

Advice was also given by the following:

• Andrew Dixon - former Chief Executive Northern Arts and of Newcastle Gateshead Initiative
• Bob Paton – Interim Chief Executive of the North East Local Enterprise Partnership
• Carol Pyrah - Regional Planning and Conservation Director, Historic England
• Chris Batstone – Artistic Director, Juice Festival
• Darren Henley, Chief Executive, Arts Council England
• Fiona Tuck – Head of Research, TBR
• George Garlick – Chief Executive, Durham County Council
• Gillian Miller – Regional Director, Association of Colleges, North East
• Ivor Crowther – Head of Heritage Lottery Fund, North East
• Jane Tarr - Director Resilience and Environmental Sustainability and North, Arts Council England
• Jim Beine – Chief Executive, Live Theatre. Also contributing on behalf of Newcastle Gateshead Cultural Venues Network
• Judith Rasmussen – Strategic Lead Local Relationships - North East and Yorkshire, Sport England
• Mark Dobson – Chief Executive, Tyneside Cinema (focus on digital work/ opportunities, also contributing on behalf of Newcastle Gateshead Cultural Venues Network)
• Melanie Laws – Chief Executive, Association of North East Councils
• Melanie Shee – Academy Manager North East, Creative and Cultural Skills
• Paul Callaghan- Chair Newcastle Gateshead Initiative
• Paul Collard – Chief Executive CCE (Creativity, Culture and Education)
• Peter Stark – consultant and cultural commentator
• Professor Peter Kelly - Director of Public Health, Stockton, nominated on behalf of the Directors of Public Health
• Reuben Kench – Head of Culture & Leisure, Stockton on Tees Borough Council
• Robin Simpson – Chief Executive, Voluntary Arts Network
• Roy Sandbach – Visiting Professor of Innovation and Enterprise, Newcastle University Business School; Chair – Innovation Board, North East Local Enterprise Partnership; Chair – Innovation Board, North East Local Enterprise Partnership
• Staffan Ryden – Director of Culture, West Sweden
• Stephen Catchpole – Chief Executive, Tees Valley Unlimited
• Su Jones – independent arts consultant and researcher
• Tony Durcan – Assistant Director – Digital Newcastle, Newcastle City Council

Case for Culture Steering Group
• Ros Rigby, Performance Programme Director at Sage Gateshead (chair)
• Anna Siddall, Historic England
• Annabel Turpin – Chief Executive, ARC
• Bill Vince – Senior Relationship Manager, Arts Council England
• Jonathan Blackie – Culture Partnership Manager, Association of North East Councils
• Keith Merrin, Director, Woodhorn Museum
• Matthew Jarratt – Culture Partnership Manager, Association of North East Councils

Beamish Museum team working on the project:
• Richard Evans – Director
• Sally Dixon – Assistant Director - Partnerships and Communications
• Emily Hope, Partnerships Assistant

Also providing support to the project:
• Gaynor Ellis, Sage Gateshead (PR)

Published by the Association of North East Councils
July 2015