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A CULTURAL INVESTMENT PLAN  
JUNE 2009

# NORTHANTS CULTURE\*

## A Cultural Investment Plan for West Northamptonshire



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# 1. INTRODUCTION

This Report, written by Tom Fleming Creative Consultancy and supported by Noema Research and Planning, sets out a **Cultural Investment Plan for West Northamptonshire**. It is one of three documents, sitting alongside:

- \* **Document 2 - A Cultural Action Plan for West Northamptonshire:** providing the practical short-to-medium term actions to deliver this Investment Plan.
- \* **Document 3 - A Cultural Mapping Report for West Northamptonshire:** providing an overview of the existing role of culture in the sub-region, the strategic context for culture, and a district-by-district overview of cultural provision.

This project was commissioned by a partnership including Arts Council England East Midlands, Northamptonshire County Council, English Heritage, East Midlands Museums Libraries and Archives, West Northamptonshire Development Corporation (WNDC), Northampton Enterprise Ltd., Northampton Borough Council, the District Councils of South Northamptonshire and Daventry and the University of Northampton. These partners are represented on the **West Northamptonshire Cultural Steering Group**.

Based on an active and open approach where over 100 people have been consulted<sup>1</sup>, the reports:

- \* Build on West Northamptonshire's existing strengths, such as its distinctive heritage, built environment, diverse communities and location;
- \* Engage positively with the subregion's challenges, such as social and mobility inequality; the physical decline of innerurban areas; the relatively untapped resources of local talent, pride and identity; and the underdeveloped capacity and reach of cultural organisations and institutions;
- \* Give aspiration, purpose and structure to the future, positioning culture and creativity as major existing assets, powerful drivers of change, and essential ingredients at the heart of a thriving, distinctive West Northamptonshire in 15 years time.

The reports are prepared to **position culture at the heart of the planning and development agenda in West Northamptonshire**, an area in the heart of England undergoing significant change and set to undergo further change over the coming years. The draft East Midlands Regional Spatial Strategy, published in September 2006, makes provision for 62,125 dwellings in West Northamptonshire between 2001 and 2026 (18,460 of these were completed by the end of 2007, leaving a target of 43,665; 38,362 of these dwellings are within the West Northamptonshire areas of Northampton, Daventry and Towcester<sup>2</sup>).

1. This includes indepth interviews, desk research, 3 high profile and very engaged workshops and a process of ongoing consultation with the project steering group.  
2. WNDC Consultation Developing Planning Obligations Strategy, May 2008.

West Northamptonshire forms a part of the Milton Keynes South Midlands (MKSM) Growth Area<sup>3</sup>, one of four areas identified by Government as best positioned to absorb required growth in housing and provide a wider sustainable offer that includes new jobs, access to transport links, and lower environmental impact.

This means that the target is not just houses, but jobs and an overall outcome of sustainable, cohesive communities. A key policy of the Milton Keynes South Midlands (MKSM) Sub Regional Strategy (2005) (which outlines the strategy for Northamptonshire, as part of MKSM growth area) is to provide for a commensurate level of economic growth alongside the housing development. The MKSM Sub Regional Strategy includes a figure of 37,500<sup>4</sup> additional jobs in West Northamptonshire from 2001 to 2021.

**The deliverables for the partners driving growth are therefore not solely to develop units – i.e. numbers of houses and jobs – but to make places.**

Indeed, central to planning requirements (expressed through policy documents such as PPS1 Sustainable Communities<sup>5</sup> and through a series of Planning Policy Guidelines (PPGs) and Planning Policy Statements (PPSs)), is a requirement that a more inclusive approach is undertaken in Growth areas and elsewhere. Therefore, planning and development need to encompass a broad set of parameters including health, education and culture.

**The role of culture<sup>6</sup> as a connector of communities, a provider of confidence and purpose and as an economic driver, must be central to West Northamptonshire's growth and to the delivery of specific local agendas, such as Northampton's renaissance and the connection of rural areas to their growing urban centres. This Investment Plan, alongside the Cultural Action Plan and Cultural Mapping Report, sets out this agenda for partners.**



HENRY MOORE LEEDS

3. Definition of growth area: "The four growth areas announced by the Government in the Sustainable Communities Plan 2003. . . were identified because of their potential to take on further growth more sustainably, with less environmental impact, and to exploit major transport and economic investment." (Yvette Cooper, 16 June 2006)
4. This figure is a reference value to be used for monitoring and review and is not target.
5. PPS1 ODPM Consultation Paper on Planning Policy Statement 1: Creating Sustainable Communities (2003).
6. The reports do not focus substantially on sport. This is because Sport England is carrying out a parallel study on sport infrastructure in West Northamptonshire. However, the links between sport and cultural infrastructure are highlighted – with sport and culture recognised for their complementary role as part of an overall leisure offer.

# 1.1 FIVE PRINCIPLES FOR CULTURE AT THE HEART OF PLACE - MAKING WEST NORTHAMPTONSHIRE

In West Northamptonshire, there are five principles that underpin the role of culture in the subregion's transformation over the next ten years. These underpin the Investment and Action Plans:

## 1. Culture is not a panacea:

It is part of the opportunity matrix for West Northamptonshire, alongside critical interventions in housing, learning and skills, transport, economic development and so on. It is part of a multisolution response to the growth agenda.

## 2. Culture has multiple starting points:

An effective mix of approaches is required, linking the social and economic role of culture. There will need to be interventions running parallel, surrounding and connecting to major infrastructure development – for example learning and skills, organisational development, public realm, showcasing, networking, workspace, and inward investment.

## 3. Culture is heritage and modernity:

West Northamptonshire will be a place where the past and present hold hands. Nostalgia and regret is not an option in West Northamptonshire. It will be an area where contemporary cultures are recognised for their links to the past. West Northamptonshire will also be an area where the cultural sector leads processes of conservation and renovation of the heritage environment. For example, the rich mix of buildings and memories is the starting point for the area's cultural renaissance and it must be treated with tenderness and respect.

## 4. A partnership and long term approach:

For West Northamptonshire to face up to its many opportunities and challenges and become an area where culture and creativity sit at the heart of placemaking, requires a partnership approach. Here,

culture will be mainstreamed as a tool of economic, social and planning policy across the different tiers of local government, and at a regional and subregional level. It also requires investment over the long term across these policy tools.

## 5. A 'come and get it' culture:

Building an irresistible energy to West Northamptonshire, and especially Northampton, that gives culture a starring role in the rebirth of the towns. Local people should be supported and incomers attracted on the basis that they will be given the platform to make a difference.

# 1.2 THREE CROSSCUTTING THEMES OF THE CULTURAL INVESTMENT AND ACTION PLAN FOR WEST NORTHAMPTONSHIRE

The following are the three crosscutting themes of the Cultural Investment and Action Plan for West Northamptonshire. Each needs to be connected, effectively coordinated, and supported by a series of interventions and development programmes:

## 1. Connectivity

The cultural infrastructure and wider cultural offer in West Northamptonshire will have connectivity at its heart: it will connect communities, bring together different activities and art forms, broker new types of partnership, and be joined together through a high quality and navigable public realm. This means that cultural infrastructure will be multipurpose, it will have a digital as well as physical footprint, it will make connections across the region and beyond, and it will adopt a culture of openness to residents, visitors and workers.

The spaces between buildings – in the town centres, through main arteries, along waterways, and at ‘gateway points’ such as Northampton station – will be safe, legible, connected and generous. They will be animated and full, enabling of creative expression (such as through performance spaces and public art), retaining their qualities into the night and across the seasons.

Strategic agendas will be connected through culture, with sport and healthy living also part of the family of factors that contribute to a high quality of life for West Northamptonshire. Culture will also be established as a tool and process that is mainstreamed into agendas in planning, economic development, social cohesion, and learning and skills.



JOHN LEWIS LEICESTER

## 2. Quality

The cultural infrastructure and wider cultural offer in West Northamptonshire will be underpinned by a commitment to quality – in management, programming, design and experience. For example, West Northamptonshire will be a tactile, open and intimate place where high profile public buildings such as theatres, museums and libraries are connected through the towns and their environs, embedded within the absorbing texture of streets, open spaces and rural vistas.

It will also be a place with an ambition to develop world class cultural infrastructure. For example, an opportunity exists to build on an industrial and cultural heritage of leather, textiles and footwear, to establish a cultural offer that combines contemporary production and consumption with a Northampton Museum and Art Gallery of international significance.

It will be a place recognised as a pioneer in excellent cultural infrastructure. For example, the libraries will create new fluencies for increasing numbers of people, utilising digital and analogue services to satisfy need and stimulate a new role beyond books. Museums and galleries will become porous, open, engaging brokers of cultural experience, operating as producers and commissioners across the creative economy. Community assets such as village halls and churches, will be supported to offer a wider role as local ‘spikes’ of creative activity where high quality is demanded alongside a wider set of social concerns.

## 3. Inclusiveness

The cultural activity base of West Northamptonshire will be made visible to all residents and visitors; it will animate the historic public realm and buzz across and between buildings. People will feel that they have a voice that will be heard and a role that will be valued: they will be active and excited that they are part of West Northamptonshire.

Indeed, West Northamptonshire will be recognised as a centre of excellence in culture-led community engagement and have an outstanding creative education programme. Policies in housing, job creation and social cohesion will be underpinned by a cultural programme and infrastructure base managed by cultural organisations and learning and skills providers.

West Northamptonshire will be recognised as a place of innovation and creative risk in community engagement – evidenced, for example, by year round cultural events, and by new types of incubation led by higher and further education partners.

West Northamptonshire will be a place of intercultural opportunity – where an increasingly diverse population plays an active role in reshaping the area’s cultural life.



## **1.3 FIVE INVESTMENT PRIORITY AREAS**

This Investment Plan uses the above principles and crosscutting themes to inform five investment priority areas. These are designed to coherently connect investment to major development opportunities across the subregion, and to ensure the diversity of need and opportunity is accounted for. Section 3 provides details of specific investment priorities against each of the following Investment Priority Areas:

### **Northampton – a City of Culture in the Making:**

To position culture as a leading agent of change and key defining quality in Northampton as it grows from its current status as a large county town to become a city with all of the confidence, distinctiveness, critical mass and quality required of such status.

### **Town and Country – a Fabric of Cultural Infrastructure:**

To position culture as a key asset in the new town centres of Daventry and Towcester and to improve the quality and connectivity of the cultural offer across the rural hinterland.

### **The Creative Economy – Where Culture Meets Commerce:**

To maximise the valueadding role of culture and creativity by prioritising the creative industries as a growth sector and leveraging value from cultural infrastructure and activities for benefit across the economy, with emphasis on tourism, inward investment and the competitiveness of 'traditional' sectors.

### **Building Cultural Ownership – Audiences and Markets:**

To increase participation in cultural activity and generate new markets for cultural goods and services – from existing and incoming communities.

### **West Northamptonshire – a Cultural Place: Brand, Identity and Narrative:**

To promote the existing and transforming cultural offer to establish a legible 'offer' that ties together all the assets and locations to project the subregion as a distinctively 'cultural place'.

## 1.4 THE 'GATEWAY' INVESTMENT PRIORITIES

This Investment Plan introduces a set of high profile major project opportunities, a wider set of holistic pansubregional approaches, plus a small number of discrete catalyst interventions. The Action Plan provides a sequencing map for these types of intervention, offering some guidance on prioritisation and partnership requirements. Here, priority is given to the following:

- \* **A high profile for cultural infrastructure at the heart of the major development opportunities in each of the town centres.** Notably, this includes maximising the role of the leather and footwear collections in Northampton toward a national museum proposition at the heart of a Design, Fashion and Leather Hub. It also includes a high quality mixeduse development at Moat Lane, Towcester; a new multipurpose library at the heart of Daventry's new look town centre; and coordinated push to establish Northampton town centre as a centre for cultural production and consumption.
- \* **A series of public realm initiatives that connect better the existing and forthcoming cultural assets, introduce new opportunities for cultural expression, and link the heritage landscape to contemporary sensibilities and activities.** This is to be led by a Design Commission and underpinned by excellent design codes.
- \* **A dedicated approach to coordinating festival provision across the subregion, bolstered by new commissions and events which build, gradually, to an 'Open Northants' programme in 2011 and a West Northamptonshire festival.** In turn this will lead to a bid from Northampton to be recognised as European Capital of Culture in 20 years time, taking a lead for small cities across Europe.
- \* **A coordinated approach to supporting talent and building audiences and markets, with a strong focus on maximising the role of creative businesses and supporting local people to get involved in culture.** This includes a dedicated approach to cultural leadership, workrelated learning and a coordinated approach to promotion, touring and ticketing.

## 1.5 THE ROLE OF CULTURE – A REMINDER

Culture (whether this is in infrastructure, activity or process) is a key means of building confidence and endowing people with a sense of identity; and a major valueadder to multiple agendas such as in health, regeneration and education. In addition, the Creative Industries is still the fastest growing sector of a flagging national economy, and critical to competitiveness, innovation and cohesion, particularly if the economy is to recover quickly from its current downturn. Correspondingly, if partners in West Northamptonshire and those that support them at a regional and national level fail to understand culture and creativity as a key policy tool, then the overall growth mission will fail.

Culture represents both a way of seeing and a way of doing. It frames how and why we do what we do in specific places, at specific times and with specific people. It ranges from 'everyday life' to the spectacle of a festival. It provides the signature theme to a place as well as the space and opportunity to present alternative senses of place.

Culture is being increasingly understood as a process and tool that enables people to engage more fully in society; a facilitator of new opportunities; and as a transformer of how we view ourselves, our communities and our place. It is therefore, through organised and staged cultural activity, that we can reconnect, reimagine and reinvest with the place in which we live, work or are visiting.

It is here that culture becomes a tool: for broadening horizons, developing confidence, and telling new stories about ourselves and where we live. Culture becomes a tool for carrying value. This is often understood as social value (such as by feeding our identities with a narrative that connects and divides us). It is also increasingly understood as economic value: a prosperous society invests in cultural products and services as a commodity, hence the growth internationally in the Creative Industries – those businesses and organisations engaged in developing meaning laden cultural content and goods.

By extension, places that provide opportunities for the production and consumption of cultural commodities, in turn become cultural commodities themselves. Indeed, places with a strong Creative Industries sector and a rich ecology of cultural infrastructure are without exception the places with the strongest economies. This is because a vibrant creative economy adds value to other sectors of the economy (such as through the influence of design on competitiveness), provides jobs, and operates as a critical attractor to an increasingly mobile population of discerning knowledge workers and cultural tourists.

The Government's 2008 **Creative Britain** report stresses the importance of embedding creativity and culture at the heart of policies in education, economic development and social cohesion. West Northamptonshire needs to attend to this agenda – to diversify and grow its economy and unlock the potential of its population:

“Two million people are employed in creative jobs and the sector contributes £60 billion a year 7.3 percent – to the British economy. Over the past decade, the creative sector has grown at twice the rate of the economy as a whole and is well placed for continued growth as demand for creative content particularly in English – grows...”

(Creative Britain, 2008).

This means that West Northamptonshire needs to offer a strong support infrastructure for its creative businesses and cultural organisations, it needs to champion their development, and it needs to ensure that culture as a tool and offer is embedded a cross policy and partnership. The Cultural Investment and Action Plans provide the basic architecture for this to be achieved.

Indeed, culture is being mainstreamed as an essential policy tool across the UK and beyond and – significantly – the tools for investing effectively in culture and measuring the impact are becoming more sophisticated and successful. For example, NI11 the DCMS national indicator for engagement in the arts for Local Authorities provides a means of measuring the reach and benefit of arts participation in a given area. Local Authorities that commit to developing measurement of this indicator in turn commit to the opportunity of being able to benchmark against other local authorities and introduce ambitions to increase engagement (such as for particular parts of the population).

**Commitment to and measurement of a coherent landscape of intervention is key.** This is also why towns and cities in the UK and elsewhere increasingly choose to use cultural activity as a tool for knitting together community and place. But in order to succeed, there is a need for more inclusive, transparent and accountable forms of delivery mechanisms. In particular, integrated approaches to culture, planning and placemaking – such as through NI11 are what policymakers and their partners are increasingly turning to.

## What is Cultural Planning?

Since the development of local Cultural Strategies, the launch of the Department of Media and Sport (DCMS) Cultural Pathfinders in England (providing evidence of the role of culture in cohesion, economic development and community building), and the development of Arts Council England's (ACE) placemaking and sustainable communities agenda, cultural planning<sup>7</sup> has developed in the UK as a key tool. It provides a way of enabling policymakers to think strategically about the application of the distinctive cultural resources of localities (from heritage, to Creative Industries) to a wide range of public authority responsibilities (including planning and economic development).

Indeed, the Living Places programme positions culture at the heart of placeshaping. Driven by an alliance of ACE, CABE (The Commission for Architecture and the Built Environment), English Heritage, MLA (Museums, Libraries and Archives), the Regional Cultural Consortiums and Sport England – and two government departments – Communities and Local Government and the Department for Culture, Media and Sport – the Programme highlights how:

“Culture and sport bring people together. They help people get to know each other through shared and complementary interests...”

“Culture and sport help develop identity and a sense of place. We designed communities, with a distinctive character, provide places that residents can be proud of and where they can bond...”

“Culture and sport make places more attractive. Communities thrive in well designed environments that incorporate accessible greens pace and a distinctive public realm...”

“Culture and sport make us healthier and happier. They encourage people to be active and do the things they enjoy. This increases personal, physical and mental wellbeing.”

*(Living Places Prospectus 2008).*

Key to cultural planning is an understanding that places carry a deep cultural meaning and contain their own individual cultural ecology, heritage and way(s) of seeing which need to be understood before policy can intervene and engage them as a key tool.

There is a need to shift planning priorities towards an understanding of the dynamics of places and of how people perceive their environments. This implies greater attention to people's lived experiences, aspirations, expectations and their wellbeing in addition to infrastructure and buildings.

The argument situated at the heart of the Cultural Investment and Action Plan for West Northamptonshire is that, in order to be effective, local approaches to culture must be joined up to all the different aspects of agendas such as planning, quality of life and economic development.

The assumption here is that culture should not be viewed only as products to be consumed but also as processes and systems that are integral to the life of a community and for a successful economy. This requires a previously unseen level of connectedness where a fabric of cultural infrastructure – seen as both physical and nonphysical both overlays and underpins wider processes of place-making.

<sup>7</sup> Defined by Bianchini and Ghilardi not just as 'the planning of culture', but a 'culturally sensitive' understanding of urban planning and policy.

## Definition of Culture

The Department of Culture, Media and Sport (DCMS) define culture as including the arts, museums and galleries, architecture and the built and historic environment and libraries.

For the purpose of this study we are taking the DCMS definition and adding parks and open spaces, as this includes the countryside an important cultural asset in West Northamptonshire and the wider public realm the improvement and development of places where people want to live, work and spend leisure time.

We are broadening the definition further to include the wider 'creative sector' the businesses, creative work spaces and creative business support programmes, that are dependent on the wider cultural infrastructure for inspiration, ideas and people.

For the Cultural Mapping report, we explore the current role of culture in West Northamptonshire through a typology of cultural infrastructure.

- \* **Heritage:** historic houses and gardens, heritage sites and museums.
- \* **Artsvenues:** galleries, theatres, live music venues and cinemas.
- \* **Other creative space:** creative work space and commercial exhibition spaces.
- \* **Community facilities:** libraries, schools and leisure centres.
- \* **Community assets:** other community spaces used for cultural activity, village halls, community centres, pubs and cafes.
- \* **Parks and open spaces:** urban, suburban and rural open spaces, both designated parks and public open spaces such as town squares and waterways.
- \* **Festivals and events:** festivals, events, fairs.



BUSKING BELFAST

## 2. POSITIONING CULTURE: A STRATEGIC SNAPSHOT

The following provides an overview of some of the current strategic drivers for culture and creativity in Northamptonshire and the East Midlands. It should be read alongside the wider overview of cultural provision offered in the Cultural Mapping Report.

### 2.1 THE EAST MIDLANDS

In the East Midlands, the Regional Economic Strategy, 2006/2020, does acknowledge the contribution that the Creative Industries make to the economy, particularly the economic contribution of the region's cultural and heritage assets and the role the cultural sector plays in community participation and developing social capital.

In recent years East Midlands Development Agency (EMDA) has invested nearly £20m in capital infrastructure projects to support the cultural economy in the region, in partnership with organisations including the Local Authorities and Arts Council England. Contributing to the redevelopment of the Royal and Derngate in Northampton was one of the main investments.

However, it is clear that much of the investment has focused on supporting the creative economy and wider cultural infrastructure of the larger cities and their hinterlands – notably Nottingham and Leicester. **Northamptonshire has suffered from a relative deficit of culture-led investment.** This is recognised as being both a demand and supply-led challenge:

- \* It is **demand led** because the County has historically lacked those larger, more confident and growth-oriented cultural organisations and institutions and creative businesses. This has resulted in the cultural sector of the County having a low profile and being weak of voice. Without the strongly articulated demand for investment and support, the sector has not been able to maximise the benefit of a substantial regional offer.
- \* It is **supply led** because regional bodies have previously failed to adequately assess the potential of Northamptonshire as a cultural proposition. Its distance from regional offices (which are Nottingham position as an extension of the 'Greater South East', have made investment and support more difficult to design and deliver. The Growth agenda in North Northamptonshire and West Northamptonshire – has at last provided the focal point for tackling the 'Northamptonshire question' and supporting the County to add to the region's cultural offer from a position of parity.

In their 2008–2011 Corporate Plan, EMDA set out their commitment to working with the East Midlands Cultural Observatory to measure the economic and social impact of their investments into arts capital projects, including the Royal and Derngate.

The East Midlands Regional Cultural Consortium<sup>8</sup> has overseen the development and implementation of the Cultural Strategy for the East Midlands (2006/11). The strategy has four key themes:

- \* Supporting cultural opportunities for people and communities;
- \* Fulfilling the potential of culture;
- \* Getting culture valued in regional policy and planning;
- \* Achieving sector sustainability.

8. Which is to be discontinued as of 2008/2009.

In Northamptonshire, a major task is to maximise the valueadding role for the cultural sector and wider creative economy, plus to attend to the deficit referred to above. This deficit is evidenced further by Local Futures, which provides a cultural amenities index that covers every local authority in England. This provides a measure of an area's offer, in terms of leisure and cultural facilities. It includes the number of national heritage sites; the concentration of cultural amenities such as cinemas, theatres museums and galleries; retail floorspace; leisure centres; and the percentage of employment in hotels and restaurants:

“(It captures the vitality and “buzz” of a place, which is an important indicator of quality of life”

*Local Futures Cultural Amenities Barometer, July 2008).*

Of the 376 local authorities surveyed, Northampton is ranked 131st, while similarly sized Norwich is ranked 24th and Milton Keynes 96th. South Northamptonshire ranks 364th and Daventry 284th .

## The Value adding role of the Creative Industries

Research commissioned by the East Midlands Cultural Observatory

- \* East Midlands Urban and Regional Creative Industries Data Study (2008) shows that the creative and cultural sector makes an important contribution to regional employment and wealth.

In 2005, the regional creative economy employed 62,500 people (3.4% of total regional employment) within 13,400 cultural and creative businesses (8.3% of all regional businesses). The cultural and creative economy has been growing rapidly in the region, with employment growing by 8% and the number of businesses growing by 19% between 2001 and 2005. Particularly strong growth in the Visual Arts and Design and Audiovisual sub sectors were identified, with no change in the Performance sector and a small decline in the Books and Press related activity.

The majority of East Midland cultural and creative businesses (59%) are based in rural areas of the region, however creative businesses in urban areas tend to employ more people (6 on average, vs. fewer than 4 in creative businesses based in rural areas) so the majority (54%) of employment in the sector is in urban areas. Businesses based in urban areas also tend to have a higher than average GVA per employee than those in rural districts.

Northampton, alongside Derby, Nottingham and Leicester were found to have the highest concentrations of creative industries businesses in the East Midlands.



BRISTOL CITY CENTRE

## 2.2 MILTON KEYNES SOUTH MIDLANDS

LivingSpace, commissioned by the MKSM Culture Task Group in 2005 provides practical advice and guidance to organisations delivering the growth plans for MKSM and outlines how culture can support sustainable community development.

An MKSM Cultural Coordinator brings additional capacity and leadership to the area and supports the sharing of best practice and helps to raise the profile of culture within the growth agenda. The Milton Keynes Cultural Strategy<sup>9</sup> is driven by a vision is to establish Milton Keynes as a leading European city for creativity, excellence and participation in cultural activities by 2012. The MKSM Regional Strategy<sup>8</sup> identifies the creative industries as a growth sector, with dynamic employment that will be a key sector in the subregion's economic prosperity.

### Existing Creative Industries Research

In 2008, Arts Council England (East Midlands, East and South East) commissioned research into creative and cultural industries in the Milton Keynes South Midlands growth area, also identified considerable growth in the sector, with 53% of MKSM creative businesses having seen an increase in turnover in the previous 12 months, compared with just 33% of all UK SMEs in a similar period 2004-5.

The research highlights the low profile, both at policy level and in terms of visibility at street level and public awareness that creativity and culture have in the MKSM area:

- \* Only 6% of creative businesses surveyed felt that the area is good for recruiting staff, and only 8% felt the area offered ample cultural opportunities.
- \* 54% felt that a better understanding of the sector amongst decision makers would help their enterprise achieve its objectives.



ROOF GRAZING EDINBURGH

9. Milton Keynes: Creativity, Excellence and Participation – Cultural Strategy 2006 2012.

## 2.3 NORTHAMPTONSHIRE COUNTY

The Northamptonshire County Council Community Services Service Plan 2006-2010 defines NCC's role as being to work in partnership to deliver effective, efficient and economic services that enrich the lives of people living and working in Northamptonshire, through the provision of high quality cultural services.

The Plan outlines the Council's role in delivering cultural services including its statutory duty to provide a Library and an Archives Service. It also recognises that by offering arts, sports development, adult learning and countryside services.

### 2.3.1 THE SUSTAINABLE COMMUNITIES STRATEGY FOR NORTHAMPTONSHIRE 2008-2013

This is designed to:

- \* influence proposed growth and infrastructure development aligned to the Milton Keynes South Midlands housing development;
- \* inform economic development investment decisions at the East Midlands regional level; and
- \* be the vision for the second Local Area Agreement for Northamptonshire.

The strategy has four ambitions:

**Thrive through sustainable growth and regeneration, where:**

- \* residents live in housing that is sustainable, affordable and of good quality;
- \* the physical and social infrastructure is in place to match expected growth;
- \* an enhanced built and natural environment is protected for future generations.

**Flourish through having a dynamic, better skilled economy, where:**

- \* employers are stimulated and supported to create the right number, quality and distribution of jobs;
- \* workers have the right skills to respond to the employment need~ of a dynamic economy;
- \* residents are enabled to learn throughout their lives.

**Have safe and strong communities, where:**

- \* residents have a shared identity and are involved in the development of their communities;
- \* crime and disorder are driven down in all our neighbourhoods;
- \* service delivery is guided by the needs and demands of the population.

**Have healthy people who enjoy a good quality of life, where:**

- \* vulnerable people are supported when necessary to help them lead fulfilling lives;

- \* young people are helped to have the best possible foundation for adulthood;
- \* residents are helped to make choices that improve their health and well-being.

Culture is recognised as a key means of achieving these ambitions, with a focus on the importance of culture and sport in both enriching people's lives and in the sustainable development of communities.

Significant proposals to achieve the objective include:

- \* Key schemes in Northampton's cultural quarter/mile.
- \* A new conference centre/venue in Northampton.
- \* Embedding culture in local development frameworks.

Other significant proposals that are important to consider as part of the Cultural Investment Plan for West Northamptonshire include:

- \* Investment Infrastructure - Northampton Castle station gateway) and commercial hub development; transformation of Northampton central area public realm and; major expansion of the Northampton central area retail offer.
- \* Strong Distinct Identity - Northampton Market Place rejuvenated; enhancement schemes for rural service centres; Northamptonshire branding agreed and rolled out.
- \* Vibrant and Dynamic Economy - Commercial hub in Northampton central area and development of University of Northampton campuses.
- \* Every Child and Young Person Matters - Multi-agency integrated Youth Offer and Targeted Youth Support; new secondary campus at Dallington Heath to serve the new area and Kings Heath; opportunities for every schoolchild in the County to participate in the sporting and cultural Olympiad and; a youth club in every Parish and neighbourhood in the County.



SING FOR WATER LEICESTER

## 2.3.2 THE LOCAL AREA AGREEMENT AND CULTURAL STRATEGY

The **Local Area Agreement 2 (LAA)** has a target for the 'increase in participation in culture, sport and physical activity' under the Stronger Communities block. This is expressed in the **Draft Cultural Strategy for the County<sup>10</sup>**, which also recognises the enormous potential of the 2012 Olympic and Paralympic Games for re-profiling the County through culture and sport and adding to its cultural and sport infrastructure offer. There are 4 key themes to deliver the LAA and prepare for 2012 and its legacy:

- \* The development of the physical infrastructure - Culture and Sport, the spaces and places at the heart of communities.
- \* The development of capacity within the cultural sector - Culture and Sport fit and ready to go.
- \* The cultural offer for the residents of the county - Culture and Sport take your pick.
- \* The contribution of the cultural sector to the profile of the county - Culture and Sport and Northamptonshire, a recipe for success.

The ongoing development of the Cultural Strategy is a key delivery priority for the newly established **Northamptonshire County Council Customer and Cultural Services Division** was created in June 2008. This is part of the wider Corporate Directorate of Customer and Community Services. The Cultural Strategy is envisaged as a partnership strategy that will be the means by which we will deliver the LAA and prepare for the 2012 Olympics, Para Olympics and Cultural Olympiad. It will sit alongside the Customer Strategy, a corporate strategy which is about putting the customer at the heart of the County's approach.

As part of the LAA 2 framework a **Community Cohesion Strategy** for the County has been published and is out for consultation until September 2008. Within the Strategy, 'cohesion' is seen as "...the process that must happen in all communities to ensure different groups of people get on well together. As the County is set to undergo significant population growth over the next 10 years, a strategy to ensure a shared future that supports both existing and new communities" is seen as vital.

## 2.3.3 NORTHAMPTONSHIRE PROSPECTUS FOR CULTURE

The development of this Cultural Strategy will build on the findings of the **Northamptonshire Prospectus for Culture - Cultural contribution to Sustainable Communities** (March 2007). The research for the Prospectus for Culture, carried out by Northamptonshire County Council, in association with the Arts Council and other partners.

The aim of the Prospectus is to anticipate the needs of the growing population and to recognise the value of joint working between regional cultural agencies, local delivery vehicles and key cultural sector organisations. To establish the potential and existing cultural infrastructure in Northants, the Prospectus presents a SWOT analysis of the sub-region identifying the following strengths, weakness and opportunities. A revised SWOT based on research and consultation for this Investment Plan is provided in **The SWOT** below.

<sup>10</sup>. Cultural Connections: A Cultural Strategy for Northamptonshire - how we implement the LAA and prepare for 2012.

## 2.3.4 OTHER PARTS OF THE COUNTY - WIDE STRATEGIC LANDSCAPE

Renaissance, a DCMS funded programme, is aiming to transform England's regional museums, making them world class and fit for the 21st Century. It provides an example of the upturn in cultural support experienced in Northamptonshire over recent years. Led by the Museums, Libraries and Archives Council, Renaissance East Midlands has helped the region's museums to benefit from a £5.1 million investment between 2003-2008, and has secured an additional £3.2 million for 2008 - 09.

Through the programme each county has a Museums Development Officer. In Northamptonshire, the officer is based in Northampton Museum and Art Gallery, jointly hosted by Northamptonshire County Council, and is supported by officers in other counties and specialist Renaissance East Midlands staff; including officers supporting work in learning, e-learning, digitisation, collections, sustainability, audience development, workforce development and accreditation.

Other strategies relating to culture in the County include 'Libraries Going Forward - Strategy for County Libraries 2008 - 2018' 'which sets out the vision for leading and innovative service at the heart of local communities connecting everyone to knowledge, information and inspiration through community partnerships'.

Currently, the service just meets the target of a static service point for 85% of the population within 2 miles (at December 2007). Comparison with other counties indicates an under provision which is likely to become more acute with population growth.

The Strategy focuses on the development of new models such as Discovery Centres with digital learning, creative community publishing and broadcasting at their heart. New mixed use centres shared with other health services or other council services is a priority. 16 of Northamptonshire's libraries already have partnerships with health services.

At a delivery level, the whole of Culture and Leisure Services across the county have completed the self assessment management tool Towards an Excellent Service (TAES), to help plan for continuous improvement. Originated as a tool focusing on sports it has now been revised for County Council, District and Borough services. Northamptonshire is the first countywide pilot programme in the country to undertake TAES on culture.



SCARECROWS NORTH KENT

## 2.3.5 EMERGING GOOD PRACTICE - NORTH NORTHAMPTONSHIRE

Partners in the north of the County have shown a committed approach to the role of culture in planning and development, with several exemplar approaches to culture-led change. **It will be important for partners in West Northamptonshire to connect to and complement the emerging offer here.**

The largest and most important of these is the **£25 million Corby Cube project**. This is an excellent example of how a strong vision, allied to a clear set of objectives can be critical to the success any large scale, complex development. The Cube is worth noting from the perspective of West Northamptonshire for five main reasons:

- ★ It is a strong example of partnership working being a jointly funded project between Corby Borough Council, English Partnerships, East Midlands Development Agency (EMDA), the DCLG and Northamptonshire County Council, in partnership with the North Northamptonshire Development Company.
- ★ It is also an example of major regeneration and master planning of an urban area being the part of the ambitious £60 million Parkland Gateway project that the Corby Cube which will see the civic heart of Corby transformed.
- ★ Its contents are based on public consultation which showed a hub was required and desired. Facilities in the new building will include a 445-seat walnut-clad theatre with flexible flat floor auditorium and curved retractable seating system, an additional arts and studio space, library, ground floor cafe and hair salon.



BALLOON FESTIVAL NORTHAMPTON

## Examples of a Strategic Approach at Borough and District Level

### Daventry District

Daventry does not have an arts or culture strategy, but does have a sports strategy and play strategy. The Daventry Town Centre master plan was published in May 2008.

### Northampton

In 2004, Will Alsop was commissioned to produce a vision for the 'Cultural Mile' as part of the early plans for the redevelopment of the town centre.

The Community Vision for Northampton, agreed by the Local Strategic Partnership in 2007, is for a 'Major Regional Cultural and Economic Centre'.

The recently published Interim Cultural Strategy for the Borough 2008-2013, sets out how culture will help to achieve this vision, improving the quality of life for Northampton's citizens and visitors and focusing on the role of culture in 'building up the image of Northampton as an important and exciting centre'.

The Strategy clearly lays out how culture will deliver against the priorities set out in the counties LAA and against the borough's corporate objectives. Of particular relevance here is **Objective 6: To enhance community cohesion through social inclusion and by recognising and ensuring equality and diversity through cultural activity.**

Cultural Service priorities are outlined under five other objectives. Many relating to sporting and physical activity, but of note for this study are:

- \* The development of a greater national and international profile for the Boot and Shoe Museum, achieving recognised 'National' status as a result.
- \* Arts projects that promote outdoor/indoor visual art, dance, music and other art forms.
- \* Partnership within regeneration to revive, restore and renew cultural buildings within Northampton.
- \* Developing museum outreach work in selected areas of the town.
- \* Engaging with communities to create and deliver art initiatives to all age ranges within the most deprived wards.

A number of masterplans have been developed including Northampton Central AIC's Design, Development and Movement Framework (known as the BDP report). Other master plans include those for Northampton Racecourse, the Waterside development on the River Nene, the Weston Favell Centre and Great Russell Street.

### South Northamptonshire

South Northamptonshire does not have an arts or culture strategy. The Master Plan for Towcester has been out for consultation this year.

## Raising the Stakes: A Cultural SWOT for West Northamptonshire

### Strengths

A **history of innovation, invention and creativity**: such as in leather, footwear, textiles, technology and design.

A rich mix of **cultural heritage** in an attractive and diverse setting, with fantastic churches, country houses, parks and gems such as 78 Derngate.

The **unique combined collection** of the Northampton Museum and Gallery and Museum of Leathercraft.

A **property portfolio and public realm** that offers a landscape of creative opportunity, with the fine grain of the town centres, and parks and waterways key assets.

A **learning and skills sector** that is growing in capacity, confidence and reach - such as Northampton University, Creative Partnerships and many of the schools and colleges.

An **emergent cultural sector**: a scene with the potential to turn into a movement. This includes a vocal and highly aspirational visual arts, design and music sector, with dynamic organisations such as Northampton Arts Collective at the Fishmarket.

**Strong existing cultural institutions** - such as The Royal and Derngate Theatre, many of the libraries, and the canal museum at Stoke Bruerne.

An **active voluntary and community sector** (e.g. the Museums Forum) - providing the cultural bedrock.

### Opportunities

To **position culture at the heart of planning, development and place-making**, with a priority to maximise the potential of existing assets such as the leather and footwear collection, the emergent cultural organisations, and the heritage landscape.

To **put people first**: supporting creative talent to have a role at the heart of place-making. To embrace a broad-focused approach to culture that connects the heritage of each town to a radical embrace with a future as a centre for contemporary cultural production and consumption.

To transform the built environment and public realm - providing nurturing spaces for creativity.

Develop a learning and skills offer that champions creativity and innovation both on and off-campus.

Position **cultural production and consumption** at the heart of the tourism offer to new voices of visitor.

## Weaknesses

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**A deficit of cultural infrastructure**, with an underdeveloped offer (such as in cinema) and the under-realised asset base.

**Too few sustainable, regional and national-facing cultural organisations**, with low levels of confidence and underdeveloped networks.

**poor quality public realm** - particularly in central Northampton, with a fragmented landscape, a lack of 'gateway' spaces, inconsistent use of materials, and previous low levels of ambition in the use of design codes and public art.

**A small, fragile Creative Industries sector** that is not growing to its potential or providing value across wider strategic agendas.

**The lack of a clear sense of place** regarding what constitutes Northampton and the absence of a wide identity for West Northamptonshire.

At times, **low levels of aspiration** on the potential offered by culture and ambivalence with regard to making the area more culturally rich, competitive and 'metropolitan'.

**The lack of a coherent 'destination offer'** in Northampton, with a narrow youth orientated night-time economy offer, little specialist retail, and thus insufficient 'wrap around' high quality venues such as the Royal and Derngate.

**Underconnected cultural offer in rural areas**, with scope for audience development.

## Threats

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**Failure to deliver a coordinated cultural planning policy** with the required commitment and consistency.

**Macro-economic trends stifling the growth potential of the economy** and prompting a revision of the Growth Agenda.

**The lack of conviction** to transform key strategic sites and connect them with a public realm that welcomes animation and expression.

**A learning and skills offer that fails to connect non-formal to formal** and incubates businesses solely on campus.

**The continued absence of a strong narrative and identity** that 'sells West Northamptonshire' and its constituent parts to residents and potential incomers.

**Ongoing frustration from emergent arts and cultural organisations** that they are not being effectively supported, leading to an eventual lack of energy and direction.

# 3. A CULTURAL INVESTMENT PLAN FOR WEST NORTHAMPTONSHIRE

This Section outlines the main investment priorities for West Northamptonshire over the next five, ten and fifteen years. Based upon the mapping and consultation process, it introduces a set of **five strategic priority areas for culture-led investment**. These are presented through a series of **Cultural Investment Matrices**, each designed to highlight opportunities and point to potential actions.

Further to these Cultural Investment Matrices, a set of **Good Practice Case Studies** are provided. These illustrate opportunity areas for West Northamptonshire as a place that positions culture at the heart of planning and place-making. They also point to some of the excellent practice already underway.

The Investment Plan is designed to focus thinking on a set of achievable and actionable ways forward for culture in West Northamptonshire. It is not intended to cover every area of potential cultural investment, but to provide a route to delivery for a succession of clearly defined, eminently deliverable interventions that mix aspiration with more pragmatic concerns.

It should be read as a precursor to the Action Plan, which links interventions to key strategic and delivery partners and introduces the partnership requirements for investment to work.

It is underpinned by the **five cross-cutting themes** and **five principles for positioning culture** at the heart of planning and placemaking in West Northamptonshire:



ANGEL OF THE NORTH

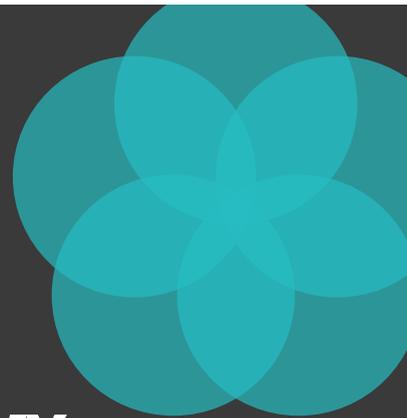
# 3 CROSS-CUTTING THEMES

- \*QUALITY
- \*INCLUSIVENESS
- \*CONNECTIVITY



# 5 INVESTMENT THEMES

- \*NORTHAMPTON  
A City of Culture in the Making
- \*TOWN AND COUNTRY  
A Fabric of Cultural Infrastructure
- \*THE CREATIVE ECONOMY  
Where Culture Meets Commerce
- \*BUILDING CULTURAL OWNERSHIP  
Audiences and Markets
- \*WEST NORTHAMPTONSHIRE  
A Cultural Place Where Heritage and the Contemporary

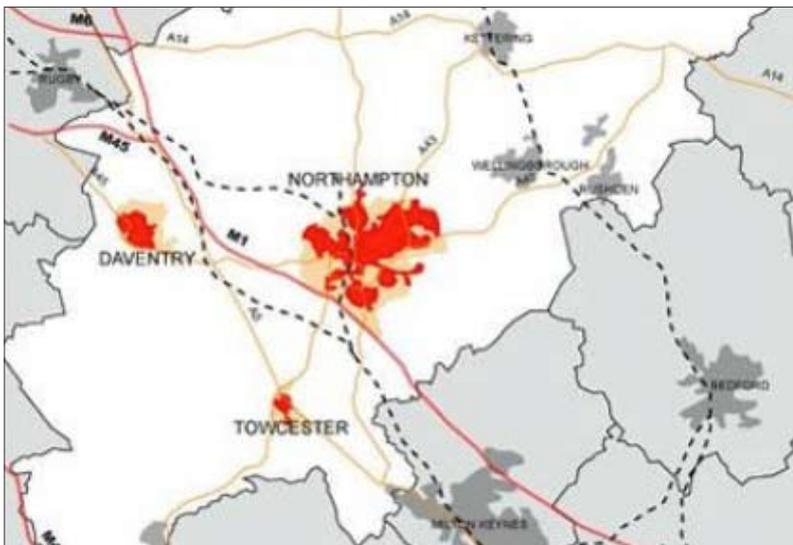


## 3.1 DELIVERING FOR THE WEST NORTHAMPTONSHIRE SUB REGION

The following Investment Plan (and the accompanying Action Plan) is designed to support the partners of the Cultural Investment Steering Group in the design and delivery of their core commitments.

As part of the Sustainable Communities agenda, WNDC was established by Government to secure the sustainable regeneration and development of the three towns Northampton, Daventry and Towcester (South Northamptonshire<sup>11</sup>). Within the area covered (see map) all applications for housing sites of 50 units or more, or 1 hectare or more, fall to WNDC to determine. In Northampton Town Centre all applications fall to WNDC.

Map: **WNDC's Three Urban Development**



Acknowledging the need for collaboration on development of the area, the three local authorities within West Northamptonshire (Northampton Borough Council, Daventry District Council and Towcester), with responsibility for Local Development Frameworks, have agreed to develop a Joint Core Strategy. This sets out the policies required to deliver the spatial vision and strategic objectives for their respective areas. It is likely that the Joint Core Strategy will be in place by 2011.

11. For the purpose of this report, where South Northamptonshire is referenced, the focus will be on Towcester which falls under WNDC's area.

## 3.2 INVESTMENT PLAN STRUCTURE

The above provides the headline strategic delivery context for the following Cultural Investment Plan. Below, each of the Five Investment Themes is introduced with a short rationale statement. This is followed by an Investment Table for each theme. Here, recommendations are graded by a star system:

\*\*\* = major strategic priority that requires urgent attention.

\*\* = major strategic priority to follow the above.

The Investment Tables are then followed by a selection of good practice case studies – to illustrate how partners in West Northamptonshire can begin to apply a culture-led approach.



CHESTER

## **3.3 INVESTMENT THEME 1: NORTHAMPTON – A CITY OF CULTURE IN THE MAKING**

Over the past twenty years, both in the UK and elsewhere the shrinkage of local manufacturing industries and periodic crises in government and finance have increasingly made culture and the broader creative economy the business of towns and cities and the basis of their unique, competitive edge.

Indeed, the growth of cultural consumption (of art, food, fashion, music, tourism) and the industries that cater to it has fuelled the 'symbolic economy' of some towns and cities. In addition, tourism and culture, two of the fastest-growing industries in Europe, both play an important role in urban image creation processes, as well as in shaping the urban environment to meet the needs of visitors and residents.

However, not every town or city is good at making the most of its cultural resources and small and medium size places often struggle with a negative image, poor investment in their cultural and creative resources, lack of connectivity with key national or regional organisations capable of bringing in talent and funding and a generalised sense of being 'at the margins of the action'.

The opposite of this scenario is the city centre that buzzes with energy, contains a variety of uses and cultural offers, favours intergenerational encounters in an urban setting that feels safe, well organised and accessible. It is this level of activity and quality of life that Northampton aspires to achieve in the next 10-15 years.

A successful West Northamptonshire requires Northampton to change. The town needs to operate as the civic, commercial and cultural heart of the south midlands, complementing Milton Keynes to establish a mini-cityregion characterised by vibrancy, quality and ambition. In short, Northampton needs to think and act like a city, not a medium-sized market town.

Northampton has benefited from a considerable investment in its cultural infrastructure. However, developments have been piecemeal and there has been a lack of an overall, coherent plan for a much needed transformation of the public realm and cultural infrastructure of the town.

Critical here is positioning culture as a leading agent of change and key defining quality in Northampton as it grows from its current status as a large county town to become a city with all of the confidence, distinctiveness, critical mass and quality required of such status.

In 15 years time, Northampton will be famed as a city that faced up to its challenging position, drew on a rich heritage, and embraced creativity, innovation and risk as the basis for its renaissance.

Some of the preconditions for the implementation of such integrated development and image strategy are identified in a better coordination of funding for existing cultural and creative spaces, the raising the status of the Museum(s) collection to national recognition, the reuse of historical buildings for workspace, cultural tourism and leisure activities, and the implementation of an overall plan for the improvement of the public realm.

Complemented by co-ordinated delivery mechanisms, underpinned by a clarity of ambition, such actions will provide the foundation on which to build opportunities to add value, connect, support, and develop in a uniquely innovative way the distinctive cultural assets of Northampton. In this scenario, the diverse stakeholders from culture, economic development, education and planning will begin to play a role in shaping a new bold identity and offer for Northampton.

3. A CULTURAL INVESTMENT PLAN FOR WEST NORTHAMPTONSHIRE

3.3 INVESTMENT THEME 1: NORTHAMPTON – A CITY OF CULTURE IN THE MAKING				
Proposed Investment Area	Cross-Cutting Theme(s)	Intervention Opportunity Years 1-5	Further Intervention(s)	Anticipated Outcome(s)
<p>***</p> <p>Northampton Museum and Gallery: toward a national museum at the heart of a design and fashion leather hub.</p>	<p>★ Quality ★ Connectivity</p>	<p>Northampton Museum and Gallery to develop feasibility for National Status – to include partnership options with the Museum of Leathercraft to establish a collection with real potential.</p> <p>Feasibility study for a new building (or for the reuse of an old one) to house a brand new 'Design and Fashion Leather Hub' in St. John's.</p> <p>This would provide a mix of workspace, exhibition space and retail – possibly as part of the new or revamped museum offer.</p>	<p>Develop the programme model for supporting the Hub – to include targeted business support, research/knowledge development, showcasing and continuous professional development.</p> <p>Develop the 'wrap around' for the design and Fashion Leather hub, with a focus on a fantastic public realm in St. John's that connects the cultural infrastructure offer and links to the town centre and waterfront.</p> <p>Plan to develop a wider mix of cultural infrastructure alongside the Hub, including a potential newbuild central library and a mix of consumption spaces such as boutique hotels.</p>	<p>A national museum at the centre of a flourishing Design and Fashion Leather hub of international standing.</p> <p>A destination and centre of cultural production at the heart of a rejuvenated town centre.</p>
<p>***</p> <p>The Design, Fashion and Leather Hub – Surround.</p>	<p>★ Quality ★ Connectivity</p>	<p>Building on existing research and emergent partnerships (such as through 'Leather Heaven', Key stakeholders (such as: WNDG, Northampton University, NEL, Northampton City Council and ACE), to establish a strategic mechanism to develop a sector development programme that surrounds and adds value to the Design and Fashion Leather hub. This would focus on a bespoke learning and skills programme, cultural tourism and inward investment.</p>	<p>Work with industry partners to develop international links that cement the hub into a retail, leisure, and visitors' attraction with broad appeal.</p> <p>Consolidate development through regular fashion shows and fairs (locking into London Fashion week) so that Northampton is recognised nationally and internationally for design and fashion.</p>	<p>A Design and Fashion Leather Hub that has an international industry profile, developing Northampton talent and projecting it globally.</p>
<p>**</p> <p>Re-purpose County Hall as a showpiece and gateway to the Design and Fashion Leather Hub.</p>	<p>★ Quality ★ Connectivity</p>	<p>Complete the feasibility study for the redevelopment of the County Hall as a leisure and hospitality complex.</p> <p>County Hall to play a key role in the design and fashion leather hub.</p>	<p>Northampton Borough Council identify other parts of its property portfolio that can be released for cultural, community and commercial purposes – to introduce 'critical mass' to the anchor developments such as the Design and Leather Fashion Hub.</p>	<p>County Hall leisure complex to provide a fully developed mixed of leisure, retail and hospitality.</p>

3.3 INVESTMENT THEME 1: NORTHAMPTON – A CITY OF CULTURE IN THE MAKING				
Proposed Investment Area	Cross-Cutting Theme(s)	Intervention Opportunity Years 1- 5	Further Intervention(s)	Anticipated Outcome(s)
<p>***</p> <p>Fishmarket as a centre for visual culture for the East Midlands; NAC as a skilled arts and cultural leadership organisation for the subregion.</p>	<p>★ Quality</p> <p>★ Inclusiveness</p> <p>★ Connectivity</p>	<p>Ensure funding for NAC at Fishmarket is guaranteed so that it can continue to perform as a catalyst for new and aspiring artists and for local audiences.</p> <p>Invest in a business plan for NAC to establish it as a leading visual culture organisation for the East Midlands. This should also include a focus on NAC supporting the baseline of local artists and creative businesses to develop professional practice.</p> <p>Feasibility work is undertaken for establishing a permanent home for NAC activities – either on the existing site as part of a mixed-use development or on an alternative fit for purpose site.</p> <p>Develop a leadership programme for NAC to support their professional development and maximise the asset base being developed.</p>	<p>NAC at Fishmarket has regular programme of activity attracting new audiences to cutting edge art. It is the centre of the visual culture offer of Northampton and a national leader in cross-art-form practice. It sits at the heart of a high quality mixed-use development for Northampton.</p> <p>Develop (either on the existing site or a new site) a Northampton Centre for Visual Culture: a mixed-art-form venue with a mix of workspace, exhibition and flexible spaces that showcases local and international talent as a key regional venue.</p>	<p>A Northampton Centre for Visual Culture: cultural infrastructure befitting an emergent city that, alongside the Design and Fashion Leather Hub, 'puts Northampton on the cultural tourism map' of the UK</p>
<p>**</p> <p>Developing the Infrastructure Offer.</p>	<p>★ Quality</p> <p>★ Inclusiveness</p> <p>★ Connectivity</p>	<p>Ensure funding for NAC at Fishmarket is guaranteed so that it can continue to perform as a catalyst for new and aspiring artists and for local audiences.</p> <p>Invest in a business plan for NAC to establish it as a leading visual culture organisation for the East Midlands. This should also include a focus on NAC supporting the baseline of local artists and creative businesses to develop professional practice.</p> <p>Feasibility work is undertaken for establishing a permanent home for NAC activities – either on the existing site as part of a mixed-use development or on an alternative fit for purpose site.</p> <p>Develop a leadership programme for NAC to support their professional development and maximise the asset base being developed.</p>	<p>NAC at Fishmarket has regular programme of activity attracting new audiences to cutting edge art. It is the centre of the visual culture offer of Northampton and a national leader in cross-art-form practice. It sits at the heart of a high quality mixed-use development for Northampton.</p> <p>Develop (either on the existing site or a new site) a Northampton Centre for Visual Culture: a mixed-art-form venue with a mix of workspace, exhibition and flexible spaces that showcases local and international talent as a key regional venue.</p>	<p>The ongoing development and improvement of the existing cultural infrastructure base and the introduction of new infrastructure that ensures Northampton leads the way as a growing city with a growing cultural reputation.</p>

3.3 INVESTMENT THEME 1: NORTHAMPTON – A CITY OF CULTURE IN THE MAKING				
Proposed Investment Area	Cross-Cutting Theme(s)	Intervention Opportunity Years 1- 5	Further Intervention(s)	Anticipated Outcome(s)
** A 'Public Culture' Offer.	<ul style="list-style-type: none"> <li>★ Quality</li> <li>★ Inclusiveness</li> <li>★ Connectivity</li> </ul>	<p>Develop a 'Public Culture' strategy covering diverse areas of Northampton (e.g. Station, the Market Square, St. John's, Bridge Street and Abington Street).</p> <p>Set up a dedicated commissioning task force aimed at identifying interventions but also looking at maintenance and decommissioning of obsolete works.</p>	<p>Introduce a different theme to each year – e.g. one year could feature a contemporary lighting strategy for the historic buildings.</p>	<p>Northampton has a connected, integrated system of contemporary public realm interventions that link key cultural, retail and civic spaces, open-up the river, and connect northwards toward the University.</p>
*** Culture at the heart of the town centre.	<ul style="list-style-type: none"> <li>★ Quality</li> <li>★ Inclusiveness</li> <li>★ Connectivity</li> </ul>	<p>Undertake feasibility research to establish the arts cinema offer of Northampton at Royal &amp; Derrigate Theatre or elsewhere in the town centre. This should build on recent national research on the role of arts cinemas in a digital age and the recommendation of the Creative Britain strategy that such venues should be prioritised as critical features of the creative economy.</p> <p>Undertake feasibility research to identify options for the consolidation or relocation of the central library.</p>	<p>Establish an arts cinema offer as a key part of Northampton's town centre cultural offer.</p> <p>Position the existing or new central library as a leading edge institution recognised internationally as a 'market leader' for libraries.</p>	<p>The ongoing development and improvement of the existing cultural infrastructure base and the introduction of new infrastructure that ensures Northampton leads the way as a growing city with a growing cultural reputation.</p>

## GOOD PRACTICE CASE STUDIES

### 1. Barnsley Central Redevelopment Plan (2004-2014)

When the architect Will Alsop, hired by the Borough Council as part of the “rethinking”, suggested that the capital of what was once the South Yorkshire coalfield could be remodelled as a “Tuscan hill village” you could hear civic leaders sniggering North and South of the country. Now, thanks to the vision of the people of Barnsley working with Yorkshire Forward, the Regional Development Agency, and Barnsley Metropolitan Borough Council, the town is looking forward to a brand new image and quality of life.

The jokes about the ugliness and the provincialism of Barnsley look increasingly tired and out of place in an environment which has more to do with a 21st Century Market Town than a derelict former coal mining village. The Remaking Barnsley Regeneration Programme is an ambitious plan redefining the town’s role within Britain’s small and medium sized urban centres. This Programme of interventions is focused on creating a thriving, vibrant and enjoyable urban environment in which people can live, work or play. Quality architecture complementing an exciting and imaginative public realm, arts, culture and urban living are the ingredients of this vision alongside economic development and employment creation.

The Programme features interventions in 8 areas of the town. Key to this development is the Barnsley Markets Project. This is the largest single regeneration project ever undertaken in the Borough. The idea behind the market is to create a network of clear roofed streets and spaces that will attract visitors to the town as well as providing jobs. In addition to offering a new, purpose built and quality space for Barnsley’s famous market it will also bring restaurants and bistros, a brand new department store, a multiplex cinema, several levels of shops mixed to town centre apartments.

In drawing up these objectives and principles the partnership behind Remaking Barnsley, have recognised that to be successful, Barnsley will need to be different and make a difference. The vision is for it to become a vibrant residential, commercial and cultural community of national significance, known as much for its economic and cultural successes as for its outstanding urban and rural environment.

## 2. Leicester City Centre Public Realm Strategy

The city of Leicester is changing. A major opportunity for Leicester to re-define its public realm has been the redevelopment and expansion proposals of the Shires Shopping Centre (set to open in October 2008). In response to this redevelopment, the Council, the Leicester Regeneration Company and partners (EMDA, Leicester Shire Economic Partnership and English Partnerships) created a Masterplan to stimulate the local economy and improve the city's image.

Integral to the Masterplan is a three-year Public Realm Strategy which, combined with major retail and commercial investment, will regenerate and transform the appearance of the city centre over the next ten years.

The Strategy is a £19m Programme of work adopted by the Council in December 2005 and over the past two years has contributed to improving the city's image by capturing the unique urban character and qualities of Leicester in a coherent design approach. The Strategy is based on the introduction of a spatial hierarchy delivering a legible and fully accessible city centre which integrates the new developments within the city's emerging urban form. The overall aims of the strategy are:

- \* To improve the city's image by creating an attractive public realm that encourages greater use, sustains and enhances economic development;
- \* To create a legible and accessible city centre by improving connectivity and visual order, complementary with a spatial hierarchy;
- \* To establish a restrained and timeless palette of materials and street furniture, that is robust, with low maintenance, easily repaired / replaced, vandal resistant and affordable, creating a memorable city centre with high levels of legibility.

In addition to the **Public Realm Strategy**, Leicester has piloted an innovative use of the **The Liveability Fund** (a Government initiative to encourage local councils to improve their environment).

In particular, following a successful bid, Leicester City Council has secured £3.42 million funding for a Liveability Project in the St George's area of the City. The project includes better routes for pedestrians and cyclists and creating a public space on Rutland Street between Queen Street and Halford Street. Leicester Liveability scheme, however, is not just about creating cleaner and safer environments, it is also about giving local people a chance to have a say on how the area can be improved. This is why the Council will be carrying out a number of consultations to find out what locals think before any of the Liveability Schemes begin.



LEICESTER CITY CENTRE

## 3.4 INVESTMENT THEME 2: TOWN AND COUNTRY – A FABRIC OF CULTURAL INFRASTRUCTURE

Critical to the success of this investment plan will be the degree to which culture and creativity are woven as much into the fabric of towns, villages and rural areas as they will be into Northampton itself. Outside of Northampton, investment in cultural infrastructure must be especially sensitive to the requirements of local audiences and the relationship between infrastructure and its context. Quality and connectivity must be key themes, to ensure that regardless of scale, investment here is on the same guiding principles as in other areas.

Care in particular must be given to ensuring that any new infrastructure is tied to the needs of the specific communities it serves. The **Moat Lane** development in Towcester, which has already seen £7 million of investment from a range of sources, is an example of how tailoring a mixed-use development to the needs of both the community and physical assets of an area is vital. In this case seeking how to provide the ‘town centre’ assets that Towcester requires – such as retail, leisure and tourism, green space and employment can, and fitting this around a scheduled ancient monument (which itself can become the location of a performance space).

Daventry’s **iHub**, through a consortium led approach, shows how town centre regeneration, employment and place making through distinctiveness can be achieved through creative approaches which combine elements from otherwise separate sectors. In this case, the focus is on bringing together a group of universities with building research and private businesses to create a landmark development that can help boost pride and awareness in an area (as well as significantly advance its knowledge economy).

However, as is made clear below, such developments will only work if they are accompanied by a finer grain approach which includes the plans for the canal and public art. This is especially important if Daventry is to attract the type of knowledge businesses it is seeking in the future. **Rural proofing** which is proposed here as a means of ensuring the cultural infrastructure offer of West Northamptonshire is attuned to the needs of those outside of densely populated areas is an accepted part of best practice in many policy areas. It has been used nationally by the DEFRA to ensure that economic development and planning takes account

properly of areas which otherwise may miss out. Here it is vital that wherever possible coordination ensures that footprints of cultural organisations are stretched out to include places and spaces (through festivals and other activity) which otherwise would miss out.

As important as rural proofing, is adapting best practice from other comparable and similar areas. For this reason taking up the **NI11 indicator** as a means of benchmarking the delivery of services could be of real benefit to the area. This indicator part of the new single set of indicators for regional and local government, provides a target for measuring the reach and benefit of the arts across an area. At the level of Northamptonshire, with its mix of urban and rural requiring a complex approach to ensuring that the benefits of culture reach all parts, such a benchmarking exercise and access to a knowledge network could prove invaluable.

Considerable attention has been paid recently to the fate of rural post offices and the loss of amenity from rural areas their demise can represent. Village halls and community centres equally function as vital hubs of activity and the proposal here is that the sharing resources and capacity building could really extend their reach and increase their sustainability.

3.4 INVESTMENT THEME 2: TOWN AND COUNTRY – A FABRIC OF CULTURAL INFRASTRUCTURE					
	Proposed Investment Area	Cross-Cutting Theme(s)	Intervention Opportunity Years 1 - 5	Further Intervention(s)	Anticipated Outcome(s)
***	Daventry Leisure Quarter: cultural and learning at the heart of development.	<ul style="list-style-type: none"> <li>* Quality</li> <li>* Inclusiveness</li> <li>* Connectivity</li> </ul>	<p>A new Daventry Library with an extended service offer. The library will be inclusive of multiple cultural, learning and social offers, including a learning zone, LSC funded courses, relaxation spaces, exhibition and performance spaces. It will also play a prominent role in the planning of the new public open spaces (for Site 1), hosting arts and cultural activities to the front of the library building. To avoid the compromised use of the library building, a clear set of interrelated activities and services are needed. This will require that the Children and Families staff relocate into the main Lodge Road offices of Daventry District Council.</p> <p>Sense of Place programme and campaign is developed for Daventry: local history information, family history and community archive with displays involving community groups; Discover Daventry - information on what's on in the local area; Connect with Daventry - information on volunteering in the community and the library, spaces for sessions with councillors from Parish, District and County councils.</p> <p>This will be driven from the new library and through networks such as the Museums Forum.</p>	Secure a mix of tenant arts and cultural organisations to base themselves in and deliver services from Daventry - as a direct inward investment strategy.	The Leisure Quarter is renowned as a high quality, modern and evolving centre for the delivery of public services at the heart of a thriving and prosperous town. The connections between activities and the clear signposting of what is available, usage of technology and integration with NHS, schools and FE is critical to success.
**	Daventry Business Improvement District.	<ul style="list-style-type: none"> <li>* Quality</li> <li>* Connectivity</li> <li>* Entrepreneurialism and Creative Business</li> </ul>	<p>Develop the proposed Daventry Town Centre Business Improvement District (BID) as a tool for introducing new cultural work and marketing the cultural resources of the area in a coordinated and sustained way.</p> <p>Roll out BIDs to Northampton Centre and Towcester ensuring such mechanisms have a remit to develop area marketing, cultural tourism plans and quality of life strategies.</p>		BIDs in place supporting activity across the sub-region and reviewed as required.

3.4 INVESTMENT THEME 2: TOWN AND COUNTRY – A FABRIC OF CULTURAL INFRASTRUCTURE				
Proposed Investment Area	Cross-Cutting Theme(s)	Intervention Opportunity Years 1 - 5	Further Intervention(s)	Anticipated Outcome(s)
<p>***</p> <p>A fine grain cultural landscape - underpinning a knowledge economy - for Daventry and environs.</p>	<p>*** Quality *** Inclusiveness *** Connectivity *** Contemporary and Heritage</p>	<p>iHUB Centre for Sustainable Construction - An 'exemplar building of regional significance' with 60 incubator units and a 300-seater conference and exhibition facility. This can be conceptualised as a creative and cultural facility, housing new knowledge economy jobs (a new cultural audience) and providing opportunities for positioning culture (such as through art and design) as part of the technology and infrastructure solution in building research.</p> <p>Proposed Extension of the Grand Union Canal included in the Daventry Masterplan to be implemented. This will include a mix of creative workspace and activity space, performance spaces, and community facilities.</p> <p>Daventry Town Centre to have an Art Strategy for new open public spaces linked to Daventry Country Park and Grand Union Canal.</p>	<p>Ongoing consolidation of the mixed-use cultural landscape of Daventry.</p>	<p>High quality, mixed-use, culture-led developments at the heart of a revived Daventry town centre.</p>
<p>***</p> <p>A fine grain cultural landscape for Towcester and environs.</p>	<p>*** Quality *** Inclusiveness *** Connectivity</p>	<p>Feasibility and business plan for the cultural and creative activity and use of Towcester Moat Lane development: to include a mix of creative workspace and activity space, gallery space, performance spaces, a micro brewery, and community facilities.</p> <p>The introduction of an outdoor performance space at the Kings Mount site.</p> <p>Feasibility for the fire museum (Fireworld) at Weedon Depot as part of a mixed-use development that includes small business space.</p> <p>Towcester's 'Museum of the people' feasibility study and expansion of the Stoke Bruerne Canal Museum implemented.</p>		
<p>***</p> <p>Rural Proofing Cultural Service: Ensuring an equality of offer.</p>	<p>*** Quality *** Inclusiveness *** Connectivity</p>	<p>Because of the nature of West Northamptonshire, large core cultural institutions will always be based in the most densely populated areas.</p> <p>A 'rural proofing' initiative – effectively a checklist that cultural institutions, support agencies and funders would sign up to – would be developed. The initiative would include ensuring maximum touring provision, coordinating activity and festivals, working together with transport providers marketing and other promotional activity.</p>	<p>Continual review and fine-tuning of proofing as audiences and demographics change and evolve.</p>	<p>A rural cultural offer that is connected to programming opportunities in urban areas and underpinned by the coordination of services – such as consolidated ticketing.</p>

3.4 INVESTMENT THEME 2: TOWN AND COUNTRY – A FABRIC OF CULTURAL INFRASTRUCTURE					
	Proposed Investment Area	Cross-Cutting Theme(s)	Intervention Opportunity Years 1 - 5	Further Intervention(s)	Anticipated Outcome(s)
***	Adopt NI11 to promote culture across policy.	* Inclusiveness	NI11 - the DCMS national indicator for engagement in the arts for Local Authorities - provides a means of measuring the reach and benefit of arts participation in a given area.	Northamptonshire should commit to developing this measurement.	It will be possible to benchmark against other local authorities and introduce ambitions to increase engagement (such as for particular parts of the population).
**	Village Halls and Community Centres: network, support programme and small project fund.	* Quality * Inclusiveness * Connectivity	Conduct a feasibility study into a resourced network which would develop capacity building, networking, signposting and development of potential shared resources for village halls and community centres.	The network of village halls and community spaces begins to consolidate the cultural offer for residents with more frequent touring programmes, coordinated festivals and joint activity.	The halls and community spaces play an important role in delivery of cultural services and non-formal learning (in partnership with formal providers).

## GOOD PRACTICE CASE STUDIES

### Southend Cultural Hub: partnership delivering culture in context of economic regeneration

The Cultural Hub in Southend, which opened in 2007, represents a unique regeneration project bringing together a range of partners including a university, institute of further education, city council and local cultural organisations. The cultural hub, is both a collection of buildings as well as an initiative to develop the creative economy in a seaside town which has suffered in recent years from loss of tourism and a failure to capitalise on the knowledge economy at the same speed as much of the rest of the South East.

The Cultural Hub has its origins in the decision of the University of Essex to open a campus in Southend. As part of this is sort ways to ensure that its investment would be of real benefit to the town, through improving the economic performance and outlook. Through consultation and research it

realised that Southend lacked cultural infrastructure, both in terms of physical buildings and soft meeting space and networking opportunities. Coupled with this were the Town Council and Development Corporation's plans to develop the city centre including job creation, up-skilling of the work force and improving the physical environment.

Underpinning the Cultural hub are three main principles:

- \* **The adoption of a joined-up, at times sub-regional and regional approach to sector development and support.** This includes building stronger strategic partnership for cultural and creative development initiatives, with the Cultural Hub at the centre.
- \* **The mainstreaming of creativity across public policy,** from education to planning, with a particular focus on how the Hub can contribute to processes of convergence, enabling sectors such as tourism to benefit from new processes of creative production and consumption.
- \* **The development of a fabric of creative infrastructure,** the Cultural Hub needs to be recognised as a critical connector of existing and forthcoming creative infrastructure, providing Southend with a clear and accessible fabric of creative infrastructure in keeping with that anticipated in a thriving university town and cultural capital. This complements the wider recommendations of the DCMS Creative Economy Programme, where Southend has the potential to develop into a 'Core Creative Place' with a fabric of creative infrastructure that reaches the quality and connectedness of that experienced in a major city.

The development of the hub is an ongoing process, connected to a wider strategic agenda, but already the concept is gaining momentum as students and businesses see the benefits and potential of a place regenerated with culture at its heart.

## 3.5 INVESTMENT THEME 3: THE CREATIVE ECONOMY – WHERE CULTURE MEETS COMMERCE

The Creative Industries represents one of the leading opportunity areas for West Northamptonshire and particularly Northampton. The greatest assets of any place are its people, their individual creativity, skill and talent. Within the economy those industries based on these assets are known as the 'Creative Industries' – a unique sector that is creating wealth and jobs through developing and exploiting intellectual property. As well as representing one of the largest and fastest growing sectors<sup>13</sup>, the Creative Industries sits at the heart of the Creative Economy: encapsulating those wider processes, products and services for which creativity is a central activity.

In doing so, it plays a critical role in the economic competitiveness of the UK, providing the added value required for a distinctive, high quality, knowledge-driven offer. A strong, well-supported and highly connected Creative Industries sector provides the platform for a competitive, entrepreneurial and culturally vibrant West Northamptonshire.

The Creative Industries need to be positioned as part of a series of interdependencies that contribute to effective creative place-making. These include high quality cultural infrastructure that encourages the codevelopment of innovation and creativity, a distinctive and open public realm, and an emphasis on cultural tourism. In West Northamptonshire, this means building on a set of historical and emergent assets. These include:

- \* The history of innovation and creativity, evidenced by the survival of the footwear industry, with high brand-value names such as Churches remaining in Northampton while projecting internationally.
- \* The strong creative and cultural offer of the University of Northampton, driven by a dynamic School of the Arts. Facilities such as the incubation offer of the Portfolio Centre, and the university's tannery, provide the type of specialist infrastructure required to ensure graduates feel that real opportunity lies in staying in Northampton to start their creative business.
- \* A mix of high growth technology businesses in rural areas, and smaller 'lifestyle businesses' enjoying the space for creativity offered by the countryside.
- \* An energetic live music scene, with strong local audiences and an active network of bands and promoters.

However, it is clear that the Creative Industries sector of Northampton lacks the scale, reach and impact seen in other parts of the UK. It is a relatively small and under-developed sector, with very few businesses of any scale and no evidence of co-location or clustering other than through the Portfolio Centre. Clearly, the town is not succeeding in retaining or reattracting its creative graduates, and thus the value-adding role of creative businesses is not being exploited.

The following table introduces a set of opportunities to grow the sector and fully exploit its value as a positive driver of a development and change in West Northamptonshire:

<sup>13</sup> UNESCO show that trade in cultural goods has increased over the last decade from \$39.3 billion in 1994 to \$59.2 billion in 2002. UNESCO also points to the added value of culture and creativity, speculating that the market value of industries that rely heavily on this to be at \$1.3 trillion.

3.5 INVESTMENT THEME 3: THE CREATIVE ECONOMY – WHERE CULTURE MEETS COMMERCE				
Proposed Investment Area	Cross-Cutting Theme(s)	Intervention Opportunity Years 1 - 5	Further Intervention(s)	Anticipated Outcome(s)
<p>***</p> <p>A 'Creative Space Programme' to develop and consolidate a mix of workspace opportunities across the creative economy.</p>	<p><b>* Quality</b></p> <p><b>* Connectivity</b></p>	<p>Establish a published audit of development opportunities across West Northamptonshire, including details of those in public sector ownership.</p> <p>This should provide detail on market assets and directly seek to attract inward investment.</p> <p>Introduce a set of bespoke development briefs for specific sites to be intensively promoted to leading developers and workspace providers with creative brands (e.g. Urban Splash, ACME, Igloo, Space Studios, Urban Space Management).</p> <p>An Asset Transfer Programme to establish an attractive property portfolio for incoming non-profit cultural organisations such as artist and design studio groups.</p> <p>Undertake a feasibility study and business plan for the Chrysalis Centre. This needs to explore how it connects to existing assets such as the Portfolio Centre and the Fishmarket. Partnership with the University is key – to establish a physical foothold in the town centre for the University, providing an important creative economy nurturing role. Links to the proposed Design and Fashion Leather Hub are also key.</p> <p>Undertake a scoping exercise to introduce creative and knowledge business workspace and, possibly, artist studio space to mixed use developments in Daventry and Towcester town centres plus as part of the heritage offer in key sites such as Weedon.</p>	<p>An ongoing review of the effectiveness of a broad range of accessible, fit-for-purpose creative workspace facilities, concentrated in town centres that sit at the heart of a wider network of creative businesses (including home-workers) across the sub-region.</p> <p>Launch the Chrysalis Centre as part of a creative space programme for West Northamptonshire. Establish a set of small creative and knowledge business spaces as part of mixed-use development schemes in Daventry and Towcester town centres, plus in at least one key heritage site/development.</p> <p>Re-fit of the workspace offer to improve digital connectivity and ensure fitness of purpose; and establish a mix of flexible creative spaces for hot-desking and networking, perhaps through the libraries offer.</p>	<p>A mix of creative workspace and activity space facilities across the sub-region, with a concentration in Northampton town centre – such as around the Design and Fashion Leather Hub.</p>

3.5 INVESTMENT THEME 3: THE CREATIVE ECONOMY – WHERE CULTURE MEETS COMMERCE				
Proposed Investment Area	Cross-Cutting Theme(s)	Intervention Opportunity Years 1 - 5	Further Intervention(s)	Anticipated Outcome(s)
<p>***</p> <p>A West Northamptonshire Culture Chest (based on a tariff): The 'single pot for cultural programming'.</p>	<p>★ Quality</p> <p>★ Inclusiveness</p> <p>★ Connectivity</p>	<p>Develop feasibility for commissioning programme for new work that provides a % for local and a % for incoming work. All commissioned work would be subject to a partnership of local and incoming partners.</p> <p>This should introduce a set of people-led commissions, programming new work based on local choice.</p> <p>Introduce high profile international commissions at key development and atway sites across the sub-region.</p> <p>Develop a sub-regional festival programme that builds upon Northampton Festival. This should consolidate the existing events and festivals offer and be the creative showcase for work commissioned for and produced by the local creative sector across Investments 1-7. It should profile local creative companies and individuals alongside incoming companies of stature. An approach to visual culture alongside music provides the greatest opportunity.</p> <p>Establish 'Open Northants' – a cultural development programme for 2011 – opening up cultural locations as a pre- Olympics showcase.</p> <p>Hold an international symposium on culture, creativity and place-making: establishing West Northamptonshire as a pioneer for medium-sized urban systems.</p>	<p>Utilise the festival programme to support professional development across the cultural sector.</p> <p>Lead a European Capital of Culture Programme based on the agendas 'renaissance' and 'growth'. This will showcase a now burgeoning Design and Fashion Leather Hub, a joined-up heritage offer, a 'Made in Northamptonshire' brand etc.</p>	<p>Northampton submits a successful bid for European Capital of culture, positioned as the hub of a subregional cultural programme. This is based on 5-10 years as a pioneer of new cultural commissions.</p>
<p>**</p> <p>Develop a set of creativity pilots to introduce new business and organisational support opportunities.</p>	<p>★ Quality</p> <p>★ Connectivity</p>	<p>Establish an action-orientated Creative Economy Strategy for West Northamptonshire based on a set of pilot initiatives. These should assess, for example, the potential to lock West Northamptonshire into London Fashion Week as a potential world leader in shoe design.</p> <p>It should also assess the ongoing role of Creative Northamptonshire and identify new approaches to sector networking, peer learning, showcasing and knowledge exchange.</p>	<p>Ongoing evaluation and the introduction of bespoke sector development initiatives as appropriate.</p>	<p>A strong, coordinated strategic approach to Creative Industries development across the sub-region.</p>

3.5 INVESTMENT THEME 3: THE CREATIVE ECONOMY – WHERE CULTURE MEETS COMMERCE					
	Proposed Investment Area	Cross-Cutting Theme(s)	Intervention Opportunity Years 1 - 5	Further Intervention(s)	Anticipated Outcome(s)
**	A creative convergence programme that links creative businesses to the heritage and tourism sectors, plus the wider economy.	<ul style="list-style-type: none"> <li>* Quality</li> <li>* Inclusiveness</li> <li>* Connectivity</li> </ul>	<p>Scope a professional development initiative to broker opportunities for new contemporary product ranges for heritage assets; and profile local creative companies as part of the cultural tourism offer.</p> <p>Working in partnership with NEL, develop a 'Made in Northamptonshire' initiative profiling high quality goods and services,</p> <p>with shoes/leather at the heart of the brand, but extending across the creative economy into food, leisure and tourism.</p>	<p>Introduce a creativity and innovation programme to iHUB, brokering links between design firms, artists, technologists and scientists as the 'inception programme' to a longerterm knowledge economy strategy for the sub-region.</p>	<p>Creative businesses working closely with businesses across the economy, driving innovation and competitiveness as a true knowledge economy.</p>
**	A creative learning programme that mainstreams creativity in education and develops work-related learning opportunities.	<ul style="list-style-type: none"> <li>* Quality</li> <li>* Inclusiveness</li> <li>* Connectivity</li> </ul>	<p>With Creative Partnerships scope a model to broker a role for artists and creative businesses in the classroom.</p> <p>This is a professional development programme for creative professionals, with a wider aim of building skills, capacity and greater regional-level support.</p>	<p>Introduce a set of mentoring and work-related learning pilots for creative firms to work with young people as a way of increasing entrepreneurialism and creativity at an early age.</p>	<p>A dynamic knowledge exchange environment for creative professionals working across the subregion.</p>

## GOOD PRACTICE CASE STUDIES

### Watershed, Bristol: Fit-for Purpose Creative Infrastructure in a Digital Age

Watershed is an example of a cultural institution that has adapted and innovated to play a defining role in Creative Industries activity and culture-led regeneration. Much can be learned here for a range of creative infrastructure types – such as workspace and exhibition space. Watershed was Britain's first dedicated media centre when it opened on Bristol's harbourside in 1982. It has since become a key driver of creativity, collaboration, innovation and participation from cultural, commercial and community sectors. It regards itself as a facilitator, a hub, and a catalyst for the creative industries.

This is because it is truly interdisciplinary: it mixes workspace with activity space, cinema with visual arts. It is also because it has embraced digital technology to reach a wider audience and explore new partnerships and ways of working. In 2005 Watershed developed an audience of 400,000 that came through its doors. But Watershed also achieved 1.4 million visits (sessions) to their web resources from over 100 countries with a total of 1.9TB of data served. The most visited part of the site was [www.dshed.net](http://www.dshed.net) – a hub for creative collaboration and interaction with creative digital and artistic content. This web and digital content strategy allowed a huge audience to experience art and Watershed outwith the venue.

Watershed, alongside a small number of mixed-art0form venues, has been recognised by the DCMS as leading agents of innovation and growth in the creative economy. A recent report<sup>14</sup> cites the role such venues have played in:

- \* **Culture-led regeneration:** transforming a district or quarter of a city through the catalysing effect of their activities.
- \* **Creative Industries growth and competitiveness:** commissioning new work, providing space (formal and informal) for creative businesses to gather and connect, and brokering convergent collaboration – such as Watershed's work linking Hewlett Packard labs with local animation companies.
- \* **Creative infrastructure:** providing a flexible, intimate creative and knowledge worker environment where the mix of facilities is curated (such as through the effective mix of consumption and production activities).

13. Crossing Boundaries: The role of cross-art-form and media venues in the age of 'clicks' not 'bricks', Tom Fleming Creative Consultancy (2008) for the UK Film Council, Arts Council England and the Arts and Humanities Research Council.

## 3.6 INVESTMENT THEME 4: AUDIENCES AND MARKETS

Arts institutions are only as successful as the audiences they can attract. This has never been more true than today with new approaches to audience engagement and participation and changing views on the relationship between institutions and consumers becoming ever more prevalent and important. This is reflected in Arts Council England's new strategy<sup>14</sup> - Great Art for Everyone - which acknowledges that culture is irreducibly linked to the experience of audiences and individuals:

“When the arts achieve excellence they offer something to each individual that is hard to describe. This might be a challenge, conflict, insight, understanding, amusement, an intellectual or an emotional connection. It's unique for each person”.

The challenge for West Northamptonshire is how investment can ensure that such experiences are enjoyed by wider, more representative and more diverse audiences. This raises the challenge of connecting with audiences which are currently under-served culturally – such as children and young people, older and more mature people – so they are better provided with excellent cultural experiences.

Recent research by Arts Council England<sup>16</sup>, which details audiences for the arts across 13 detailed consumer segments, reaffirms how intelligence on audiences is now increasingly sophisticated and nuanced to local situations.

The proposals in this Investment Theme will all benefit greatly from being able to connect with new tools such as this which provide real knowledge for the first time on how to connect with audiences that have been previously hard to reach. Combining knowledge on audiences in the region through Audience relationship management and data sharing also presents real opportunities to increase organisational sustainability.

The importance of culture to young people is increasingly seen as something that should be mainstreamed into their everyday lives, through initiatives such as Creative Partnerships and the 'Find Your Talent' scheme. Learning about and through culture is a key part of the national curriculum and the challenge here is to extent the good practice that exists in some cultural organisations in West Northamptonshire more generally.

Older and more mature people gain just as much from culture in terms of health and wellbeing, but the challenge here is to ensure that the offering is neither patronising or inaccessible. Again, a joined-up approach backed up by research will help ensure that this group can be reached.

New platforms and new technology are the cornerstones upon which successful cultural institutions are basing their efforts to reach wider audiences. Digital technology is one of the Arts Council's priorities for the next 3 years and West Northamptonshire has the real chance to pioneer new approaches in areas such as open source technology and new forms of audience engagement.

Cultural leadership – helping individuals and institutions to succeed through increased capacity, skills, knowledge and networks – is now accepted as a vital part of building a sustainable cultural infrastructure. In West Northamptonshire the opportunity to create a bespoke leadership programme which helps leaders to navigate the particular landscape and challenges of culture in the area, could provide strong foundations for the future.

14. Arts Council England, Great Art for Everyone 2008-2011

15. See [www.artscouncil.org.uk/audienceinsight](http://www.artscouncil.org.uk/audienceinsight)

3.6 INVESTMENT THEME 4: AUDIENCES AND MARKETS					
Proposed Investment Area	Cross-Cutting Theme(s)	Intervention Opportunity Years 1 - 5	Further Intervention(s)	Anticipated Outcome(s)	
<p>***</p> <p>Young people: engagement and activity today and growing the audience of the future.</p>	<p>*** Quality</p> <p>*** Inclusiveness</p> <p>*** Connectivity</p>	<p>Develop a Young People's Arts and Culture Strategy for the sub-region.</p> <p>Involving input from all relevant stakeholders, arts groups, space providers this strategy should explore where the current gaps in provision are, examples of best practice, partnership and joint-working and provide strategies to ensure that existing and planned cultural infrastructure is best utilised to provide activity, learning, creative and business opportunities for the region's growing population of young people.</p> <p>Establish a youth target group to ensure that leading partners have a coordinated approach to engaging young people.</p> <p>Coordinated events - including through the above-mentioned West Northamptonshire Festival - touring shows and coordinated transport ensures that the best that the area has to offer is made available to all.</p>	<p>Ongoing implementation of the Strategy.</p>	<p>West Northamptonshire is recognised as an area which has exemplary cultural services for young people, with a variety of activity, connections to learning providers, health and leisure activities. Coordinated festivals and progression routes ensure that young people who have been engaged with the arts are presented with multiple progression routes.</p>	
<p>***</p> <p>Developing the cultural offer for mature and older people.</p>	<p>*** Quality</p> <p>*** Inclusiveness</p> <p>*** Connectivity</p>	<p>West-Northamptonshire's changing demographic, which will see large increases in those aged over 60 provides real opportunities to ensure a coordinated cultural offer for this vital group.</p> <p>A research study into the needs of this group should be commissioned, alongside research with stakeholders into the current cultural offering. Considerations such as access, transport, opportunities for intergenerational activity, the role of libraries and museums, and multi-use centres need to be explored.</p>	<p>Following the study, 'fit for purpose' tests for the needs of older people should be applied to planned new infrastructure, while existing cultural institutions should be encouraged to develop their existing offer in a coordinated fashion.</p>	<p>West Northamptonshire's understanding of the needs of core sectors of the audience for cultural activity - young people and older people - ensures both a regular audience for activity as well as the development of a cultural offer which sits alongside the provision of other core parts of the service.</p>	

3.6 INVESTMENT THEME 4: AUDIENCES AND MARKETS					
	Proposed Investment Area	Cross-Cutting Theme(s)	Intervention Opportunity Years 1 - 5	Further Intervention(s)	Anticipated Outcome(s)
**	Open Source Culture: using technology and new approaches to open culture up.	<ul style="list-style-type: none"> <li>* Quality</li> <li>* Inclusiveness</li> <li>* Connectivity</li> </ul>	A pilot grouping of interested cultural partners to establish an open source cultural offer. This should explore how new forms of technology (digital and broadcast) can be used to develop new audiences, breakdown geographic and social barriers and explore new ways of cocreating cultural offering, the pilot would have strong links to educational providers and museums.	Implementation of projects based on pilot group's recommendations.	West Northamptonshire is at the forefront of technology and new open source approaches to culture. Cultural institutions are connected in multiple ways both to creative organisations and hi-tech providers. Audiences relate to their regional cultural offering in much the same way as they do larger mainstream broadcast and London-based cultural institutions thanks to continuous knowledge sharing and capacity building.
**	Data and knowledge sharing: Audience Relationship Management.	<ul style="list-style-type: none"> <li>* Quality</li> <li>* Inclusiveness</li> <li>* Connectivity</li> </ul>	<p>Building on the work done in Renaissance East Midlands and through the Cultural Observatory, this would see cultural organisations, strategic bodies and funders, sharing more detailed and informed data on audiences in a time of growth and expansion.</p> <p>This will be to develop a more integrated approach to audience relationships, understanding the possibility to crossmarket and cross-sell for mutual benefit.</p> <p>This includes working with NCC to pilot a county-wide ticket agency (based at Royal and Derrigate) – promoted through NEL.</p>	Development of a strategic approach to audiences in West Northamptonshire, is now linked closely to the contemporary festival, learning programme and coherent cultural offer.	West Northamptonshire is recognised for the way that is strategic approach to data and audience relationship management has really paid off, with audiences closely connected to institutions large and small across the area.
***	Cultural Leadership.	<ul style="list-style-type: none"> <li>* Quality</li> <li>* Inclusiveness</li> <li>* Connectivity</li> </ul>	Through the Cultural Forum, introduce a Cultural Leadership Programme for the County. This should focus on developing specific opportunities linked to the 2012 Olympic and Paralympic Games and longterm opportunities.		A strong, confident, connected cultural sector that co-creates work, cross-markets and is self-starting.

## GOOD PRACTICE CASE STUDIES

### Culture Online projects: reaching new audiences through digital platforms

The 26 projects which Culture Online delivered between from 2002 through to 2007 show the extent to which it is possible to use new platforms to reach otherwise hard to reach audiences. Culture Online launched with a budget of 16 million to spend over 4 years.

In 2005 it received a further £3million of funding. Funded and run directly by the DCMS, Culture Online's vision was to 'build a bridge between culture and education using technology'. It had five main objectives. They were:

- \* Enhance access to the arts for children and young people and give them the opportunity to develop their talents to the full;
- \* Open up our cultural institutions to the wider community, to promote lifelong learning and social cohesion;
- \* Extend the reach of new technologies and build IT skills;
- \* Support wider and richer engagement and learning by all;
- \* Promote good practice within the industry and within the public sector in regard to commissioning, process, usability and accessibility.

During its life Culture Online Commissioned 26 projects which reached an audience of 15.5 million people. Each project was delivered by a range of partners including leading cultural institutions, digital producers, charities and broadcasters. Funded projects included Stageworks (developed by the Royal National Theatre, this allowed users to interactively explore the making of productions), Mad for Arts (which was a collaboration between the Community Channel), Channel 4 and mental health charities (which allowed individuals to use the medium of art to discuss issues relating to themselves and their health), and Icons, a virtual collection of England's most cherished cultural treasures.

The successes of Culture Online were described by Demos<sup>17</sup> as being in five main areas:

- \* Widening access to cultural institutions;
- \* Learning – both of participants and partners;
- \* Broking partnerships;
- \* Social cohesion – through working with hard to reach groups;
- \* Practical lessons – of project management, commissioning, Intellectual property.

16. Demos logging on, Culture participation and the Web Demos 2007

## **3.7 INVESTMENT THEME 5: WEST NORTHAMPTONSHIRE – A CULTURAL PLACE WHERE HERITAGE AND THE CONTEMPORARY MEET**

Historic places spaces and buildings provide the tangible and visible link with the past but also provide the opportunity landscape for the future. They must be protected, conserved and enhanced but must also continue to contribute to the social and economic life.

Heritage and the historic environment are key to our sense of place and are fundamental in building our cultural identity. In particular, in contributing to the familiar (i.e. the place where we live and work), the historic environment enhances our quality of life and sense of belonging.

Because it is all around us, it can be a setting for a great variety of local activities. The historic environment generates value by creating a high quality setting for modern life, attracting inward investment and helping to create economic prosperity. Cultural tourism is a big element of the heritage dividend and with more and more places defining themselves ‘cultural tourism hot spots’, it is vital that partners act in a proactive way by developing initiatives and policies capable of adding contemporary value to historic resources. For example, the historic character of a place is not only attractive in its own right, but it can act as a catalyst for creative new designs. Historic buildings can be recycled for new uses such as workspace for artists and creative businesses. Festivals and traditional events can be broadened to include new cultures and sub-cultures thus showcasing a more contemporary image of a place.

In West Northamptonshire, a series of places with a distinct and richly woven historic landscape, there is a need for better coordinating the heritage offer so that the past is truly integrated in the economic, environmental, and social development of the area.

Sense of place can also be conceptualised as heritage. Libraries and museums together can assist in linking historic senses of place to new identities. This is why it is important to co-locate facilities – such as libraries together with Discovery Centres and ‘Sense of Place’ dedicated galleries. These can act both as meeting places and alternative educational spaces for young and old.

Festivals are also a great resource for West Northamptonshire and there is a vast array of open air cultural activity taking place across the county (often also in historic settings) complementing the heritage offer. The quality of the festival activity is mixed with a lot of amateur input and high profile initiatives. This variety is healthy, but to add value to the overall festival resource it is important to put in place a strategic mechanism capable of overseeing the development of initiatives (e.g. the associated cultural production), scheduling of events, and touring of performances.

However, festivals will only flourish if they are located in high quality environments. The quality of the overall urban fabric of both the old and the new is a key element in attracting investment and creating the preconditions for a good quality of life for both the existing and the incoming communities. This is why in the below table we focus on the public realm as a key means of maximising

3. A CULTURAL INVESTMENT PLAN FOR WEST NORTHAMPTONSHIRE

3.7 INVESTMENT THEME 5: WEST NORTHAMPTONSHIRE – A CULTURAL PLACE WHERE HERITAGE AND THE CONTEMPORARY MEET					
Proposed Investment Area	Cross-Cutting Theme(s)	Intervention Opportunity Years 1- 5	Further Intervention(s)	Anticipated Outcome(s)	
*** A Coherent Heritage Offer.	*** Quality Inclusiveness Connectivity	Develop links with regional and County tourism and cultural stakeholders to develop an integrated strategy for the use of historic houses for contemporary cultural tourism and wider community uses.  Museums Forum to extend membership to private sector.	Selection of historic houses to host workspace and showcase areas for creative businesses.	A coherent, integrated heritage offer, where it is profiled and operates as a contemporary creative resource – such as by providing workspace and showcase opportunities for creative firms.	
*** Sense of Place Galleries.	*** Inclusiveness Connectivity	Develop feasibility studies for Sense of Place dedicated galleries within the Daventry, Northampton and Towcester Libraries/Discovery Centres. This should be driven through partnership with the  Museums Forum – building the capacity and reach of members.	Centres launched. Communities to use the Centres for family history and archival material. Visitors to use them as orientation points and as interactive 'Discover the Area' hot spots.	Fully developed integration of community uses and visitors' attractions.	
*** A unified design code(s) for developments and the public realm.	*** Quality Inclusiveness Connectivity	Develop a unified quality Design Code for new build and the public realm.  Establish a West Northamptonshire Design Commission (with local representatives and a nationally recognised figurehead) to negotiate, adopt and apply design code and quality control for new build in tune with the character of place.	Apply the Design Code and support the Design Commission to maximise design quality.	Guaranteed high quality of both the public realm and new build; with ongoing review mechanisms.	
*** A Heritage and Creativity Programme.	*** Quality Inclusiveness Connectivity	Establish a brokerage model for heritage organisations to work with arts organisations (as with Creative Partnerships in Leicestershire). This can include an approach to contemporary collecting (e.g. as 'found art' projects).  The Northamptonshire Museums Forum be supported by a capacitybuilding programme that enables them to make the most of such new relationships. This should focus on new governance models, the introduction of multifunctional community spaces in museums, and maximising the role and value of volunteers.	Establish an investment programme in museums as critical cultural resources at a community and civic level. This is to replace and add value to the Renaissance Programme, which ends in 2011.	A better connected, more open and confident museums sector that sits at the heart of the contemporary cultural offer of West Northamptonshire.	

## GOOD PRACTICE CASE STUDIES

### Portrait of a Nation

Since the beginning of 2008, young people across the UK have been working with the Heritage Lottery Fund (HLF) and Liverpool, European Capital of Culture 2008, on a number of projects aimed at exploring and celebrate the impact that their cultural roots have had on their values and sense of identity.

**Portrait of a Nation** is a year-long programme of events and online activity that marks the first time that teenagers and young people in 18 cities across the UK, from Inverness to Brighton have been asked to discuss and share where they come from, who they are, and what it is they feel about their town/city.

Throughout 2008, a series of events by young people are showcasing young peoples' arts and heritage projects revealing what being British means to them and what they want it to mean in the future. Dance, music, theatre, painting and photography are the ways in which this exploration of identity and heritage will be expressed. Everything will culminate in a spectacular festival in December 2008 in Liverpool where this showcase will be one of the final events of Liverpool's European Capital of Culture 2008 celebrations.

A preview event in Bristol featured an illustrated history of the city for this year's 'Great Reading Adventure', (which particularly targets schools). Inverness previewed a newly commissioned piece of music that uses the Gaelic language to explore the Highlands cultural roots in a modern context. Young people in Derry are setting up an online radio station to broadcast the history of the local community through storytelling. They also produced a short film, entitled, "Who are you, who do you want to be?" The film involved them asking people from across Northern Ireland's diverse communities to describe their identity in three words.

### Heritage Works

The result of a partnership project between the Royal Institute of Chartered Surveyors (RICS), the British Property Federation (BPF), and English Heritage, **Heritage Works** is a new toolkit (compiled by consultants Drivers Jonas) aimed at all those organisations and individuals engaged in regeneration programmes.

The toolkit starts from the understanding that the very best parts of our built heritage represent a significant resource that can play an important role in the regeneration of areas and communities. It identifies the qualities and benefits that heritage assets can bring to regeneration projects, but also looks at ways of avoiding or addressing particular issues that can occur when dealing with listed buildings and historic areas.

The reuse of historic buildings and areas in regeneration projects creates a tangible link to the past for local communities and helps reinforce a sense of place, local identity and character. As well as providing a wealth of detail of where to go to find further information, the document is a practical guide on how to implement a heritage-led regeneration project.

It can be used as a reference document and checklist for heritage-led regeneration schemes, and is intended to assist developers, owners, community groups, practitioners, local authorities and others in undertaking and completing successful projects.

Heritage Works draws together this experience, and analyses the way that the historic environment can act as a catalyst for both specific regeneration schemes and for the regeneration of wider areas and also communities. It represents an important tool not only for the regeneration sector, but also for those involved in seeking the refurbishment and reuse of historic buildings and areas.

## Renaissance of Newcastle's Grainger Town

Grainger Town is the historic heart of the City of Newcastle upon Tyne. It covers approximately 90 acres (36 hectares) and comprises a complex mix of offices, retail, residential, leisure and cultural uses. It takes its name from the series of elegant streets of 'Tyneside Classical' architecture, including Grey Street, which was described by Pevsner as one of the finest streets in England that were conceived as a whole and built by Richard Grainger between 1835-1842.

Although truly innovative in its day, in the late twentieth century, Grainger Town suffered from many symptoms of urban decay and economic and social decline including decaying listed buildings, half of which were deemed to be 'at risk'; over one million square foot of vacant floor-space, neglected upper floors, poor environment, low standards of public realm and a lack of developer, investor and occupier confidence.

The low image of place, coupled with physical decay, generated the need for a strongly integrated regeneration programme. This is why in 1997 the **Grainger Town Regeneration Project**, led by **Grainger Town Partnership** (a company limited by guarantee) was established with the aim of addressing the underlying causes of decline, not just the symptoms. Both the Partnership's composition and role were innovative.

Until 2003 (when the main phase of the redevelopment was completed) the Partnership's Board had 20 directors from the public, private and community sectors who helped to steer the regeneration efforts. The board linked out to specialist advisory panels such as the Urban Design Panel and both Business and Residents Fora that provided community involvement and ownership of the Project. The implementation of actions was the responsibility of a Delivery Team of 14 officers, led by Chris Oldershaw.

Ten years on, with around 200 apartments in the area boasting some of the highest values in the city, alongside theatres, galleries, a thriving retail offer, sought after commercial space and The Gate leisure complex Grainger Town 's vision of a 21st century centre with integrated living has been realized. Grainger Town has also gained critical acclaim, winning the British Urban Regeneration Association (BURA) best practice award in 2001.

"The area is being transformed in a way that would not have seemed possible a few years ago. It is clear that the remarkable partnership of public sector, local businesses and the local community is contributing greatly to its success," ( how BURA officials described the area at the time of the award).

More recently, in 2007, Grainger Town was given the **IHT/Transport for London Award for Urban Design**. The judges commented: "Grainger Town has been transformed not only for business users and visitors but also for the local residents who all benefit from the high quality car park, improved public realm and accessible connections into and through the development".

## 3.8 PRIORITISING ACTION

The above Investment Plan Tables provide guidance on the key strategic opportunities and requirements for prioritising culture as a major attribute in West Northamptonshire and as a critical tool for delivering employment and housing-led growth. The accompanying Action Plan transfers these tables into an action plan for this agenda, identifying a set of early stage ‘gateway’ interventions for delivery.

A helpful way of differentiating between projects and their actions is to separate them into three ‘types’:

- \* **Major development opportunities** – the key attention areas for WNDC and partners, notably Northampton, Daventry and Towcester town centres and their respective developments. Here the opportunity exists to invest in culture as a core part of these developments – e.g. in workspace, activity space and surrounding programmes. The challenge is to avoid investing in culture solely through these ‘flagship’ projects.
- \* **Holistic opportunities** – the pan-sub-regional focus areas, such as a coordinated festival offer and the introduction of NI11 measurement of culture. Here the opportunity exists to connect major developments through a wider strategic push for culture. The challenge though is leveraging funds for such approaches because they operate outside of the footprints and thus capital/revenue budgets of major developments.
- \* **Discrete opportunities** – the one-off catalyst projects that provide meaning and impetus to the holistic approaches. An example here is the proposed series of creativity pilots and one-off commissions. Here the opportunity exists to animate the approach to culture and take greater risks to ‘make a splash’ in a way that adds value to wider strategies. The challenge is avoiding a piecemeal approach to cultural provision.

The Action Plan (document 2) draws a priority map that shows the sequencing of and connections between these different types of approach.



BALLOON FESTIVAL NORTHAMPTON

# APPENDIX 1: LIST OF CONSULTEES

The following list includes people and organisations consulted either by one-to-one interviews, the 3 workshops held, the Steering Groups and/or the Museum and Cultural Forums.

	Name	Title	Organisation
1.	Alison Marks	Arts & Exhibition Officer	Cultural Community Partnerships
2.	Ann Plakett	Historic Buildings Inspector	English Heritage
3.	Barry Hale	Director	Threshold Studios
4.	Becky Adams	Founder	Reelscape Films
5.	Beverly Horner	Coordinator	Daventry District Council
6.	Caroline Pick	Director of Development & Programmes	Museum Archives & Libraries
7.	Catherine Earnshaw	Manager	Rothwell Heritage Center
8.	Chris Holmes	Sports Development Manager	Northants County Council
9.	Christine Midgley	Divisional Leader	School of Arts, University of Northampton
10.	Clare Wood	Manager	Kettering Museum & Art Gallery / Kettering Borough Council
11.	Clive Fletcher	Historic Areas Advisor	Heritage East Midlands
12.	Cllr Tony Woods		
13.	Cllr Richard Church		
14.	Dave Keskeys	Dean	School of the Arts University of Northampton
15.	David Henderson	General Manager	National Waterways Museum
16.	David Randall	Chief Executive	Explore Northamptonshire
17.	David Wright	Chief Executive Officer	Northamptonshire Enterprise
18.	Diane Friendship-Taylor		Piddington Roman Villa
19.	Eleanor Gingell	Planning Officer	West Northamptonshire Joint Planning Unit
20.	Emma Davies	Chair	Northamptonshire Open Studios
21.	Evelyn Jarvis	Consultant	Write 2 B
22.	Gail Amott	Chief Executive	The Castle

	Name	Title	Organisation
23.	Gerry Arterton	Arts Liaison Officer	Northampton Borough Council
24.	Gill Freeman	Information Co-ordinator, Culture & Healthier Communities	Northants County Council
25.	Grace Kempster	Libraries Manager	Northants County Council
26.	Iain Andrews	Policy and Public Affairs Advisor	WNDC
27.	Ian Redfern	Cultural Services Manager	Northampton Borough Council
28.	Ivan Moss	Manager	West Northants Joint Planning Unit
29.	James Clifton	Project Manager	British Waterways
30.	Jane Seddon	Museum Development Officer	Renaissance East Midlands
31.	Jan Ford	Partnership Manager	Orchestras Live
32.	Jayne West	Director	Fishmarket, Chair –Northampton Arts Collective
33.	John Cairns	Regional Partnerships Office	Arts Council England, East Midlands
34.	John Richardson	Director	Wise and Barking
35.	Justine Devereux	Strategic Arts & Cultural Officer	Corby Borough Council
36.	Karen Britton	Senior Planning Officer	Daventry District Council
37.	Kate Williams	Manager	Northants Touring Arts
38.	Katie Nile	Economic Intelligence	Northampton Borough Council
39.	Kim Grant		Royal & Derngate
40.	Les Patterson	Secretary	78 Derngate Northampton Trust
41.	Louise Tyrell	Acting Arts Strategy Manager	Northants County Council
42.	Maria Taylor	Corporate Strategy & Community & Voluntary Support Manager	Daventry District Council
43.	Martin Marix Evans	Chair	Naseby Battlefield Trust
44.	Martin Sutherland	Chief Executive	Royal & Derngate
45.	Michelle Clare		Northampton Borough Council
46.	Mick Lorkins	Economic Intelligence Manager	Northampton Borough Council
47.	Mike Pearson	Heritage & Leisure Manager	South Northamptonshire Council
48.	Nikki Taylor	Director	Northamptonshire Black History Association

	Name	Title	Organisation
49.	Paul Greco	Senior lecturer Fine Art	University of Northampton
50.	Paul Quinn	Regeneration Manager	WNDC
51.	Peter Field	Cultural Development Team Leader	Northampton Borough Council
52.	Polly Rolfe	Administrator	Creative Northants
53.	Rebecca Coughlan		78 Derngate
54.	Richard Powell	Specer Ward Neighbourhood programme	NCC Neighbourhood & Rural Renewal Unit
55.	Robin Tjolle	Project Manager	Northamptonshire Enterprise Limited
56.	Roy Sharp	Curator	Daventry Town Council Museum
57.	Rosalind Stoddart	Artistic Director	Fermynwoods Contemporary Art
58.	Sally Halson	Economic Development Manager	Daventry District Council
59.	Sarah Bridges	County Archivist	Northants County Council
60.	Sarah Peacock	Chairman	Rushden Museum
61.	Shimul Haider	MKSM Cultural Coordinator	Culture South East
62.	Sue Carverhill	Arts Development Officer	South Northamptonshire District Council
63.	Sue Grace	Head of Culture and Healthier Communities	Northants County Council
64.	Sukhy Johal	Chief Executive	Culture East Midlands
65.	Tim Cantwell		Daventry District Council
66.	Tina Smith	Regional Partnerships	Arts Council, East Midlands
67.	Thomas Hall	Corporate Manager, Citizen Engagement	Northampton Borough Council
68.	Tracey Clarke	Executive Director	Artworks-mk
69.	Wendy Nikolaidis	Portfolio Innovation Centre Manager	Northampton University
70.	Will Brown	Senior Museums & Culture Officer	
71.	Will Pearson	Director Creative	Northants

## APPENDIX 2: KEY

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