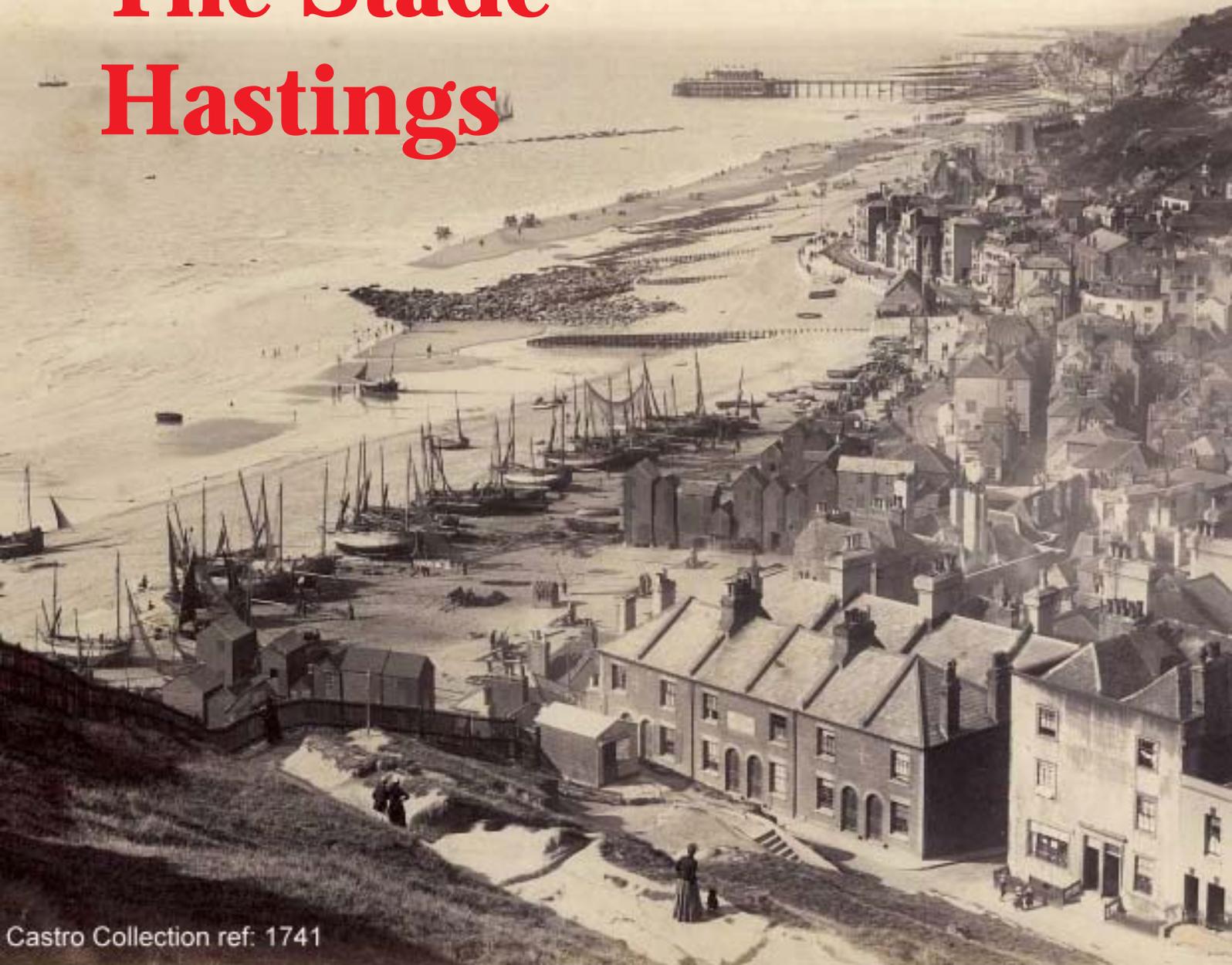


S.O.S. Save Our Stade COMMITTEE

The Stade Hastings



va'ccinate/inoculate with vaccine to procure immunity from smallpox or with vaccine of any disease in order CO produce it in mild form and to prevent serious attack; hence --4toft, as. [f. foll. + -ATE²](*-ks-*; or *-en*) a. & n. 1. a. Of cows or cowpox or vaccination. 2. n. Virus of cowpox as used in vaccination; modified micro-organism of any disease similarly used; hence vfeccinim. (*-ks-*) a. [f. L *vaccinus* (*vacca* cow; see *-INE*)]
vicerufa (4ts-) n. (Med.) Cowpox, esp. inoculated. [mod. L, f, as *prec.*
vrcilliate u.i. Move from side to side, oscillate, waver; fluctuate in opinion or resolution; so --A'TION a. [f. L *uo.cillare* sway -I- -ATE²]
vil'ertiale it_ (Biol.) Minute cavity in organ or cell, containing air, fluid, etc.; hence .AAR' a., A-01A'nott n., formation of vacuoles. [F. dim. of L *uows* empty]

va'cuous a. Empty; evacuated; unintelligent, expressionless. (vacuous remark, stare); hence or cogn. vacu'ITY, ~ NESS, ns., ~LY adv. en-ry, [f. L *vacuus* empty (as *VACATE*) + -OUS]

vacuous - devoid of intelligence, asinine, fatuous, inane, mindless, foolish - devoid of good sense or judgment; "foolish remarks"; "a foolish decision"
 2. **vacuous** - devoid of significance or point; "empty promises"; "a hollow victory"; "vacuous comments" empty, hollow meaningless, non meaningful - having no meaning or direction or purpose; "a meaningless endeavour"; "a meaningless life"; "a verbose but meaningless explanation"
 3. **vacuous** - devoid of matter; "a vacuous space" empty - holding or containing nothing; "an empty glass"; "an empty room"; "full of empty seats"; "empty hours"
 4. **vacuous** - void of expression; "a blank stare" blank incommunicative, uncommunicative - not inclined to talk or give information or express opinions

1. a. - Empty; unfilled; void; vacant.
2. adjective - Devoid of matter; empty.
3. adjective - Lacking intelligence; stupid.
4. adjective - Devoid of substance or meaning; inane:
5. adjective - Devoid of expression; vacant:
6. adjective - Lacking serious purpose or occupation; idle.

Va'cuumalUFTL a. (pi, va'cua or va'cuums), & t. 1. n. Space entirely devoid of matter; space or vessel from which air has been almost or completely removed by pump etc. (TonruCELLLAti vacuum); decrease of pressure below normal atmospheric value; (fig.) absence of normal or previous content of a place, environment, etc.; (colloq.) vacuum cleaner, 2.brake, continuous train-brake in whirled pressures caused by exhaustion of air; -- clean i.t. & i., clean by use of cleaner; apparatus for removing dustetc. from carpets etc. by suction; flask,

Our Hastings Stade



Produced by the SOS committee - December 2008
c/o Royal Standard, East Beach Street, Hastings, TN34 3AR

Email: sos@010.co.uk
<http://www.jerwood-no.org.uk>

The picture reproduced on the front cover is dated at around 1890/91 as in the far distance it shows the now demolished St. Leonards pier under construction. The net huts in the foreground are still there, those on the western side of the Stade are long since gone and are where the existing toilet block is located.

another vision for

Hastings

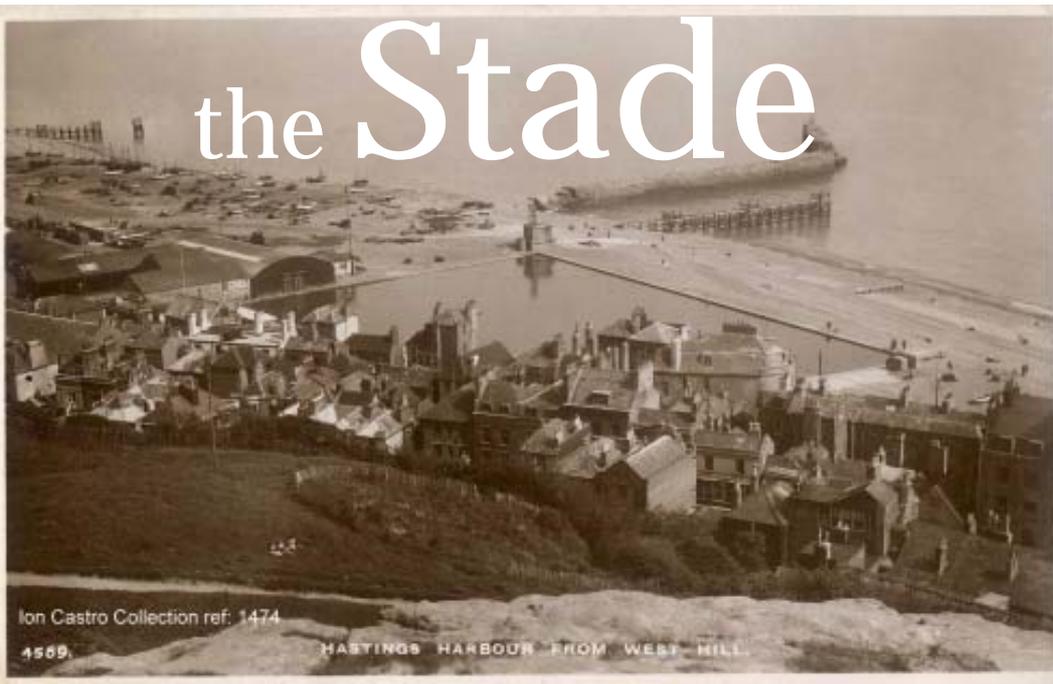
Ion Castro Collection ref. 061209-74

- 1 Until now, “arts and culture” has never featured in any economic regeneration programme for Hastings, being deemed by Hastings Borough Council as being unviable & unsustainable. ‘Once in a lifetime’? – The Stade is the last open space in the Old Town of Hastings. The council have already tried & failed to develop it, whilst leaving other large open spaces in other parts of town unregenerated.
- 2 The town is abundant with galleries and private studios open to the public. There is no evidence to suggest that the Jerwood Gallery would ‘transform thousands of lives’ HCAT has long had a nationwide reputation for excellence in
- 3 It is good to have a vision but with all due respect to the authors of the HBC presentation document, these are meaningless phrases. The local community does not need inspiring or energising by art. It needs real jobs and economic change based in reality, not the assumption of a trickle down effect from a few wealthy visitors. There is no evidence whatsoever that an Art Gallery will give the seafront a new economic purpose, nor that it will secure a future for a fishing industry.
- 4 teaching artistic and cultural skills. Indeed, arts courses were oversubscribed until the cost of the fees could not be matched by the limited income of the applicants.
- 4 “Performance and events piazza for live outdoor theatre, music, film, festival and other events”. This Stade has always been available for such events, but the Town Centre has always been given priority. The Stade will remain the cold, wet, windy location it has always been. It will still be located next to a busy, noisy, popular amusement park and funfair.
- 4 How can a café (in competition with all the other cafes in the Old Town) “support the events and activities” or “partly finance a dynamic new partnership to run and develop the Stade’s cultural programming on a sustainable basis.” Are there believable financial projections for this claim?

in the regeneration context

- 6 We question the £400 million investment. This figure has often been disputed since Seaspace first made the statement; a statement later reworded to refer to funding (repayable) from Seaspace which would 'kick-start' approx. £400 million of outside (private) investment. The "new" college is, in fact, an existing college re-located from St Leonards, and "we're improving transport infrastructure" is simply not a true claim..
- 7 Initiatives "too numerous to list" – but why not list them – are Government schemes mostly of limited duration and funding. The 'new federation of three schools' has in reality been caused by the failure of the County Council to run the three schools in question - Hillcrest (now in special measures), The Grove and Filsham Valley. Responsibility for running these three schools has now been removed from The County Council and given to a private company (Ninestiles Plus). Parents have criticised the new regime for putting too much emphasis on less academic subjects, made accusations that they were enrolling students on easier courses in order to achieve the rapid up-turn in exam results targeted by the new management. This is scarcely 'working to build arts into the curriculum' The 'initiatives to address worklessness' include threatening to withdraw benefit from those deemed not trying hard enough to find a job in a town with none on offer, and forcing people to work fulltime for a fraction of the minimum wage. There is little evidence of any actual job creation.
- 8 Take a close look at Central St Leonards, "Sussex's answer to Portobello Road" (sorry Brighton) and consider like with like. A few shops run by ethnic groups do not justify the comparison. Hastings Arts Forum. See the attached item from this month's local paper.
- 9 "renovation of the Georgian Pelham crescent" – in reality an enforced paint job with no legitimate provenance. Please assess "the carefully regenerated and tastefully improved" walk to the Stade for yourselves.

the Stade



This postcard is postmarked 1945. You can see coaches parked on the left side of the picture

- 10 If the open space is as large as the court at Somerset House – unproven – a new-build will reduce it by one third. There are other available open spaces in the town in areas that are clearly in need of urgent regeneration but have received none. They also benefit from having none of the complex ownership issues of the Stade.
- 11 When asked why Jerwood Foundation chose the Stade for their gallery, its spokesperson said “it’s the cheapest of all the sites on offer to develop”. The gallery structure will block the view of the ‘dynamic settings’ and disrupt the
- activities of the fishing fleet and associated fish market.
- 12 Bookings for the piazza will depend on voluntary/private money, while “major artists” will not choose to be at the mercy of inclement weather. (This is not Glastonbury). St Mary-in-the-Castle was, and should continue to be, the premier performance centre. Both Jack-in-the-Green and Bonfire organisations are concerned at the loss of one third of the existing open space and the Seafood and Wine festival, currently underwritten by the Council by
- £80,000, will be severely constrained by the loss of pitch space for hire.
- 13 Concern has been expressed that the building on offer as community space – The East Hastings Sea Angling Club – would have to be a Tardis to accommodate all the community groups invited to participate.
- 14 “a new streetscaped area” “sweeping away the constraints imposed by the A259”. Please refer to the plans for drop-off points, road-side coach parking and roundabouts.

how the Stade will help Hastings

15 The Hastings Arts Forum is apparently in financial difficulties. It may boast 700 members but most are hobby artists and there are few if any who make a sole living from their art. Many of the commercial galleries are only viable because they are in buildings that are owned by the people running the gallery and so pay no commercial rent. The fishing community is not thriving. The Defra policy of treating the Hastings fishery as part of the North Sea means that they are not allowed to catch the fish that thrive in these waters, but are allowed to catch fish that do not appear in abundance.

16 St. Mary-in-the-Castle is not necessarily the best location for the "My Place" bid. It just happens to be available. The redundant church has wonderful acoustics and local

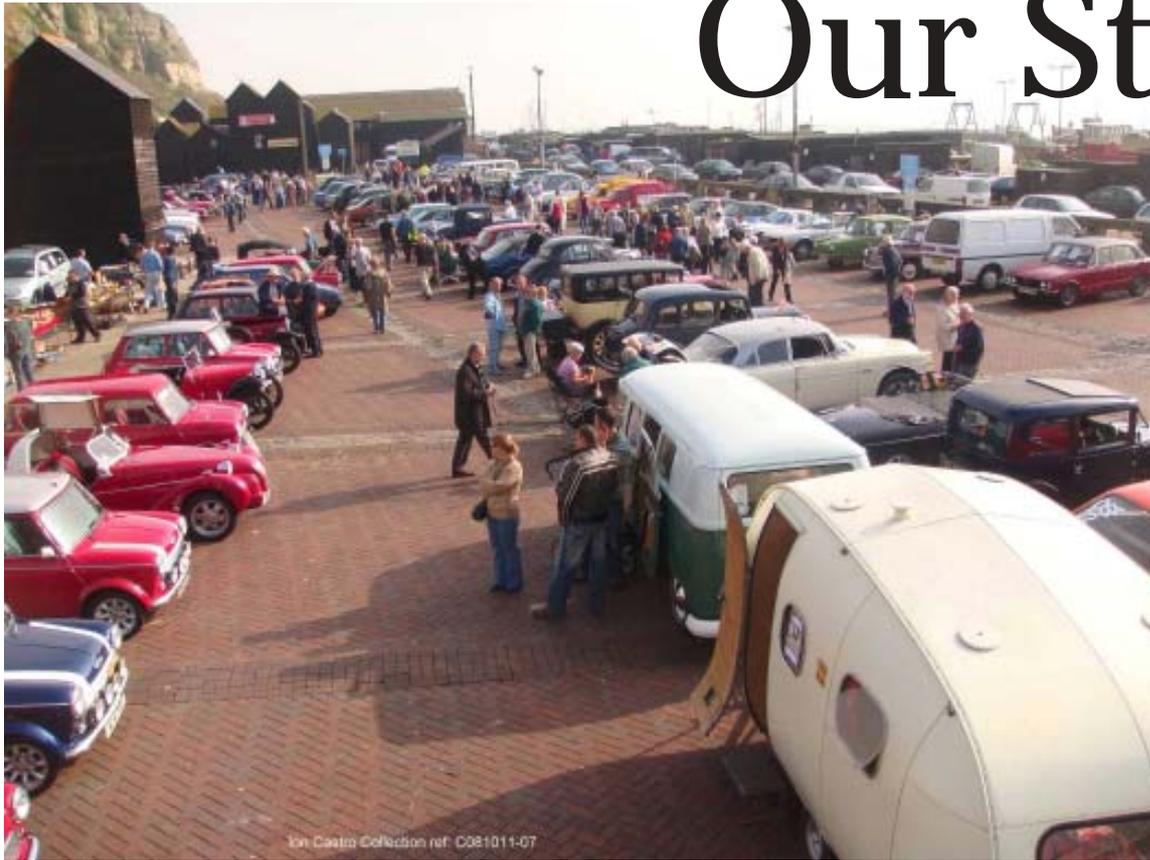
groups have long campaigned to keep it dedicated and available for arts and cultural events – never supported or considered viable by successive Councils

16 Those who cannot afford the entry fee will continue to be "the most excluded in our town". No-one has identified in which sector the 104 "immediate jobs" will be immediately created or by whom. We know of only 4 jobs (in the gallery itself) and there is no assurance that these will be filled by local residents. The claim that another 100 jobs will be created; this a thumb suck and even if true, how many will be at minimum wage? Nor has any estimate been given on the number of jobs that will be lost as a result of the decline in coach visitors if this plan goes ahead.

17 "£1million annual investment in arts and cultural activity?" Please seek substantiation of this claim.

Jack-in-the-Green and Bonfire are voluntary-run organisations with a little support from Council funding. Much emphasis has been placed on their cultural roles, but will they still be in existence in the current economic climate? Please be aware that the tourism budget for 2008/9 was cut by £45,000. Hastings has a large number of 'economically excluded' residents, who once provided the basis of the regeneration of the town, but who will derive little if any benefit from this development. These neglected people are still the responsibility of a Council who seem keen to edge

Our Stade



Classic car rally

them out in favour of the more affluent 'residents looking to relocate'.

- 19 “a year round destination” – everything is shut in winter and the winds and bad weather are a predictable deterrent. We are still waiting for £400 million of new business to relocate to Hastings, promised by Seaspaces in 2004. 'new hotels and restaurants' will provide little other than minimum wage employment. There is also an old adage that

says if you seek to feed the rich, you will end up eating with the poor, and vice versa. Council policy appears to be leading us all to the poor house.

- 21 “Crucial to this will be ongoing engagement with the fishing community” The fishing community has never been consulted or included in this project. (although they have been promised yet another electric barrier to the fish-

market).. We have their petition to prove it. However, it is a commonly held view amongst the 'elite' that “the gallery will finally put paid to the scruffy fishermen and their scruffy, smelly beach”.

in use



*Emergency Services display event - and
as good a view of the Stade as you will likely
ever see.*

cultural programming & legacy

23 “We’ll invest heavily to secure lasting benefits for the town and wider area”. This is likely to be curtailed following the Corporate Priorities and Financial Strategy 2009-10 to 2011-12 report to Cabinet 3rd November 2008 by the Chief Executive.

24 “we’ll engage foreign students”. Not if they no longer come to Hastings.

25 Do you have cast-iron assurances that enough dedicated officer time and funding will be put in place to facilitate any or all of these engagements.

26 See above comment



The Stade in use. The Seafood & Wine festival.

demand & support



The above picture is dated circa 1960 and to this day is still in demand as coach destination, bringing visitors to the very heart of the Old Town.

27 89% of 523 responses (population of Hastings is close to 90,000) hardly supports the statement "excited as much interest in Hastings for many years" particularly when the advice was to 'tick box C or else lose Jerwood'. Many visitors did not fill out a form at all, because they couldn't find the 'none of the above' box.

We have a petition specifically AGAINST the Jerwood proposal on the Stade and it

was signed by 660 local people. That by the way, was done before the SOS group started to get itself organised.

Have you checked the figures for De La Warr Pavilion? Inside information tells us there are serious financial problems. And as much as some might like to pretend otherwise, Hastings is not St. Ives and the Jerwood art collection is not comparable with a national collection held by the Tate

Gallery. Who's ever heard of the Towner gallery? The De La Warr Pavillion was the first welded steel framed building in Britain. Hastings Council owned a building that was similarly constructed around the same time, and therefore of similar architectural significance, by the old Bathing Pool at West St Leonards. They recently chose to demolish it (before permission to do so was granted?) rather than restore it.

meeting Sea Change's objectives & criteria

- 30 The correlation between art gallery, new piazza and support for “an ancient way of maritime life” is spurious and condescending. Again we question the 104 new jobs (Jerwood will appoint a Curator and Assistant, other support staff will be volunteers; the café will be franchised to A.N. Other.) A major worry for Old Town traders is the statement “£2.5 million increase in the value of retail premises” leading to “£232,000 p.a. increased tax receipts from nearby businesses”,
- 30 The Marina Pavilion is not a major new leisure facility, it is a refurbishment of an existing facility – it is a bar/restaurant with conference facilities and a small health club. Ok if you can afford the prices. The Bexhill-Hastings cycle link is not on anyone's list of achievements for the foreseeable future.
- 30 “low aspiration” and “under achievement” fuelled by lack of long term, meaningful, well paid employment and only more seasonal, casual work at minimum wage on offer.



33 We need convincing that the Jerwood Foundation art collection is “of national significance”. It has never been on public display before. Who has valued the collection at “many millions of pounds” and why is “its impact incalculable”. Surely it needs to be very calculable to know if investment in the project is viable. The Jerwood Foundation will not be contributing to the ‘total project costs’ they are ONLY contributing to the

cost of the gallery building itself, and if they can bring it in under £4m they will keep the difference. Hastings Council will be responsible for finding the entire balance of an as yet unspecified cost, the estimate for which has already increased dramatically in the last few months, and remains open ended.

34 The Stade is not Covent Garden either. It is still located next to a busy, noisy, popular amusement park and funfair.

sustainability

- 35 If “our new development must sustain itself”, we hope the business plan is sufficiently robust.
- 36 The building will comply with BREAMM standards, but visually it will still be a conventional concrete, wood and glass box.
- 37 No one mentions the low value, unattractive use of adjacent land – The Flamingo slot machine emporium and funfair.
- 39 How will “communities in Hastings” travel to the Stade?

how we will reach out

40 The artistic and cultural educational needs of young people are allegedly being addressed in the My Place bid, currently focused on St. Mary-in-the-Castle.

What are we really talking about here? With the best will in the world, the proposal is for an art gallery. That's a lot of expectation for a single building. Does the existing, and

expensively refurbished Hastings museum and art gallery seek to achieve any of these aims? Well not as far as we can ascertain.

As for recycling locally derived income, how exactly will that work? Will local resident visitors have to produce evidence of residence?

marketing



Only last year, Rye expressed a desire to separate themselves from the 1066 Country tourism initiative, on the basis that they did not wish their town to be associated with a 'chav town' like Hastings. Hardly encouraging from a marketing perspective and not one that is likely to be addressed by simply dumping a new gallery facility on the Stade.

The Jerwood proposal to show its own collection of non-local art isn't about this place or its residents. It is a pre-existing collection from elsewhere and therefore does not respond to this place or its people in any way. How can that be marketed as a part of Hastings culture?

how the Stade supports aims and policies of Regional Economic Strategy (RES) and Sea Change's national partners

- 42 How will the gallery/open space “build on Hastings’ existing history” and where do the language schools fit in when they have not been included in the consultations? We do not accept that the Stade is a brownfield site, it consists of paved shingle beach that has not been built on.
- 44 Will CABE apply its own policy of “using public money to promote the best in architecture, urban design and public space” to this project.
- 45 Does the proposed design of the Gallery fit with these aims or primarily with the budget available.
- 45 “take-up of cultural opportunities” will be restricted by inability to pay the entrance fee.

project management

- 47 Management Team of “existing staff”. Is the staff being expected to take on an onerous work-load?
- 51 Hastings Museum and Art Gallery – yes we have one already – costs of improvements over-ran and payment was settled out of court.

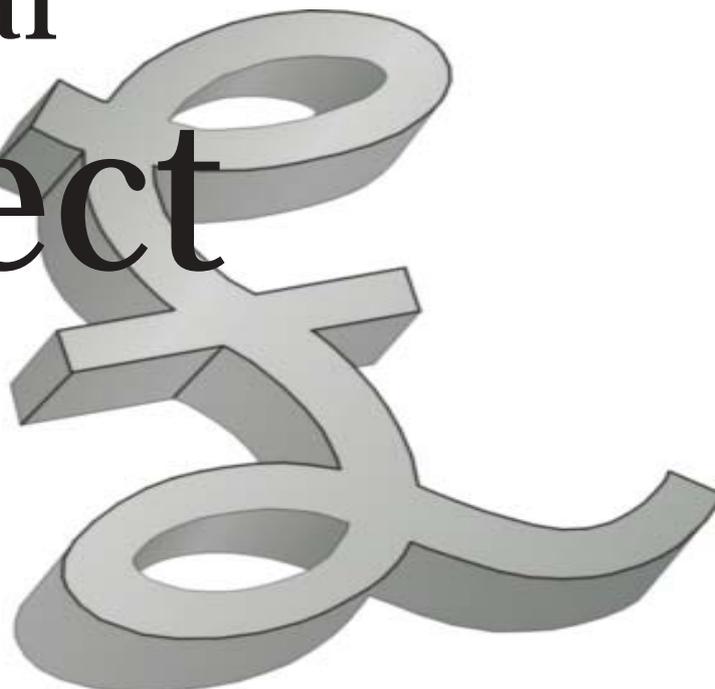
54 We do not regard this as a brownfield site and its current use as a coach and lorry park suits the local area perfectly well. It is in use effectively 24/7 as during the day it is used by coaches and by night the lorries parked up for the night. Coaches are less frequent in the winter months of course, but it is still used throughout the year. Some have claimed that the Stade parking is underused. The Foreshore Trust derive £98K p/a as their share of the parking charges - and that is charity money and SOS have challenged this via the Charities Commission.

Fishermen refute that an art gallery adjacent to their fishing beach

will enable them to sell more fish. Most fish are subject to quota. When it's gone it's gone. But will their presence let down the new image?

55 The claims for Social Impact are bewildering. It's a building with art objects in it - in the wrong location. How can an art collection that has no connection with Hastings provide a positive local identity?

the capital project



56 The appointed architects have received RIBA awards for their diverse designs. Is there any danger that their new public toilets and Information building will upstage the art gallery?

57 Jerwood Space London is housed in refurbished and renovated school buildings. There are several “glorious” (6) not so dilapidated buildings in Hastings that could be refurbished and renovated as an art gallery too.

59 Consultation with selected members of the community, and questionnaires that do not ask all the relevant questions is not true commitment to public involvement. Most residents have no real awareness of what is on offer, or the true costs to the public purse. No resident/visitor/business surveys have been carried out to ensure support for the project, and many have commented that as a business proposition the figures do not indicate a viable outcome. Jerwood has

not “signed on the dotted line”, retaining the option to withdraw if all their conditions are not met in full. A “programme of projects and events involving artists and communities” has yet to be put forward for discussion. It would be wrong to accept that there is “cross-party support” whilst the issues we highlight in this document remain unresolved.

- 60 We understand that European Fisheries funding would be ring-fenced for specific fishing related activities and could not be added to the general revenue pot.
- 61 We are worried that potential overspends on the gallery would result in a scaling back of design/ content so that, overall, the project will be completed at the original estimate of £4million. We are more than worried that, with the current economic downturn forecast to govern public spending for many years to come, HBC and ESCC would not be authorised to cover its overspend from the public purse.

Monitoring and evaluation

This is a high risk project which, while it shows no sign of being implemented carefully and sensitively, is likely to drastically affect already established income streams for many families and businesses. No-one can or will underwrite these families or businesses against loss of income and the attitude that theirs is a loss they must accept on behalf of 'the common good' is deplorable and discriminatory.

Forgive us for this 'rant' but it was written by a local artist and pretty much sums up the feelings of SOS

Culture led regeneration?

Is it realistic to imagine that many people would be attracted to visit a relatively small and static Jerwood collection on the Stade when they could instead visit and revisit large and fluid galleries nearby, such as the De La Warr Pavilion and the Turner Contemporary? The collection has nothing to do with Hastings or Hastings people, artists or otherwise, therefore does not contribute to the unique attraction of Hastings Old Town, and the collection would not change so there would be no reason to revisit it.

Even "culture-led regeneration" projects that do not have these disadvantages, have not, on current evidence, delivered the promised benefits. "Culture-led regeneration" is an experiment. The question of whether "culture-led regeneration" projects actually bring economic or cultural benefits is a real one. It is still under discussion by academics and economists, who are developing

methodologies and gathering evidence. The developing methodologies for measuring the benefits of "culture-led regeneration" already recognise that developments in its name can cause financial and cultural damage rather than benefit. Some of the potential damage is illustrated by the cases of the De La Warr pavilion and Tate St. Ives.

Bexhill's De La Warr pavilion has many advantages over the Jerwood proposal – the pre-existing iconic building which is an attraction in itself, its size, the constantly changing exhibitions, the fact that its staff are under local control – yet it is losing money due to lack of interest and is in financial crisis. Meanwhile, more than 3 years after the re-opening of the De La Warr as a gallery, Bexhill is still perceived as "*a once wonderful town slipping deeper into the murk.*". The gallery has not only failed financially but is also

regularly criticised for its failure to deliver as a community resource: e.g. *“It is clear that an increasing number of local people - probably a majority - now believes that DLWP runs the Pavilion largely as a vanity project for the benefit and enjoyment of an exclusive group of the cultural elite. In these circumstances we can only wonder how much longer our local Council (which provides so much of our money to support the DLWP) will continue to allow us locals to be treated as second class citizens in our own town.”* Latest ideas for shoring up the failing gallery include a recent change of directors (which would not be possible at the proposed Jerwood on the Stade because Jerwood would be in sole control of the proposed gallery) and building a hotel and other attractions alongside the De La Warr to complement it (a local group Save our Seafront has been formed to oppose this and one of the concerns is the loss of business for local hoteliers). It has also been suggested that the De La Warr is costing the area jobs instead of creating them. More than 3 years after the re-opening of the De La Warr as a gallery, its relationship with the local people is described as *“ a bit like the First World War really ... ”* and *“ ...them and us ”* HBC makes entirely unsupported, and we suspect unresearched, claims that the proposed Jerwood gallery on the Stade would bring to Hastings benefits brought to St. Ives by the Tate. Tate St. Ives has many advantages over the Jerwood proposal. It was built in 2003 on derelict gas-works on land that was steeply sloping and badly contaminated therefore not usable for most purposes. It already had a relationship with the town, having managed the Hepworth museum since 1980, and

the declared purpose of Tate St. Ives was all about St. Ives. Tate St. Ives was built to celebrate the modernist heritage of the town and area, in the context of national and international art, and to make that heritage more widely accessible. Tate St. Ives is not a static collection. St. Ives has a station, and no matter what HBC says to try to fudge the issue, Hastings Old Town does not have one, nor even public transport between Hastings station and the Old Town. Despite these advantages, the St. Ives Community Strategic Plan to 2025 now identifies as existing problems for St. Ives: a chronic parking problem, lack of visitors out of season, poverty and lack of employment out of season, a lack of support for local artists, and a lack of community facilities. Furthermore, it was found in 2005 that Tate St. Ives was not sustainable unless it expanded to take more land away from St. Ives, the ultimate losers being the community who would lose both parking and community playing fields. *“Tate expansion makes waves in St. Ives... Locals mobilise against proposal by gallery that ‘disregards community’ ... More than 2,000 local people have signed a petition against the expansion plans, many of them believing the gallery is losing touch with the town. Some protesters object because the proposed creative centre, which the gallery and Cornwall county council want built on land above the existing building, would mean a loss of views and car parking spaces. Others, including members of the artistic community and the architects of the original building, argue Tate St. Ives has lost sight of what it was supposed to be - an exciting but relatively modest gallery in a small town. There is also a feeling among some that the gallery is determined to drive its*

proposals through no matter what local people think of them. In cafes, galleries and shops, the talk is of how to fight the development. "Stop the Tate" posters have appeared in house and shop windows. A campaign group, Keep St. Ives Special, is planning demonstrations.... The gallery and Cornwall County Council, which owns the site, insist the creative centre is crucial to make Tate St. Ives sustainable...". The economy of St. Ives is now so shaped by the Tate that in 2008 planning permission was granted for this expansion. Poor old St. Ives - it seems the "Keep St. Ives special" campaign might be too late.

From St. Ives artists after 2 years experience of Tate St Ives: *"I am so sick of the arrogance that has been demonstrated by the Tate, and wonder if and when they will get the message that they need to engage more and stop feeling that they have any right to dictate on this subject."* And from another artist *"One of the perceptions is that the arts administrators are not answerable to local people: they're only answerable to their paymasters at the arts council or Tate London or wherever. That's obviously not their fault but may be its problem with all systems that are administered centrally."* And from another artist *"For me the lack of prior knowledge or particular interest in contemporary practices in Cornwall from the Tate outside of their own small network is to me unacceptable, and as a result I have no professional respect or indeed cultural respect for [their] view points."* And from another artist *"is it negative or cynical for people who care to stand and question if they fear that damage may be done?"*

The Old Town is fabulous now

Although "culture-led regeneration" always seems to serve up as its starter a thorough badmouthing of the area to be "regenerated" – and the Jerwood proposal is no exception in bringing this vilification, as illustrated in the local press and in various local arts blogs/forums – we know that the Old Town, which doesn't currently have a Jerwood Gallery on its Stade, is the most successful community in the area both economically and as a thriving mixed community who live happily together. At weekends there seem to be more crowds around the fishing fleet on the Stade in Hastings Old Town than around or in the De La Warr. We suspect that the reason for the Jerwood's refusal to consider all the fabulous sites in Hastings and St. Leonards (we seem to remember their explanation was rather coy – something like the only the Stade is "the right location") lies in these crowds, who are themselves drawn to the largest beach-launched fishing fleet in the UK.

The suggestion that the proposal could bring cultural benefits, and that creative activities could take place on the Stade, seems to be based on the assumption that we are indeed the "dimwits" etc. that the pro-Jerwood lobby has labelled us in the local press. The Jerwood proposal to show its own static collection of non-local art isn't about this place or its residents. It is a pre-existing collection from elsewhere and therefore does not respond to this place or its people in any way. Likewise, allowance for us to use the

space not used by the Jerwood is suddenly being offered to us as some sort of gift, whereas the fact is that we can already make any changes to its use that we want to, and could use the space for creative activity if we wanted to.

The Old Town is a real community

Although the jury is still out on whether culture-led regeneration actually delivers economic benefits, it is generally agreed that it cannot succeed without good public transport and parking. This counts out the Old Town, which is tiny, covered in buildings and surrounded by downland, and therefore has no spare space to accommodate any more cars at all. As Peter Pragnell - Leader of HBC - said on his Ask the Leader webpage, *"The Old Town has very limited on-street parking spaces available with narrow streets and hardly any premises with off street parking, hence when we issued sufficient [resident] permits to fill these spaces we started a waiting list. In managing the available roadside parking spaces the Highways authorities take into consideration the needs of all road users and in doing so tries to strike a balance between the needs of residents, visitors, shoppers and commuter. There is no obligation to provide parking to residents."* Does this last sentence, *"There is no obligation to provide parking to residents"* explain why HBC, when making its wild and apparently random projections of visitor numbers, has been entirely silent about where it thinks all these imagined visitors are going to park? The Old Town is a working community inhabited by working people.

This is part of its "authenticity". It is not St. Ives, which is nowadays almost entirely owned by landlords, people who own second homes there which they visit when the weather is sunny, and retired ex-Londoners. The Old Town is not almost entirely populated by tourists and seasonal labourers in the summer, and hollow with empty houses in the winter. The Old Town has the right to be allowed to evolve organically. And we have the right to continue to live here and to work.

To borrow some phrases from critics of Tate St. Ives, the proposed Jerwood Gallery and its art collection have nothing to do with Hastings Old Town, and would be run by administrators in the pay of their London Jerwood bosses, and would not be answerable to the people of Hastings. However, there are many areas of Hastings and St. Leonards that might benefit if the Jerwood wanted to put its gallery in them, particularly those areas that do not currently have a cohesive character and thriving community, those areas whose residents have not already taken responsibility for them, and those areas that are close to train stations. It is unfortunate that the Jerwood has dismissed all of those places as not right for it. Those individuals pushing the Jerwood Gallery who have attacked the Old Town with the accusation that it is "afraid of change" (or with the warlike command "adapt or die") will probably have occasion to reflect on their careless use of these vacuous phrases when they are used against them in their own areas by would-be new Tesco's, casinos, car parks, etc. It is only out of consideration for their neighbours that we don't say "I hope so".

