

# Re-made: A Cultural Strategy for Lancashire

## Draft

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Lancashire  
Enterprise Partnership

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# FOREWORD

*To follow*

DRAFT

# Executive Summary

How can we maximise the impact that culture can have as a driver and enabler of economic growth and regeneration across Lancashire? That is the primary question asked by this Cultural Strategy commissioned by the Lancashire Local Enterprise Partnership (LEP). Central to the answer is that partners working across the County need to champion the role of culture and work together to establish a County *re-made* through the creativity of its people and quality of its cultural offer.

It is the LEP's first cultural strategy and comes at a time when the direct and indirect benefits of culture to people and places is better understood and for which the evidence is increasingly compelling. For Lancashire, this strategy is about increasing the readiness of the County to respond to opportunities and to help leverage strategic investment for cultural and creative initiatives that can act as drivers for growth and catalysts for innovation. This includes a focus on inclusive growth which embraces a diverse talent base.

Why is this strategy needed? While Lancashire has a cultural ecology every bit as vigorous and diverse as the County as whole, with nationally and internationally significant arts and heritage, matched by a patchwork of vital locally significant activity, there are important gaps and challenges holding back the sector being all it could. Geographically, the unique mix of a long coast-line, large rural areas, towns and small cities, is both a challenge (it lacks the catalysing power of a large city) and an opportunity (to make the

most of its diversity and extraordinary post-industrial heritage). Currently the county is often caught in a 'catch 22' when it comes to national funding. For example, Arts Council England are conscious that they need to redress the fact that they currently annually invest £7 per head across Lancashire's 1.5 million residents, compared to £35 in Liverpool and £38 in Manchester<sup>1</sup>. However, the county's existing hard and soft cultural infrastructure makes delivering the outputs it invests in, from enabling high-quality culture to reach new audiences in new ways to supporting creative practitioners to flourish, a challenge. To change this and build a sector that is more sustainable and more resilient at a time when funding is likely to remain squeezed, will require the step change in strategic approach this strategy sets out.

The vision at the heart of the strategy is that by 2030

*'Culture will sit to the heart of our approach to economic growth, it will drive innovation, and it will make our distinctive places more dynamic, resilient and open. Innovative cultural production and the networks and hubs which support it, will change our economy for the better, change the way people view and value Lancashire, and support more confident and cohesive communities.'*

In delivering this there will be five outcomes against which success will be judged:

- 1. Increased Connectivity:** A better connected cultural and creative sector that sees the main urban areas, smaller towns and rural areas, working collaboratively to build scale, presence and impact. By working together, the diversity of places in Lancashire can more effectively develop a clear offer and role which resonates locally, nationally and internationally for audiences and markets.

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<sup>1</sup> Regeneris

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2. **Enhanced Capacity:** A stronger, more diverse and sustainable, and an appropriately skilled cultural sector – delivered by scaling up organisations to support the next generation of leaders and innovators. Cultural organisations and infrastructure will be positioned to deliver positive outcomes for economic growth and high-quality places.
3. **Improved Crossovers:** An international reputation for the strength, depth and ingenuity of our partnerships and collaborations. These will promote convergence and innovation across our strengths in culture, creativity, research, science, technology and manufacturing
4. **Bolder Commissioning and Innovative Infrastructure:** Be recognised for the strength of Lancashire's connected cultural and creative infrastructure, delivering high quality work to diverse audiences in historic and state of the art buildings and more widely through communities, businesses higher education, colleges and schools.
5. **Compelling cultural narratives:** Be recognised nationally and internationally for the distinctiveness of places, people and environment; with the cultural offer and cultural life making Lancashire a highly attractive place for residents, visitors, workers and investors.

Central to delivering these outcomes will be the establishment of a Cultural Investment Plan which brings together planned and potential short, medium- and long-term actions and projects into a thematic framework and overall narrative which partners can jointly support. The Plan will inform and feature within the pending Local Industrial Strategy as well as strongly connecting with the LEP and County's overall strategic goals and frameworks. The Investment Plan's four areas are:

1. **Fit for Purpose Infrastructure:** Projects which will support more resilient and sustainable sectors as well as supporting regeneration revitalisation of urban centres, boosting the visitor economy. This includes supporting transformative projects already in the pipeline such as the New Museum in Blackpool, Eden project North in Morecombe, the re-imagining of the Harris and Linear Park.
2. **Scaling-up Events and Festivals:** Scaling up the county's increasingly popular and growing portfolio of festivals and events will better connect its cultural offer, increase reach and visibility, boost the visitor economy and deliver the multiple benefits that large, open cultural activity delivers. Potential opportunities include supporting a county-wide bid for the UK City of Culture, the next round of Creative People and Places and the planned UK-wide Festival of Creativity and Innovation planned for 2022.
3. **Supporting convergence:** A programme of activity that connects up the County's strengths in research, advanced manufacturing, science and technology with its growing creative strengths. Potential projects include scaling-up the National Festival of Making so it can to deliver innovation and industrial change throughout the year, and working with university partners to support a collaborative R&D hub and platform to drive innovation and growth in knowledge-intensive sectors across the creative, cultural, science and tech areas.
4. **Building Capacity:** A programme of activity that boost skills, sustainability and resilience across culture and the creative industries. Projects include building on the Creative Lancashire's and other existing creative enterprise support programmes, working with the region's universities and Lancashire Skills Hub to develop a tailored skills and capacity-building programme for a new cultural workforce,

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developing culture's role in strategic commissioning in health and wellbeing, developing a county-wide strategy for increasing film and tv production and capability.

The delivery of the Investment Plan will involve close partnership working between national funders, local government, cultural, educational, public and private sector partners. To ensure this happens the next step for the LEP will be to oversee the development of an advisory Cultural Investment Board to provide expert advice to the LEP and local authorities made up of a broad range of stakeholders. This board will then refine and develop the Investment Framework as a means of bringing the strategic step-change to deliver a County *re-made* through culture and creativity.

# 1. 2030 VISION AND FIVE OUTCOMES

*'Culture will sit to the heart of our approach to economic growth, it will drive innovation, and it will make our distinctive places more dynamic, resilient and open. Innovative cultural production and the networks and hubs which support it, will change our economy for the better, change the way people*

*view and value Lancashire, and support more confident and cohesive communities.'*

Together with our partners we will work on delivering the following outcomes by 2030:

6. **Increased Connectivity:** A better connected cultural and creative sector that sees the main urban areas, smaller towns and rural areas, working collaboratively to build scale, presence and impact. By working together, the diversity of places in Lancashire can more effectively develop a clear offer and role which resonates locally, nationally and internationally for audiences and markets.
7. **Enhanced Capacity:** A stronger, more diverse and sustainable, and an appropriately skilled cultural sector – delivered by scaling up organisations to support the next generation of leaders and innovators. Cultural organisations and infrastructure will be positioned to deliver positive outcomes for economic growth and high-quality places.
8. **Improved Crossovers:** An international reputation for the strength, depth and ingenuity of our partnerships and collaborations. These will promote convergence and innovation across our strengths in culture, creativity, research, science, technology and manufacturing
9. **Bolder Commissioning and Innovative Infrastructure:** Be recognised for the strength of Lancashire's connected cultural and creative infrastructure, delivering high quality work to diverse audiences in historic and state of the art buildings and more widely through communities, businesses higher education, colleges and schools.
10. **Compelling cultural narratives:** Be recognised nationally and internationally for the distinctiveness of places, people

and environment; with the cultural offer and cultural life making Lancashire a highly attractive place for residents, visitors, workers and investors.

*These five outcomes will be delivered through the Cultural Investment Plan, which will prioritise strategic investment in infrastructure, people, capacity, skills, networks and programmes to boost economic growth and help meet local challenges.*

## 2. CULTURE AND GROWTH

*“The Industrial Strategy White Paper found that, alongside transport links, housing, skilled labour and rich innovation ecosystems, an attractive cultural environment was a key attribute for a local economy to succeed”.*

*“Cultural and creative investment can drive economic growth by making them attractive locations to live and work.”*

Creative Industries Sector Deal, DCMS, 2018.

The creative and cultural industries are vital drivers of the UK economy. They have grown twice as fast as other sectors since 2011<sup>2</sup> and now account for more than five per cent of the UK economies GVA<sup>3</sup>. The creative industries are worth over billion to the UK economy and employ two million people<sup>4</sup>. This is 6 per cent of UK employment and has shown 28.6 per cent growth since 2011<sup>5</sup>.

This growth has partly been driven by activities related to digital technology (e.g. video games, film and television). Yet growth has been characterised by increasing interdependencies and value-chain relationships between different types of creative activities and cultural activities, including those traditionally ‘subsidised’ sectors such as visual and performing arts. There have been related positive trends in fashion, design, music, literature and publishing; collectively contributing to a creative economy that has art and culture to its core.

UK Labour Market projections<sup>6</sup> illustrate that this buoyant trajectory is likely to continue and that creative occupations will grow by over 5.3% over the next six years. This is double the projected job growth across the national economy and represents an additional 119,495 creative jobs by 2024.

With targeted investment, Nesta and the Creative Industries Council<sup>7</sup> forecast that over 1 million new creative jobs could be created by 2023, with many such jobs in the arts and cultural sectors, which are helping to drive innovation and make places more attractive and dynamic. Targeted investment can also have a major impact on the identity and brand of a place, with significant ‘soft power’ to be made through a dynamic cultural and creative economy. This is accepted in the UK Government’s ‘sector deal’ for

<sup>2</sup> Creative Industries Sector Deal, DCMS and BEIS

<sup>3</sup> DCMS Sector Economic Estimates 2018

<sup>4</sup> Creative Industries Sector Deal, DCMS and BEIS

<sup>5</sup> DCMS Sector Economic Estimates 2017

<sup>6</sup> Creativity and the Future of Work, 2018, Nesta

<sup>7</sup> Creativity and the Future of Work, 2018, Nesta



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the creative industries, which champions both the direct and spillover effects of culture<sup>8</sup>.

### Highly productive and resilient

The creative and cultural industries are recognised as highly productive. Evidence demonstrates that creative businesses are more productive than companies in other sectors in almost all parts of the economy. Creative businesses with fewer than ten employees have a GVA per worker that is 20 per cent higher than similar sized businesses in other sectors<sup>9</sup>.

### Part of a wider economy

All sectors, at least in part, utilise and are influenced by the creative and cultural industries. Activities related to marketing, architecture, design, technology etc. are used by industries ranging from car manufacturing and utilities to education and healthcare. There are more creative occupations outside the creative industries, such as design in manufacturing, marketing and digital innovation specialists in finance and health sectors, than there are within the creative industries. There are 1.08 million creative occupations outside the creative industries, 1.05 million with the creative industries<sup>10</sup>.

The creative and cultural sector also supports the wider economy through its supply chains. As an example, the National Theatre spends money across a range of different areas:

- **60% of spending on services:** events management (4%), technical services (3%), logistical and transport (2%), representation (7%), communications (10%), business support services (16%) and AV production (18%)

- **6% of spend on goods:** equipment (3%), other (2%) and manufactured goods (1%)
- **17% of spend on buildings:** maintenance and management (10%), construction and installation (5%) and utilities (2%)
- **13% on creative production:** artistic creation (6%), performing arts (7%) and supporting services to performing arts (4%)<sup>11</sup>.

### Arts and culture: driving innovation and growth across the creative industries and enhancing the quality of place.

The higher growth parts of the creative industries (e.g. in digital, audio-visual and design), source their talent and access the ideas and content services of the wider arts and cultural sector. They operate in an increasingly integrated and convergent way – e.g. in hubs and clusters and through collaborative practice across the value chain. The arts and culture industry, as a sub sector of the creative industries<sup>12</sup> has grown 10 per cent in a year, and now contributes £8.5bn to the UK economy. More than double that of the Premier League<sup>13</sup>.

The arts and cultural sectors employ 674,000 people, accounting for 2 per cent of jobs in the UK in 2016. They have seen a 23.6 per cent growth in jobs since 2011<sup>14</sup>.

<sup>8</sup> <http://www.thecreativeindustries.co.uk/media/462717/creative-industries-sector-deal-print.pdf>

<sup>9</sup> *Creativity and the Future of Work, 2018, Nesta*

<sup>10</sup> *Creative Industries Sector Deal 2018*

<sup>11</sup> *Creative Supply Chains Study 2018, We Made That and Hatch Regeneris*

<sup>12</sup> It should be noted that there is considerable cross over in the creative and cultural industries as defined by DCMS. Film, radio, TV, music, visual and performing arts, libraries and museums are considered to be in both the cultural and creative industries. The operation of historic and heritage building and attractions are considered to be in the cultural sector but not the creative industries.

<sup>13</sup> *Contribution of arts and culture to the UK Economy, 2017, Cebr for Arts Council England*

<sup>14</sup> *DCMS Sectors Estimates 2017*



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There were £6.3bn exports of arts and culture goods and services in 2015<sup>15</sup> and culture pays £2.6bn in taxes, £5 for every £1 of public funding<sup>16</sup>.

Arts and cultural activities are also particularly **impactful for specific places**: providing a distinctive identity and energy, helping to reinvigorate the social and economic life of a district, town or city. Their role in spearheading regeneration, in anchoring developments and in providing a more diverse and engaging economic offer, are now well known. In the UK, major recent high-profile successes include Liverpool as European Capital of Culture in 2008 and Hull as UK City of Culture in 2017. In Manchester, next-generation cultural infrastructure such as HOME and the forthcoming Factory; and innovative programming such as the Manchester International Festival; are part of a long-term strategy to diversify the economy and reboot Manchester as a major European city. In smaller places – from Norwich to Margate – culture and the arts have been integral to economic development. With Norwich, this has been part of a LEP-wide embrace with the economic and social transformation power of culture – as championed in the New Anglia LEP Strategy: *Culture Drives Growth*.

### Heritage – Enabling culture to thrive

The heritage sector is also an important source of economic prosperity and growth, as well as making a hugely valuable contribution to a sense of place and wellbeing of communities.

The heritage sector now contributes £13.1 billion directly to the economy in England, with every £1 of GVA generating a further £12.1 in the wider economy.

The heritage sector employs 196,000 people directly and an estimated additional 156,000 in the wider supply chain<sup>17</sup>. It is through the contemporary use of heritage assets – as visitor attractions and for creative and cultural production – that significant parts of the cultural sector gain their inspiration and distinctiveness.

### Tourism – Culture at its heart

The UK tourism sector directly employs 1.56 million people, 4.8 per cent of UK employment, a 7.4 per cent increase since 2011<sup>18</sup>. Tourism contributed £48bn to the UK economy in 2016<sup>19</sup>.

£16.9 billion per annum is generated through heritage tourism spend<sup>20</sup>.

In Lancashire the tourism or ‘visitor economy’ economy continues to grow:

- The visitor economy generated £4.25 billion for Lancashire in 2017, up 2.9% since 2016. Day visitors generated £2.06 billion in 2017, an increase of 3.2% on the previous year, but staying visitors generated even more at £2.2 billion, an increase of 2.8%.
- Visitor numbers increased from 67 million to 67.63 million over the same period.
- There has also been a 1% increase in jobs in the tourism and hospitality sector<sup>21</sup>.

<sup>15</sup> DCMS Sectors Estimates 2017

<sup>16</sup> Contribution of arts and culture to the UK Economy, 2017, Cebr for Arts Council England

<sup>17</sup> Heritage and the Economy 2018, Cebr for Historic England

<sup>18</sup> DCMS Sectors Estimates 2017

<sup>19</sup> Visit England 2017, [https://www.visitbritain.org/sites/default/files/vb-corporate/Documents-Library/documents/England-documents/england\\_tourism\\_factsheet\\_2017\\_without\\_infographic.pdf](https://www.visitbritain.org/sites/default/files/vb-corporate/Documents-Library/documents/England-documents/england_tourism_factsheet_2017_without_infographic.pdf)

<sup>20</sup> Heritage and the Economy 2018, Cebr for Historic England

<sup>21</sup> <https://businesslancashire.co.uk/2018/10/30/lancashire-visitor-economy-continued-to-grow-in-2017/>, October 2018

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The Lancashire region's cultural attractions welcome 64 million visitors a year, generating an economic impact of £3.8 billion. Blackpool is the number one visited seaside resort in the UK<sup>22</sup>.

### More than just growth – Culture's wider role

The way that culture improves quality of life and quality of place is increasingly understood and valued. Culture is enhancing the quality, distinctiveness and energy of community and place. It is improving lives and enhancing health and wellbeing. From the role that active participation in culture, including volunteering, can have in boosting mental health and wellbeing at all ages, to way that it can play a part in strengthening the day and evening offer in high streets and urban centres, culture is a vital element of civil society. Arts Council England's new (draft) ten-year strategy sets out a set of five outcomes. These are useful as they describe some of the key ways that culture benefits places and people and the changing nature of culture and creativity.

ACE says that the next decade will see a wider range of culture and individual creativity championed, more support for partnerships focused on improving health and wellbeing (including social care providers). ACE also indicates there will be a more strategic approach to place-based partnerships requiring publicly funded organisations to deliver shared outcomes, better advice and information for the public on what is available locally and more funding for places with historically less provision. There will be more support for independent creative practitioners, a bigger role for National Portfolio Organisations in supporting creative talent outside their organisations, more emphasis on risk taking and research and development. There will be a big push on diversity and access, with more help for disabled people working in creative organisations.

There will be more advocacy for a high quality, relevant arts curriculum and support for more local cultural education partnerships. Cultural organisations will be encouraged to learn from entrepreneurs and the creative industries, to work with technology companies and encouraged to take part in new types of funding such as crowdfunding or challenge prizes. There will also be a greater push in ensuring that the global reputation of quality of the UK's creative industries is supported through partnerships.

### Culture and the LEP's Strategy

The LEP will be with developing a Local Industrial Strategy for Lancashire in 2019. This will build on its previous Strategic Economic Plan from 2014 and will build on its current priorities. At the heart of the strategic plan from 2014 was the concept of the arc of prosperity:

*"The overarching purpose of the SEP and Growth Deal is to re-establish Lancashire as an economic powerhouse and a national centre of excellence in advanced manufacturing by maximising its clear competitive strengths and capabilities in the aerospace, automotive, energy and health science related sectors... the LEP will harness the power and potential of our national industrial hotspots; our key strategic sites; our key clusters of high value activity; and our internationally recognised centres of excellence in research and innovation."*

While this strategy acknowledged the importance of heritage and the visitor economy in supporting the development of the strategic vision, culture was not specifically mentioned (though creative industries were). Alongside the Industrial Strategy the Preston, South Ribble and Lancashire City Deal also opens up opportunities for culture to add value and in some cases play a central role – e.g.

<sup>22</sup> Source: Lancashire County Council, Cultural Strategy for the Lancashire Enterprise Partnership, March 2018

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through a focus on housing, skills, infrastructure and placemaking initiatives.

For the LEP's Local Industrial Strategy, the direct and indirect impact of culture and the creative industries will be strongly reflected in the way they can support:

- **Skills:** with culture playing a leading role in attracting and retaining talent to high value industries and with an uplift in the skills market within the cultural sector to improve its performance (growth, innovation and resilience).
- **Placemaking:** with culture – from festivals to innovative cultural infrastructure – energising places, providing spaces for creative expression, inspiring participation and enhancing the attractiveness of urban centres as a complement to the wider retail and leisure mix.
- **Jobs:** with culture and the creative industries high growth and enhancing the competitiveness and growth of knowledge-intensive industries such as advanced manufacturing and life sciences.

The DCMS recently published guidance for the LEPs on integrating all its sectors into Local Industrial Strategies<sup>23</sup>. For arts and culture, it emphasizes how investment in culture can multiply the benefits of investment in other infrastructure. In one example particularly relevant for Lancashire it states

*“Culture can attract and integrate new development to create a cohesive sense of place. For example, cultural programming around new major infrastructure (e.g. HS2) can assist integration into the fabric of a place and help to build buy-in from communities.*

*Housing expansion plans should consider how new settlements will be integrated into the existing place.”*

For Creative Industries the handbook stresses how local strategies can be targeted at weaknesses within the sector. This includes existing and emerging skills gaps, challenges obtaining finance and investment while stressing the need to encourage R&D and convergence:

*“Reduced capacity for, and access to, R&D (relevant to the Ideas foundation of the Industrial Strategy). While the creative industries are highly innovative and an important part of the UK's research agenda, they can lack the capacity for strategic, cross-sectoral R&D, including linkages with universities.”*

In terms of Heritage, the handbook includes a case study of the Cross-Pennine work being done by Heritage England to understand the potential for growth that vacant textile mills offer, something of real relevance to Lancashire. This work shows that economic benefits are not always fully captured by purely private investors due to the poor condition of many assets. It states that the *“project concluded that across West Yorkshire and the North West there is 3m sqm of untapped economic potential which could provide 35,000 homes, 200,000 jobs, £9bn GVA and £23m PA in Business Rates.”*

***Culture in Lancashire can then play a transformational role: nurturing a stronger and more diverse economic base, infusing innovative practice and greatly enhancing the quality of place. With the right level of support, investment and***

<sup>23</sup> Connected Growth - A manual for places working to boost their

digital, cultural and social connectivity

*coordination, the talent, heritage and identity of the county can play a starring role in a re-imagined cultural offer: a Lancashire re-made.*

### 3. CULTURE AND CREATIVITY IN LANCASHIRE

Lancashire's culture and creative industries are every bit as diverse as the County as a whole. Across Lancashire, locally-significant cultural ecologies are enlivening places and helping to re-shape their economies. In the urban centres, such as Blackpool, Blackburn, Burnley, Lancaster and Preston, increasingly growth-orientated creative enterprises are helping to generate jobs and spillovers, often in former industrial settings. Along the coast, culture is closely linked to longstanding traditions of leisure tourism – a core part of the entertainment industry or 'experience economy'. Inland, the beautiful natural environment in places such as the Ribble Valley and Forest of Bowland, provides an inspiring setting for artists and artisans, who in turn are facilitating growth in cultural tourism and rural making.

A changing population, especially in the urban centres and Pennine Lancashire, is bringing a new youthful, diverse and globally connected community, which in turn is opening up opportunities for growth and innovation in the creative economy and wider cultural sector. This includes opportunities for market development – from Mumbai to Warsaw – with new trajectories of cultural production

helping to renew the identity of Lancashire as a place of innovation and making. It also means new opportunities for our cultural organisations to grow alongside these new audiences creating employment.

Making, something that was synonymous with Lancashire during the Industrial Revolution, has not gone away. Today it is celebrated in a growing number of events, most importantly the National Festival of Making in Blackburn. It is a tradition carried on by designer makers and crafts people, artists and producers, such as internationally renowned and commercially successful sculptor Charles Hadcock and his neighbours Roach Bridge Tissues. There are also world-class advanced manufacturers such as BAE Systems. It is something that will be at the heart of the re-imagined Harris in Preston. Indeed, it is through craft, design and making that the cultural life of the County thrives – from the innovation and resourcefulness of its festivals to the specialisms of its universities (e.g. fashion at the University of Central Lancashire).

More widely, culture is part of the growing sense of civic confidence seen in the revitalization and regeneration of urban centres. While there is still much to do, in Blackpool, Blackburn, Burnley, Lancaster and Preston, cultural and creative activity and infrastructure are playing a part in helping shape more attractive, liveable and investable urban centres and neighbourhoods.

An example of this in action is the rise of festivals across the county from the Highest Point Music Festival in Lancaster through to LightPool in Blackpool, the County has seen the rise of events which tap into the growing market for experiences. The National Festival of Making in Blackburn connects creativity to the wider economy through its Art in Manufacturing programme, pairing artists in traditional and advanced manufacturers. The Sparks Festival run by Super Slow and the British Textile Biennale will further connect people to the industrial past. It will see young

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people work with digital and light artists along the 20 mile stretch of the Leeds Liverpool canal.

Cultural tourism is something that the County has specialised in since the Victorian era. Blackpool is one of the most famous seaside resorts in the world, with visitors coming from all over the globe attracted by the fame and popularity of its offer and the ongoing popularity of ballroom dancing. The town that once pioneered working-class entertainment is now taking a leading role in the way it is maximising its cultural assets for physical and social renewal – from the success of the ‘Comedy Carpet’ (a unique celebratory piece of public realm), through community engagement (led by LeftCoast), the work of the Grand in actively engaging new audiences through to the development of a major new museum which will for the first time capture Blackpool’s unique heritage and contribution to the cultural life of the UK for future generations.

Strong and dynamic partnerships and networks exist across the County. This includes Creative Lancashire and the networks it supports (including POWWOW, Conversations in Creativity, Sound Bytes & Screen Opps), Digital Lancashire, and Arts Lancashire, plus four Local Cultural Education Partnerships. These facilitate collaboration across the county and build capacity for the cultural sector. Creative Lancashire and NESTA are also collaborating to develop a Creative Enterprise Toolkit and Programme to build capacity in creative and cultural sector organisations, such as through the generation of intellectual property which can help spark innovation and growth.

Lancashire’s Universities are increasing their footprints and impact beyond teaching and research, playing ever stronger roles in local communities through knowledge exchange with industry, commissioning in events and festivals, and professional support for entrepreneurs and cultural professionals. Individually the three universities manage theatres and art galleries, catering for the wider community, as well as managing programmes of support for

artists and delivering cross-over projects which bring together culture with technology and other University departments. Of course, they are also vital providers of cultural and creative talent, infusing the Lancashire economy with highly skilled and entrepreneurial people. With the ongoing expansion and diversification of the universities, and an ongoing shift toward stronger industry partnerships and closer alignment to civic and place-making agendas, their role in supporting the growth and innovation of the Lancashire cultural sector will become even more important.

Culture in Lancashire is thriving because it is a place where people get involved, are resourceful and like to make. However, this is too often in spite of a set of systemic barriers to participation and growth. They severely hamper the capability of culture to play a productive role in economic development and link it more to delivering social outcomes to guard against community fragmentation and dislocation.

For example, the size and scale of cultural institutions and organisations is a fundamental issue. There are not enough large cultural organisations which can deliver the scale, reach, agility and quality of cultural experiences enjoyed in other parts of the UK. Smaller cultural organisations also often lack the capacity to experiment with new technology, new ways of reaching audiences, to use data and research, or to generate innovative funding models and more. While the County has 9 organisations that are part of Arts Council England’s National Portfolio – a sign they are judged to be of national importance – none of them has the size or scale of the more generously funded or strategically positioned organisations to be found in Manchester or Liverpool, or even smaller places such as York or Derby. Many of them operate on significantly less funding than other comparable organisations in comparable places.



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This 'cultural infrastructure deficit' is partly a question of geography and reflects the relative size of Lancashire's urban centres. Or in other words, cultural organisations in Lancashire are, broadly, relatively small and thus struggle to develop the capacity and strategic muscle required to give confidence to investors such as Arts Council England that the sector can scale up with minimal risks. This creates a 'chicken and egg' dilemma, where the sector needs to scale-up to deliver on its potential and to ensure relative parity of investment to other parts of the country; but it lacks the capacity to do so.

In terms of funding per head of population, Arts Council England spends £7 per head across Lancashire's 1.5 million residents, compared to £35 in Liverpool and £38 in Manchester<sup>24</sup>. Local authorities, as relatively small districts or unitaries, do not have the spending power and in some cases have sought to disinvest from culture as a response to the national Government's policy of austerity. This in turn reduces opportunities to attract investment from other sources and build capacity so the county can more effectively attract investment from Arts Council England, the Heritage Lottery Fund, and other sources.

In addition, the cultural organisations of Lancashire are not evenly distributed, meaning that many communities are not as well served as others. While there are networks and consortia, marketing or audience development are not as joined up as other parts of the country. The success of the 2 Creative People and Places programmes - Left Coast in Blackpool and Super Slow Way in Pennine Lancashire - show the benefit of sustained partnership working and collaborative practice. The county's diverse population naturally has international connections, but, possibly due to size

and scale issues, international connections are not as well developed as they could be.

While there are strong examples of larger national and international cultural organisations working in Lancashire, such as the Royal Shakespeare Company's long-standing partnership with the Blackpool Grand and Manchester International Festival's work across the region and the BBC Philharmonic's partnership with Lancaster University, there is scope to build stronger partnerships to help grow local capacity and reach a larger audience.

The universities, while leading the way in many respects, could play an even more pivotal role in driving a more cross-sector and convergent work between sectors building on the work of existing initiatives including Lancaster Arts and the Institute for Creative Exchange at Edge Hill. The proactive alignment of institutional and civic interests could provide fruitful opportunities for Lancashire's universities. There is much good practice across the country which could inspire step-change in the way local universities support culture-led investment and the creative economy. This includes the University of Sheffield, which has played a defining role in setting up the Sheffield Cultural Consortium, attracting inward investment (such as the Cultural Destinations Fund), delivering cultural programming (such as via the Festival of the Mind<sup>25</sup> and Off the Shelf<sup>26</sup> festivals) and driving creative and technology growth (as partners to the Sheffield Advanced Manufacturing Park). In Bristol, the University of West of England helped revitalise the city's cultural infrastructure by taking space, investing in collaboration and driving business development in organisations such as Spike Island<sup>27</sup>, Arnolfini<sup>28</sup> and the Pervasive Media Studio<sup>29</sup> in Watershed. In

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<sup>24</sup> Regeneris

<sup>25</sup> <https://festivalofthemind.group.shef.ac.uk/>

<sup>26</sup> <http://www.offtheshelf.org.uk/>

<sup>27</sup> [www.spikeisland.org.uk](http://www.spikeisland.org.uk)

<sup>28</sup> <https://www.arnolfini.org.uk/>

<sup>29</sup> <https://www.watershed.co.uk/studio/>

## Re-made: a cultural strategy for Lancashire

Exeter, the University's new Cultural Strategy<sup>30</sup> talks of establishing 'purposeful partnerships' via commissioning, joint ventures and talent development activities.

In Lancashire, the university sector is already a real driver of innovation and growth for the cultural sector and wider creative economy. With the coming Local Industrial strategy their ability to do even more will be at the fore. For example, the county's economic strengths in advanced manufacturing would be made even more competitive through developing more connections with its creative industries – e.g. in interdisciplinary R&D and the creative application of new technologies. There is also scope to

explore links between culture and health, technology and wellbeing – e.g. via the Lancaster University Health and Innovation Park<sup>31</sup>.

**Figures 1- 3** below give a flavour of just some of Lancashire's cultural assets. To these could be added numerous other examples of Lancashire's unique cultural history and heritage including cathedrals and country houses, castles and canals, places of popular entertainment, The Royal Lancashire Show and local festivals – all of which make a huge contribution to the distinctive cultural offer of Lancashire. Also see **Appendix 1**, which provides an overview of the range of cultural organisations and programmes across each district in Lancashire.

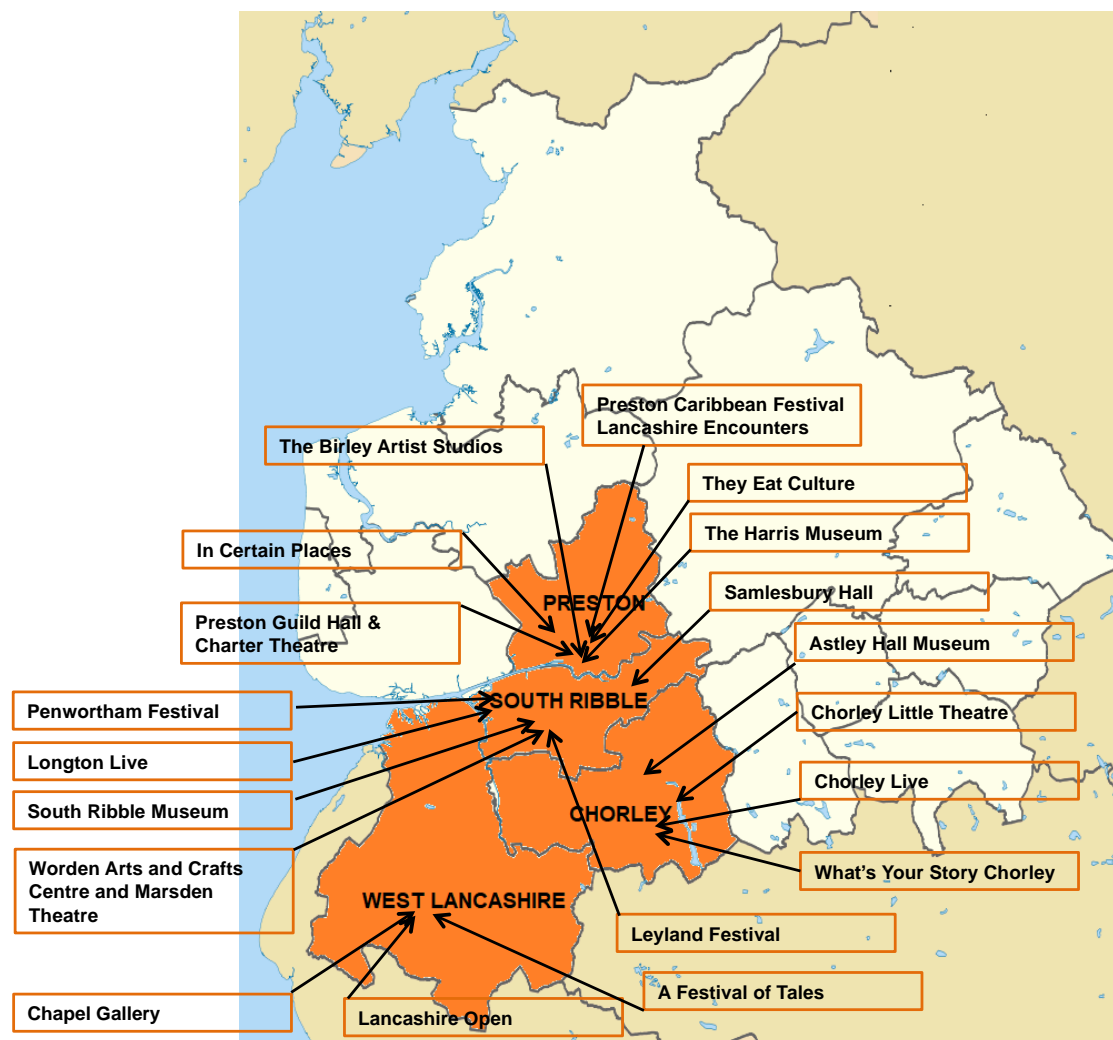
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<sup>30</sup> <https://www.artsandcultureexeter.co.uk/>

<sup>31</sup> <https://www.lancaster.ac.uk/health-innovation/>



**Figure 1. Cultural Assets in Central and South Lancashire** for Lancashire



### Some select highlights (Fuller list in the Appendix)

**Preston Guild**, dating back to 1179, every 20 years, renewal of the Guild Court, with procession and celebration events.

**Preston Guild Hall and Charter Theatre**, versatile space with concert arena and 780-seat theatre, for music, comedy and family shows. A growing focus on engagement and youth.

**Birley Studios**, artist and project space in Preston City Centre.

**Mirador Theatre**, Lancaster, an innovative and engaging performing arts organisation.

**Curious Minds**, the North West of England Arts Council England's Bridge Organisation – championing creative education and learning. Also leaders of the Cultural Education Challenge in the region.

**Peoples Production Lab**, Preston – a hack space and collaborative platform for creative and digital practice – led by **They Eat Culture** - programming, commissioning and producing quality arts & cultural work, into the cultural life of Preston and Lancashire.

**Lancashire Encounters**, annual festival celebrating the breadth of the Lancashire's diverse cultural offer with high quality and high-profile arts.

**Preston Caribbean Carnival**, the largest and longest running cultural celebration in Preston outside of the Preston Guild, attracting tens of thousands of visitors each year.

**Preston Mela**, one of the longest-running and most dynamic melas in the UK.

**Institute for Creative Exchange, Edge Hill University**. A practice-led and theoretically grounded interdisciplinary research forum which connects the University with the digital and creative economy and with cultural institutions.

**Samlesbury Hall** – 14<sup>th</sup> century manor house and gardens with gallery and events.

**The Arts Centre at Burscough Wharf**, a venue for events, exhibitions, cinema showings, theatre productions, live music, dance and comedy.

Figure 2. Cultural Assets in Pennine Lancashire



### Some select highlights (Fuller list in the Appendix)

**Horse and Bamboo** (ACE NPO), is a puppet and mask theatre company serving the community of Pennine Lancashire as well as touring productions for adults and children nationally and internationally. The Boo theatre, based in Rossendale, hosts puppetry films and other performances.

**Festival of Making** - Taking place over two days in May, with activities throughout the year, the festival takes over the streets of Blackburn with music, markets, street food, art, performance, tours, talks and an eclectic mix of making experiences for people to get involved in.

**Super Slow Way** is an arts programme in Pennine Lancashire shaped by local communities working alongside a wide range of local, national and international artists and producer. One of 21 Arts Council England Creative people and Places programmes and one of two in Lancashire. LeftCoast Blackpool and Wyre the other.

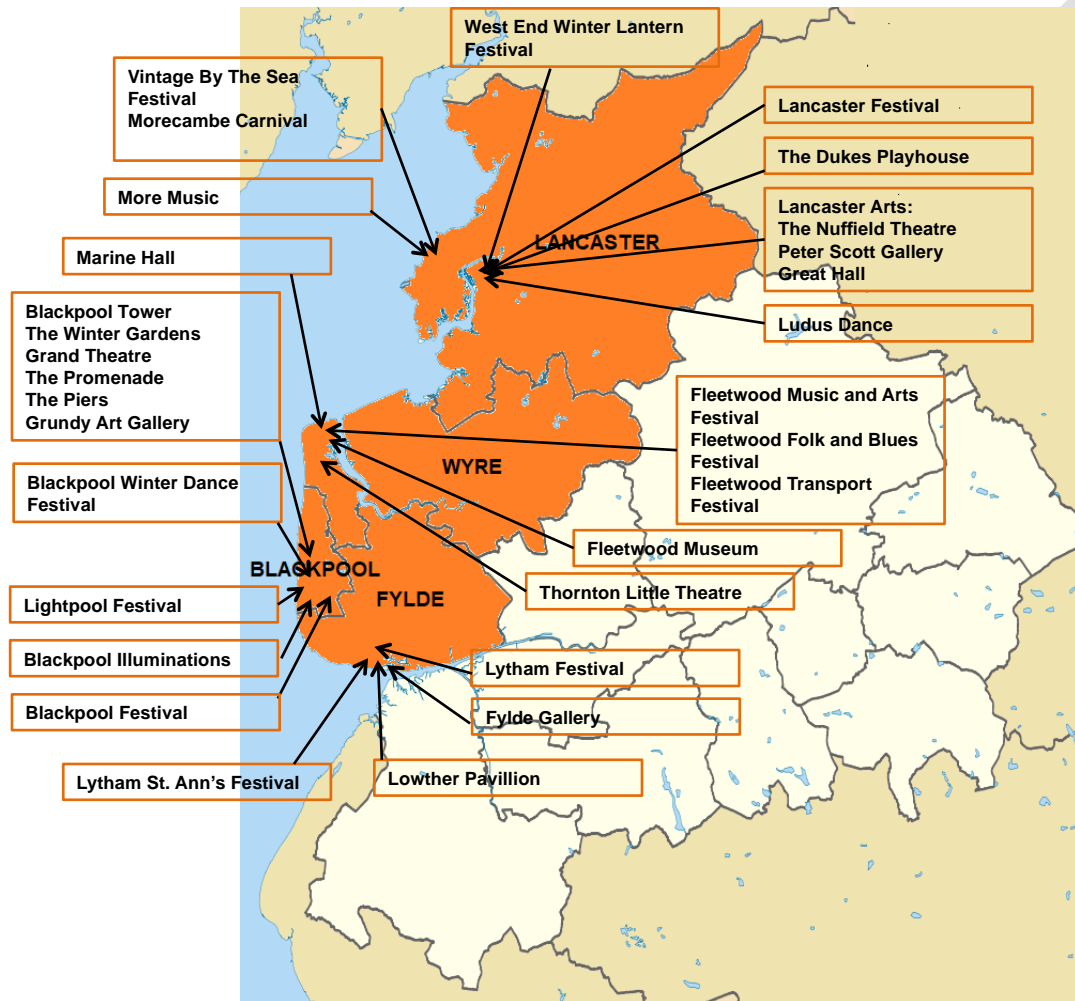
**The British Textile Biennial**, part of the Super Slow Way. Previously Fabrications, this major event will throw a spotlight on the nation's creation, innovation and expression in textiles against the backdrop of the impressive infrastructure of the cotton industry in Pennine Lancashire.

**In Situ**, Pendle – an innovative arts development organisation, opening up audiences and transforming places through art.

**Gawthorpe Hall**, near Burnley, a National Trust property with an incredible collection rich in Gothic Revival furniture, metalwork and textiles.

**Burnley Youth Theatre** (ACE NPO) Burnley Youth Theatre is based at purpose-built venue in Burnley, including a 158-seat theatre, 3 studio spaces and 2 outdoor spaces. They produce and programme a wide range of creative activities, productions and events engaging children, young people and families.

Figure 3. Cultural Assets in West Lancashire



### Some select highlights (Fuller list in the Appendix)

**Chapel Gallery** arts centre, in Ormskirk combining internationally regarded artists exhibitions with, contemporary art and craft from across the UK, and supporting local artists with career development.

**Lowther Pavilion**, a theatre and community arts space with programme of music, theatre spoken word comedy and more, at the heart of Lowther Gardens in Lytham St Annes.

**Grundy Art Gallery**, one of the most significant contemporary art galleries and an Arts Council National Portfolio Organisation, recent exhibitions have included acclaimed artists including Martin Creed, Brian Griffiths, David Hockney, Pierre Huyghe, Heather Phillipson, Susan Philipsz and Matt Stokes.

**The Dukes Playhouse** theatre in a converted church in Lancaster is a much-praised repertory theatre and cinema. It is Lancashire's only professional producing theatre, producing five shows a year including an outdoor Promenade performance and a Christmas family show.

**Lancaster Festival**, 10 days in July celebrating art music and community. From Lancaster Orchestra concerts through brass bands and tribute bands, to art exhibitions and workshops, guided art walks.

**The Making Rooms** – Blackburn supported with LEP funds and resources, it is a place where creativity, technology and advanced manufacturing come together in a community facility for use by businesses, artists, students.

### 3.1 Cultural Strengths in Lancashire

- **Established organisations:** 9 Arts council England National Portfolio organisations (NPOS) delivering excellence, reach and innovation in cultural provision - including Grand Theatre Blackpool, Dukes Theatre, Lancaster Arts, Ludus Dance, More Music, The Harris, Horse & Bamboo, Burnley Youth Theatre, In-Situ
- **Place-based programmes:** A portfolio of tailored local cultural provision, helping to build distinctive communities and places – e.g. 2 ACE-supported Creative People and Places programmes – Super Slow Way in Pennine Lancashire and Left Coast in Blackpool and the Wyre. Plus, Curious Minds – the Arts Council England Bridge organisation for creative and cultural education.
- **Culture and education partnerships:** Four Local Cultural Education Partnerships – in Lancaster, Pennine Lancashire and Preston – are helping to build a local talent base and ensure culture is not squeezed from the educational experience of young people. Blackpool was one of the first across the country and was used as a case study of excellent practice by ACE.
- **Growing Creative Networks:** Organisations including Creative Lancashire, Digital Lancashire and Arts Lancashire, are facilitating collaboration across the county and building the capacity for the cultural sector. These networks and the hubs that support them (including co-working and studio spaces such as Society 1 and Cotton Court in Preston and The Storey in Lancaster) are facilitating exchange, building capacity and nurturing innovative practice.
- **Growing Creative Industries:** 13,440 people in Creative employment across the County, with the sector growing by 4% between 2015 and 2016. This includes some genuine innovators – e.g. in design, digital and festivals.
- **A County of Festivals:** A growing festival ecology which is generating significant tourism and spearheading approaches to 'making' and cultural production - including Lancashire encounters, Lytham Festival, Highest Point, the National Festival of Making, Lightpool Festival, Fleetwood Music and Arts Festival, the British Textile Biennale, Vintage by the Sea, Cloudspotting and the once-in-a-generation Preston Guild.
- **A solid infrastructure base – the Museums and Heritage sector:** ranging from significant museums and buildings such as the Gawthorpe Hall, Howarth Museum, The Harris Lancaster Castle and Townley hall to the unique Industrial heritage found all over the County.
- **A network of 64 Libraries** – ranging from small community focussed libraries through to large city-centre premises which deliver a wide-ranging set of services to 3.7 million users from health and wellbeing through to skills and activities focussed on young people and vulnerable groups.
- **Local cultural ecologies:** Independent artists groups and networks are working with larger cultural organisations to give real distinctiveness and texture to the cultural life of Lancashire, as well as providing jobs and driving cultural tourism. Exemplars include the work of Deco Republique in mobilising creative activity, They Eat Culture, More Music and Morecombe Artists' Colony
- **Excellent University Sector:** Edge Hill, Lancaster University, University of Central Lancashire and University of Cumbria are expanding their civic and creative roles, supported by a strong FE sector. The new campus being

developed by UCLan in Burnley shows their ambition stretches beyond their existing footprints.

### 3.2 Cultural Weaknesses in Lancashire

- **Size and capacity:** Lack of large-scale cultural organisations of comparable scale and reach and resource to other parts of the UK with a similar population and urban profile (e.g. Kent – which, like Lancashire, does not have a core city at its heart). While this does give some agility and a leaner, less subsidy-dependent sector than elsewhere, the lack of scale and capacity limits opportunities to build on cultural potential and be ambitious.
- **Geographic challenge:** Combination of relatively small urban centres spread across a large area with sometimes poor public transport, issues with digital infrastructure in some rural areas, plus the benefits/disbenefits of proximity to large cities which both provide opportunities (e.g. audiences and resources) and challenges (attracting investment and audiences which might otherwise provide value to Lancashire).
- **Austerity and funding:** Historically lower levels of national funding per capita, compounded by austerity and reduced investment by councils in culture, libraries, parks and heritage. In terms of funding per head of population Arts Council England spends £7 per head across Lancashire's 1.5 million residents, compared to £35 in Liverpool and £38 in Manchester
- **Under-leveraged connections to larger NPOS:** While there is some touring and partnership work, the county as a whole does not benefit from proximity to larger scale more (relatively) generously funded NPOS across the country.

- **Lack of a coherent Lancashire story:** Historic changes to the county's shape, the sheer number of councils and unitaries, coupled with its diversity, have made crafting a credible, external facing cultural identity difficult. There has been some good progress here at a local level – e.g. via the 'LeftCoast' Creative People and Places programme in Blackpool and the Wyre, Festival of Making in Blackburn and the Lancaster Story. But these narratives need to be better connected and an overarching Lancashire story developed.
- **Underplayed strengths:** The strengths in academic research, advanced manufacturing, science and technology are not as connected to Culture and creative industries as they could be.
- **Creative industries not visible enough:** While they are growing, there is a lag in providing the types of co-working and collaborative space which could provide visibility and help supercharge the growth of the sector and ensure it continues to thrive alongside those in the bigger cities.

### 3.3 Cultural Opportunities in Lancashire

- **Fit for Purpose infrastructure:** A set of projects planned or in the pipeline which revitalise existing assets or provide state of the art new spaces.
- **More connectivity:** Better connect up the fragmented cultural ecology, internally and nationally and internationally,



through strengthened networks, collaboration and partnership.

- **Maximise local strengths:** Better connect-up the county's strengths in advanced and modern manufacturing, science, technology and research with its creative strengths to encourage innovation.
- **Capacity and scale:** Alongside the infrastructural improvements, increasing the size and capacity of organisations to deliver high-quality work, reach new audiences and be sustainable over the long term.
- **Higher profile:** Large-scale events (including potentially a UK City of Culture 2025 bid) would increase the profile of the county, bring scale, investment, more partnership working and reach new audiences.

the fast-growing technology and service-based economies of the South East.

- **Skills and confidence diminish:** the cultural and creative sectors need to be promoted as viable and high-quality career opportunities. They also need to be presented as open and relevant to people of all backgrounds, including the more deprived parts of the county.
- **Missed opportunities:** The benefits of HS2 and other infrastructure improvements are not matched through the provision of the experiences and attraction factors that modern towns and cities require to thrive.

### 3.4 Cultural Threats in Lancashire

- **Big cities dominate:** The cultural and economic dominance of the larger cities in the North West impacts negatively on the small urban centres and towns of Lancashire.
- **Brain drain:** Talented young people, including recent graduates, are drawn away from the county for lifestyle and work reasons.
- **Quality diminishes:** as resources become scarcer with more cuts to come, the county's smaller scale organisations find it increasingly hard to compete against better funded and connected organisations in larger cities.
- **Innovation and productivity gap widens:** The County does not maximise its strengths and continues to fall behind

## 4. LANCASHIRE CULTURAL INVESTMENT PLAN

For culture in Lancashire to deliver to its potential will require strategic investment in infrastructure, people, capacity, skills, networks and programmes. The county's existing cultural ecology is currently too fragile and fragmented, but through targeted support it has the potential to help Lancashire challenge anywhere in the UK as a creative place to live, work, visit and invest.

For the LEP, leading on economic growth, investment in culture and creativity will significantly contribute to its strategic plans to boost the economy. The Local Industrial Strategy provides the opportunity to develop a 'connected growth' strategy which recognises that true prosperity is built on social, economic and cultural growth. As the DCMS state in their recently published handbook designed to help LEPs integrate culture and creativity into their growth plans

*"Economic growth has social and cultural roots: places need to be liveable in order to be productive.*

*DCMS's contribution to local prosperity is the connectivity we help create, the productive connections between people, businesses, institutions and communities. Connectivity happens because of economic infrastructure, including the right transport links, housing and business facilities. It also happens because of digital, social, creative and cultural*

*infrastructure."*

Just as the LEP's current economic strategy is based on the concept of developing an arc of prosperity that connects up the major towns and surrounding areas, boosting their key strengths and tackling their weaknesses so this Cultural Investment Plan will see culture and creativity supported across the region. We see this investment plan as informing the LIS, but remaining a separate Plan which will be used by the Cultural Investment Board to guide their work. (see below)

It works to deliver on the **five priority outcomes** of this Cultural Strategy:

- Increased Connectivity
- Enhanced Capacity
- Improved Crossovers
- Bolder Commissioning and Innovative Infrastructure
- Compelling Cultural Narratives

The four priority action areas to deliver these outcomes are:

### 4.1 Fit for purpose Infrastructure

Over the next three years there is a pipeline of planned and potential infrastructure works which could be transformative to culture and the creative industries. Projects which will support more resilient and sustainable sectors as well as supporting regeneration revitalisation of urban centres, boosting the visitor economy. They include:



### Short term (1-3 years)

- ⇒ **New Museum in Blackpool** which has received £4 million in funding from the legacy fund for the great exhibition of the North. This museum and visitor attraction will for the first time tell Blackpool's extraordinary history through participatory immersive and inclusive artefacts, film, music and performance.
- ⇒ **The re-imagining of the Harris** – an ambitious £10.7 million project to make one of the finest museum, library and gallery buildings in the UK more accessible and more suited to the needs of contemporary audiences and able to play an even bigger role as a hub at the heart of Preston.
- ⇒ **The development of a new arts and creative village in Lancaster** – enabling the co-location of different types of organisation and business and facilitating collaboration and innovation as a dynamic new hub
- ⇒ **The refurbishment of The Cotton Exchange in Blackburn** which would enable this unique, historical reminder of the Cotton Age, to operate as a large-scale space for performance and events as part of the continued development of the town centre. This is even more important and needed following the devastating fire at Bureau Arts.

Locus Music venue in Burnley. a purpose-built flexible space for live performances and shows which can accommodate audiences of up to 2,500. The design will also allow for a wide range of activities to take place, from modern live music, classical orchestra, contemporary dance, theatre and art/gallery exhibition and installation space. Championed by AMS Neve which has

consistently developed cutting-edge digital innovation to the music industry. It will extend their acclaimed University partnership work to communities in east Lancashire and allow local talent access to advanced equipment.

### Medium (4-7 Years)

- ⇒ **Linear Park** proposal to create a park that transforms canal side assets for cultural and artistic purposes, creating a sense of place to attract, nurture and retain highly skilled residents, students and visitors, starting in Blackburn and ending in Pendle. This is an innovative and ambitious project which can provide transformational cultural infrastructure and experiences in some of the most deprived wards in the county and country. Inspired by large-scale cultural interventions in industrial regions such as Emscher Park<sup>32</sup> in Germany's Ruhr Valley and metropolitan exemplars such as the High Line in New York<sup>33</sup>; the Linear Park is an ambitious and wide-reaching culture-led regeneration project which will link together communities close to the Leeds / Liverpool Canal with a mix of physical renewal, programming and engagement which collectively will provide a major new cultural attraction for the north of England. It will also help drive housing renewal, improved transport infrastructure, and a set of environmental and social improvements.

### Long term (8+)

- ⇒ **Eden Project North**, an ambitious £70 million development in Morecombe which has already received feasibility funding and would provide a year-round visitor attraction as well as

<sup>32</sup> [https://en.wikipedia.org/wiki/Internationale\\_Bauausstellung\\_Emscher\\_Park](https://en.wikipedia.org/wiki/Internationale_Bauausstellung_Emscher_Park)

<sup>33</sup> <https://www.thehighline.org/>

boost to the local economy in the same way the original Eden project has successfully delivered in Cornwall.

- ⇒ **HS2** – With Preston becoming an HS2 station, cultural investment will help ensure that the increased role and opportunities for the City as a hub are realised.

### 4.2. Scaling up events and festivals

Connecting up the county's cultural offer, increasing its reach and visibility, boosting the visitor economy and bringing the benefits that only large, open festivals and events can bring is a priority. There are a series of initiatives that the LEP could support which will deliver this.

#### Short term (1-3 years)

- ⇒ **Developing a new compelling narrative** – that connects up events and activities and describes the **county in** a way which makes it more legible and less fragmented for residents, visitors and businesses boosting inward investment, tourism and audiences.
- ⇒ **The major nationwide festival of creativity and innovation** planned for 2022 and backed by £120 million of government funding could provide a way of supercharging existing festivals and events, enabling them to increase their reach and quality across the county. As more announcements are made it will be a priority to ensure that the County is as geared up as possible to maximise the opportunity.
- ⇒ **British textile Biennial** – Supporting the growth of this major new festival from SuperSlowWay which throws a

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spotlight on the nation's creation, innovation and expression in textiles against the backdrop of the impressive infrastructure of the cotton industry in Pennine Lancashire

#### Medium (4-7)

- ⇒ **A county-wide bid for UK City of Culture** in 2022 . Assuming that the scheme continues, developing a bid for the county as a whole or a geographically logical portion or place, would bring benefits such as raising the profile of the county, increasing interest from the private sector, building new partnerships, and catalysing growth in the creative economy. This is regardless of whether the bid 'wins': the process can also prove impactful in delivering step change to the position and performance of the cultural sector.
- ⇒ **Creative People and Places**: Preston is eligible for next round of Creative People and Places (CPP), the Arts Council England funded scheme that supports partnerships to develop culture in areas with historically low levels of cultural engagement. It is pushing ahead with a plan to submit a bid which would extend Super Slow Way into the area. As experienced in Burnley and Blackpool, CPP can have a transformational impact on the role, capacity and confidence of the cultural sector.

### 4.3 Supporting convergence

A programme of activity that connects up the County's strengths in research, advanced manufacturing, science and technology with its growing creative strengths.

#### Short term (1-3 years)

- ⇒ **Support the National Festival of Making** to scale-up its ability to deliver innovation and industrial change throughout

the year - via programmes such as Art in Manufacturing. It will be able to grow its role as a development agency and catalyst, really driving innovation in art and industry through larger scale projects connected to research. There is much to build from here, especially with the recent commitment from Arts Council England that it can support the next two years of development for the Festival. This will enable the Festival to connect with the Creative People and Places programmes and build capacity toward a bid to be an Arts Council England National Portfolio Organisation.

### Medium (3-7 years)

- ⇒ **A collaborative R&D hub and platform:** to drive innovation and growth in knowledge-intensive sectors across the creative, cultural, science and tech areas. This type of hybrid R&D and production lab is similar to the Pervasive Media Studio in Bristol - a hub and catalyst for innovation which takes the core strengths of the local economy and invests in their convergence to drive innovation. This would have culture to its heart – with a public-facing programme and an active role for arts and cultural practitioners to explore new technologies and support impact-facing innovation.

### Long term (8+)

- ⇒ **Cultural production to the heart of the tourism offer:** a set of facilities and programmes which encourage active participation from audiences in making new culture – e.g. a writers' centre; a gaming hub; a commissioning programme for culture and social technology to attend to global sustainable development goals.

A programme of activity that boost skills, sustainability and resilience across culture and the creative industries.

### Short term (1-3 years)

- ⇒ **Creative Enterprise Support:** alongside University partners broaden and increase capacity of existing enterprise support programmes (e.g. Lancashire Forum Creative, the Creative Enterprise Toolkit and Creative Step programme), connecting up networks to reach more organisations and creative practitioners across Lancashire. This needs to include support for AI and VR technology.

- ⇒ **Cultural and Creative Skills:** Work with Lancashire Skills Hub to develop a tailored skills and capacity-building programme for a new cultural workforce. This should adopt and adapt the 4 priorities of the Lancashire Skills and Employment Strategic Framework 2016-2021: Inspire (to generate a pipeline of talent to the cultural and creative sectors and to give credibility to work in this sector); Recruit (work with the cultural and creative sector to recruit from the local talent pool); Upskill (build the technical and management capacity of the cultural sector); and Influence (working with the cultural and creative sector to build support for long-term investment).

### Medium (4-7 years)

- ⇒ **Strategic commissioning in health,** social care and town centre renewal: hard-wiring cultural delivery into core social and economic development agendas. A stronger cultural sector can, for example, help diversify the offer of town centres in a time of crisis for high streets. Options here include a cultural business improvement district model and a culture for health and wellbeing fund to support social prescribing.

## 4.4 Building Capacity

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### Long term (8+)

- ⇒ **Education and culture infrastructure.** The higher education sector in Lancashire can help shape a new generation of cultural infrastructure by first prototyping and then developing new facilities and spaces for research and experimentation – e.g. in virtual and augmented reality; artificial intelligence; and contemporary crafts.
- ⇒ **Film and TV:** The success of Screen Yorkshire in promoting the area as a home for film and tv production, shows how successful strong regional initiatives can be. With partners including the BFI, there is scope for Lancashire to develop its own model based on the strength of its creative community, its heritage and environmental offer.

## 5. PARTNERSHIP AND DELIVERY

The Cultural Investment Framework sets out the type of ambitious projects which will see the five outcomes delivered over the next decade. Key to ensuring that they are achieved will be the establishment of an active, strategic Culture Investment Board, made up of representatives of culture, business, higher education, health and the wider public sector.

The Cultural Investment Board's primary goal will be to **maximise the role that culture can play in the economic growth of Lancashire**. While the Local Industrial Strategy will be the overall driving force, the role of the Culture Board will be ensuring that as it is rolled out that culture and creativity's role is maximised. The Cultural Investment Framework will become the focus for a strategic conversation with national bodies on the County's portfolio of exciting cultural and creative projects. It will be the Board's role to help ensure that coalitions and partnerships are established to deliver projects where required and to help attract new forms of public and private investment.

This proposal builds on the work done in 2017 around the establishment of a Lancashire Cultural Partnership<sup>34</sup>. This set out the case for a cultural board that was broad in make-up and ambition:

*"The primary focus for a Lancashire Cultural Partnership should be;*

*'To provide a mechanism to facilitate investment' and to 'elevate the direction of travel and strengthen the credibility of the sector.'*

*A Lancashire Cultural Partnership should have the following three core objectives:*

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<sup>34</sup> Anthony Preston, A Feasibility Report into A Lancashire cultural partnership

## Re-made: a cultural strategy for Lancashire

- *Holding a collective vision and cohesive voice for culture in Lancashire, which in turn provides leadership and influence and to create the right environment for the sector to realise its potential and to arrive at priorities*
- *To unlock major investment aligned to a few big ambitions*
- *To improve the research and intelligence base and to be better connected across the cultural sector*

It suggested five themes where the partnership should have a role: Workforce development, organisational development, communications, stabilisation of the sector and marketing the cultural offer. It proposed a board to be made up of a broad range of stakeholders from across culture, business and local government. This looks like a sound basis for the board and forms part of the basis for our recommendations.

Another important development has been the publication of the Cultural Cities Enquiry<sup>35</sup> in early 2019. This contains an ambitious set of recommendations for how cities can boost funding for culture through the establishment of new shared social investment funds, the establishment of city skills strategies, the development of more portfolio approaches to management of cultural assets, and a bigger role for BIDs (alongside a debate on the establishment of a tourism levy to fund culture).

The central recommendation (one backed up by a small ACE/DCMS joint fund) is for cities and towns to establish Cultural Compacts to provide leadership and strategic vision. These Compacts will provide:

*“locally determined strategic partnership to create ‘whole place leadership’ for culture. It is designed to create a sustainable local*

*framework to replicate the impact of a major cultural programme. It will significantly raise levels of ambition and align investment and resources toward shared priorities.”*

They will provide a platform for dialogue and negotiation with government and funding agencies – essentially helping develop a ‘city deal’ approach for culture. The Compact will be made up of representatives not just from culture but also from NHS Trusts, schools, universities, Business Improvement Districts, businesses, developers and more.

We are aware that Preston is in the process of deciding whether it will develop its own model of a compact, while it seems likely Blackpool will consider developing one as part of its ambitious plans. For Lancashire the question is how best to support these individual initiatives while at the same time delivering the benefits that partnership working brings across the County. The establishment of the Board would do just that.

The Board will be made of representatives drawn from across the cultural ecology of Lancashire reflecting its depth and breadth and the geographic spread of assets and programmes. As so much of its focus will be the interaction between culture and place, it is vital that the Board includes representatives of the public and private sector whose partnership and support will play such an important part in delivering the framework. It will also be important to make links to the wider wellbeing and health agenda, such as by linking to the work of the Lancaster Health and Innovation Campus.

The Board will provide expert advice to the LEP and Local authorities. It will not be an official decision-making entity, rather it will play an active role as advocate, champion and critical friend in

<sup>35</sup> Cultural Cities Enquiry, Enriching UK Cities through Smart Investment in culture



the decision-making process. If county-wide bid for City of Culture 2025 goes ahead the Cultural Investment Board will be the natural overseer of the campaign for selection. This is to ensure culture sits to the heart of the growth agenda and decisions are informed by experts who share a passion for the role of culture in shaping great places.

The LEP will establish a culture sub-committee as a liaison point between the Culture Board and the LEP Board. This sub group will ensure that the Board's work is closely aligned to the work of the LEP and will ensure that the Board's work feeds directly into the LEP's activities at a top level.

### The purpose of the Cultural investment Board is to:

1. To develop and implement a plan for the growth of culture and creative industries sectors (Based around the Cultural Investment Framework) across the LEP area to support the aims of the LEP and the delivery of the Local Industrial Strategy?
2. One of its first roles will be to implement an action plan for the first year, setting out short, medium- and long-term goals. This will include a set of KPIs which connect to the ambitions of wider LEP and County strategies.
3. To develop investment cases based on evidence, for consideration by the LEP.
4. To ensure effective alignment between local, LEP and County Council plans for culture and that actions are co-ordinated and undertaken at the appropriate footprint
5. To ensure that strategic planning for culture and creative industries is fully integrated with wider plans for infrastructure, transportation, jobs and skills wellbeing and environment.

6. To provide professional advice and support to the LEP on issues affecting the growth of the culture and the creative industries, including responding to new opportunities and consultation.

## 6. LANCASHIRE CULTURE RE-MADE

The Cultural Investment Plan sets out the headline approach for delivering step-change in the role and performance of culture in Lancashire as a driver for economic growth. This will require an **ambitious and coordinated programme of interventions which enable the role and value of culture in Lancashire to be re-made.**

Together with our partners we will work on delivering the following outcomes by 2030:

**Increased Connectivity:** *A better connected cultural and creative sector that sees the main urban areas, smaller towns and rural areas, working collaboratively to build scale, presence and impact. By working together, the diversity of places in Lancashire can more effectively develop a clear offer and role which resonates nationally and internationally for audiences and markets.*

For example, this will be achieved through:

- A shared platform for culture which dovetails with Visit Lancashire and Invest in Lancashire to position culture to the heart of the visitor economy and inward investment story

## Re-made: a cultural strategy for Lancashire

- A coordinated approach to workforce development, commissioning, programming and communication: so, the cultural portfolio of Lancashire is better understood and is more collaborative and accessible.

**Enhanced Capacity:** *A stronger, more diverse and sustainable, and an appropriately skilled cultural sector – delivered by scaling up organisations to support the next generation of leaders and innovators. Cultural organisations and infrastructure will be positioned to deliver positive outcomes for economic growth and high-quality places.*

For example, this will be achieved through:

- Universities and the cultural sector developing tailored skills and entrepreneurship activities to build the growth and innovation capacity of the cultural sector.
- New investment in our major cultural gems – such as The Harris and new Museum in Blackpool. These will be catalysts for a re-made cultural offer.
- Support for cross county/regional initiatives such as Light Up the North (LUTN) –the network of Light festivals that Blackpool and Lancaster play a leading role in alongside Leeds, York, Newcastle/Gateshead and Durham

**Improved Crossovers:** *An international reputation for the strength, depth and ingenuity of our partnerships and collaborations. These will promote convergence and innovation across our strengths in culture, creativity, research, science, technology and manufacturing.*

For example, this will be achieved through:

- Tailored R&D activities to connect culture and the arts to science, technology and manufacturing to establish a rich creative and knowledge ecosystem for Lancashire.
- The rise of cultural champions and private sector partners - investing in new infrastructure and backing their home towns to deliver culture-led growth (e.g. in Lancaster, Burnley, Blackburn and Blackpool)
- Collaborative projects which connect the businesses of Digital Lancashire to key cultural organisations to testbed organisational change and pioneer digital culture

### **Bolder Commissioning and Innovative Infrastructure:**

*Be recognised for the strength of Lancashire's connected cultural and creative infrastructure, delivering high quality work to diverse audiences in historic and state of the art buildings and more widely through the communities, businesses and schools.*

For example, this will be achieved through:

- Major projects such as the National Festival of Making and a bid to be UK City of Culture in 2025 or 2029
- A network of dynamic creative production hubs in key urban centres – which provide the space, facilities and skills support to enable local talent to develop world class creative and cultural production skills
- New cultural infrastructure to anchor major developments – e.g. for HS2 in Preston

**Compelling cultural narratives:** *Be recognised nationally and internationally for the distinctiveness of places, people*



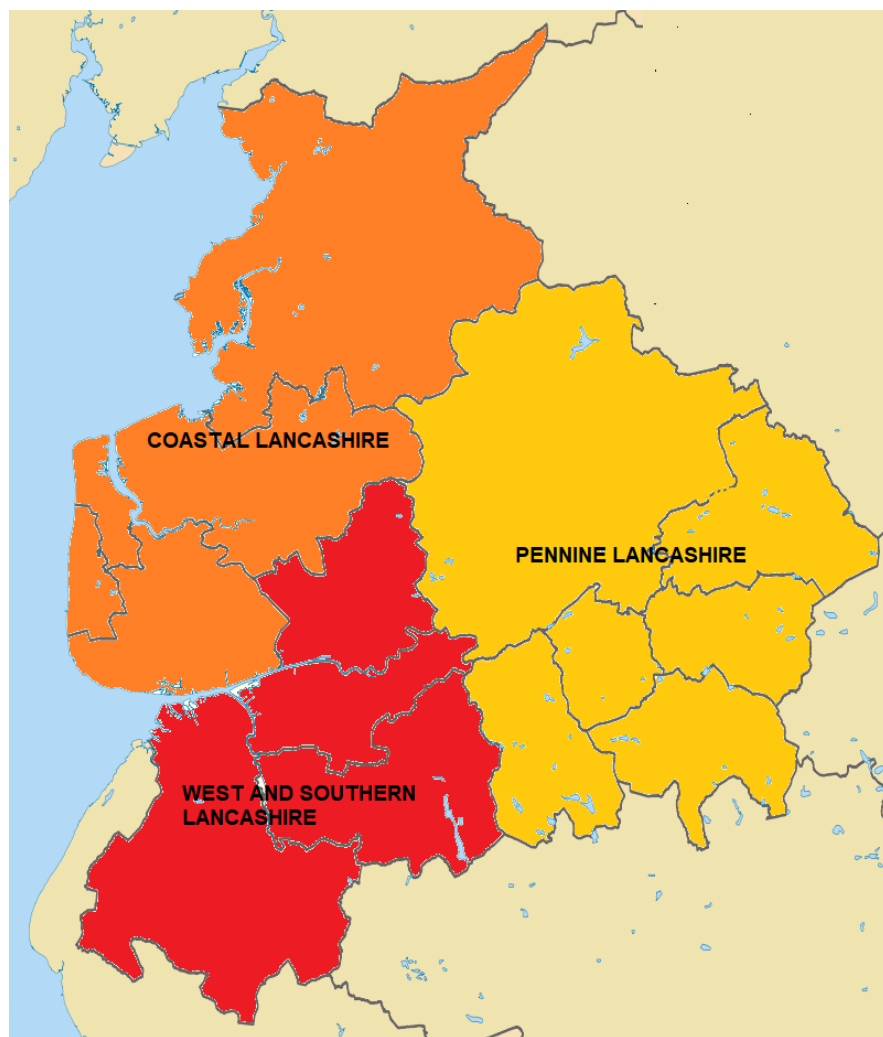
*and environment; with the cultural offer and cultural life making Lancashire a highly attractive place for residents, visitors, workers and investors.*

For example, this will be achieved by:

- An interactive multi-media campaign to showcase Lancashire's cultural assets to audiences and investors (dovetailing with Visit Lancashire and Invest in Lancashire)
- An internationalisation programme – to build targeted collaborations and promotional activities in priority markets as a way of boosting Lancashire's profile as a place of culture with a history of radicalism and innovation which is ambitiously working to re-make its cultural offer to meet global trends.

Re-made is the first stage in providing 'a big plan' for unlocking the transformative power of culture, in a Lancashire where the full potential of people, place and economic growth are realised together.

## Appendix 1- Cultural Assets across Lancashire



### Blackburn with Darwen

**King George's Hall** is three separate venues offering everything from pop to pantomime. It is one of regions premier live entertainment venues.

**Blackburn Empire Theatre** (formerly Thwaites Empire Theatre) just outside Blackburn town centre has an events calendar with performances from opera, to musicals, comedy, drama and more.

The **Darwen Library Theatre** is a small theatre adding to music, comedy, film, drama on offer in the district, but with a community arts focus too.

**Blackburn Museum** is home to numerous watercolours and oil paintings, ceramics, large collection of Japanese woodcut prints and the Hart collection of coins, books, medieval manuscripts and prints. It has the only permanent gallery of Indian and Pakistani culture in the North West.

**Festival of Making** - Taking place over two days in May, with activities throughout the year, the festival takes over the streets of Blackburn with music, markets, street food, art, performance, tours, talks and an eclectic mix of making experiences for people to get involved in. This has significant opportunity to be scaled up as a major festival of making for the UK.

**Restricted Forest Festival** - house, techno, old skool and more music festival in a woodland setting of Witton Park Blackburn, in September.

**Confessional Festival** – 10 hours of music and arts held in Holy Trinity, an old disused church in Blackburn, featuring some of the best emerging acts from around the UK, along with high profile artists.

**Darwen Live** - every May Darwen a 2-day music festival national bands play

**Blackburn Rovers Football Club**, a major cultural asset and the only club in Lancashire to win the Premier League.

**Making Rooms, Blackburn.** A hub and platform where creativity, technology and advanced manufacturing come together. It is also a fab lab and space for experimentation and skills.

**Prism Contemporary Art Gallery, Blackburn.** A former vintage clothing shop transformed into a new pop-up art gallery for Blackburn College staff and students on the BA (Hons) Fine Art Course.

**Over Darwen House** – a co-working space for creatives and other knowledge-intensive businesses.

**Turton Tower** - a manor house in Chapelton in North Turton, Borough of Blackburn with Darwen, Lancashire, England. It is a scheduled ancient monument and a grade I listed building

**Darwen Tower** – An 86 FT tall Tower build to commemorate the Diamond Jubilee of Queen Victoria in 1898 lying on the West Pennine Moors overlooking Darwen

**Bureau Arts Centre** - a vibrant new Arts Centre in the heart of Blackburn, providing versatile space for arts activities, theatre, music, cultural events and community participation.

**Blackburn Cathedral** – Finally completed and consecrated in 1977 one of the newest cathedrals in the UK, it is at the centre of the ambitious renewal of Blackburn Cathedral Quarter. The Cathedral Court part of the development, adjoining Blackburn Cathedral, consists of new cathedral offices, library, refectory, housing, underground car park and enclosed cloister garden.

### Burnley

**Super Slow Way** is an arts programme in Pennine Lancashire shaped by local communities working alongside a wide range of local, national and international artists and producer. One of 21 Arts Council England Creative people and Places programmes and one of two in Lancashire. LeftCoast Blackpool and Wyre the other.

**Burnley Youth Theatre** (ACE NPO) Burnley Youth Theatre is based at purpose-built venue in Burnley, including a 158-seat theatre, 3 studio spaces and 2 outdoor spaces. They produce and programme a wide range of creative activities, productions and events engaging children, young people and families. ~~We operate from a~~

**Queen Street Mill Textiles Museum**, the last surviving 19th century steam powered weaving mill.

**Townley Art Gallery and Hall** – 14<sup>th</sup> century Grade I listed with period rooms decorated with oil paintings and sculptures covering several centuries of life at the hall.

**Burnley Canal Festival**, August Bank Holiday weekend, attended by more than 12,000 people in 2017 celebrating canal heritage through performance, music and fun.

**The British Textiles Biennial** 2019 follows a Super Slow Way (Fabrication) pilot in 2017. Artists, designers and makers with explore the politics of cloth in performances, artworks and events across Pennine Lancashire (i.e. not just Burnley); from Blackburn Cotton Exchange to Briarfield Mill in Pendle, from Mr. Getty's Experiment Shed in Accrington to the world-class textile collection at Gawthorpe Hall in Burnley. It will also expand into Preston.

**Mid-Pennine Arts** (also in other parts of central and east Lancashire – helping to re-imagine places via Panopticon art Installations and current collaborations with the local authority

**Burnley Football Club** – a cultural asset in its own right and currently the county's only Premier League club. It is therefore a beacon for the county.

### Hyndburn

**Haworth Art Gallery**, Accrington is an Edwardian house set in a park with internationally renowned collection of Tiffany Glass the largest in public hands outside America.

**Accrington Food and Drinks Festival** 14,000 people attend the June event, to sample food and drinks, watch cookery demonstrations and get involved in activities.

**Accrington Stanley Football Club** – a relatively new club with a historic name and vital cultural asset for the town.

**The Civic Arts Centre & Theatre** is a cultural venue for drama, dance and all performing arts - right in the heart of Hyndburn.

**Pennine Film Festival** (Accrington & Rosendale College) - an annual festival started in 2006 focusing on independent filmmaking, offering local and national premieres, hosting masterclasses, workshops and discussions for filmmakers from the enthusiast to the professional.

**Accrington Library** – an important events & exhibition space.

### Pendle

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**In-Situ** (ACE NPO), has new a space **The Garage**, in Brierfield a redeveloped, eco-friendly building with a project and event space, pop up cinema, art library and artist accommodation.

The **ACE Centre**, Nelson - a purpose-built centre with a mix of community facilities, arts, film, music and theatre spaces and programmes.

**The Muni** is an Edwardian theatre in Colne town centre, with a year-round programme of, from live music, comedians, dance nights and an annual pantomime.

**Pendle Heritage Centre** - 18th Century Walled Garden, Cruck Frame Barn, Pendle Arts Gallery and a Conference Centre.

The week-long **Pendle Walking festival** in August is one of the biggest events of its kind in the country - from competitive walks to family trails.

2019 will be the 30<sup>th</sup> anniversary of the **Great British Rhythm and Blues Festival** – a 3-day festival at the end of August in venues across Colne.

**Mid Pennine Arts** leading the four-year project *Pendle Radicals*, from spring 2018, exploring Pendle Hill's heritage of radical thinkers and non-conformists,

**ARTPAD** is an art studio in Colne, providing a range of art and craft activities for both children and adults.

**Nelson Food Festival** in September and **Colne Food Festival** in December.

### Ribble

**The Grand**, Clitheroe. A creative community venue with music, art and performance classes and programme of live music, comedy, spoken word and film.

The **Ribble Valley Sculpture Trail** runs from Brungerley Bridge to Crosshill Quarry along part of the Ribble Way.

**Beat-Herder Festival**, Sawley, weekend mid-July. From a small festival in 2006 to an annual event with 16 music areas, 40 stalls, 14 bars, a fairground and more.

**Ribble Valley Jazz Festival**, May Day Bank Holiday weekend, showcases the very of Jazz in all its genres, bringing together performers from across the world to the pubs, clubs, restaurants and venues in and around Clitheroe.

The first **Ribble Valley Literary Festival** was held in 2018 at the Northcote hotel in Langho, with advisors from Oxford Literary Festival and Blenheim Palace Festival of Literature supporting the production and programming.

**Platform Gallery and craft shop, Clitheroe** – showcasing work in art, design and crafts.

**Clitheroe Food Festival** – an annual showcase of artisanal produce.

**Cloudspotting – Music & Arts Festival in Gisbern Forest** – a small and high-quality music and art festival.

### Rossendale

**Horse and Bamboo** (ACE NPO), is a puppet and mask theatre company serving the community of Pennine Lancashire as well as touring productions for adults and children nationally and internationally. **The Boo** theatre, based in Rossendale, hosts puppetry films and other performances.

The **Rossendale 60's Festival** is Rossendale Valley wide and includes events in Rawtenstall, Bacup, Haslingden and Whitworth.

'**Halo**', is an 18m-diameter steel on Top o' Slate, an old quarry and former landfill site is one of the Panopticon sculptures part of the **REMADE in**

**Lancashire** programme, a partnership between Groundwork Pennine Lancashire, Mid Pennine Arts and local authorities.

**Helmshore Textile Mills and Museum** – with the museum recently re-opened for 3 days a week.

## Culture in Central Lancashire

### Chorley

**Astley Hall Museum and art gallery** with cultural programme of events.

**Chorley Little Theatre** – volunteer run, 236 seat theatre and arts venue in the centre of town.

**Chorley Live** – 2018 the 6<sup>th</sup> year of the annual live entertainment weekend across Chorley.

**What's Your Story Chorley**, annual festival of words, fun, fiction and fairy tales celebrating the spoken and written word. 2018 its 5<sup>th</sup> year.

**Walled Garden at Astley Hall** is a dedicated event space which presents a programme of cultural, sporting and community events throughout the year.

### Preston

**The Harris, Museum, Art Gallery and Library** (ACE NPO). 1000 people a day enter the Grade I listed building. About to embark on a £10.7 Million Project to make it the UK's first blended library, museum and gallery.

**Guild Hall & Charter Theatre**, 716-seater Charter Theatre and 2,034-seater Grand Hall, offering an extensive programme of classical and contemporary music, dance, drama, musicals comedy and spoken work. Operated by the Rigby Group.

## Re-made: a cultural strategy for Lancashire

**Birley Studios**- artist led studios and project space.

**In Certain Places**, A UCLAN led project exploring how cultural place-making shapes the fortunes of cities and regions, through ongoing artistic interventions.

**They Eat Culture** - programming, commissioning and producing quality arts & cultural work, into the cultural life of Preston and Lancashire.

**Preston Guild**, dating back to 1179, every 20 years, renewal of the Guild Court, with procession and celebration events.

**Lancashire Encounters**, annual festival celebrating the breadth of the Lancashire's diverse cultural offer with high quality and high-profile arts.

**Preston Caribbean Carnival**, the largest and longest running cultural celebration in Preston outside of the Preston Guild, attracting tens of thousands of visitors each year.

**Preston North End football club**, a major cultural asset in its own right – with a rich footballing heritage and strong provider of community and cultural value.

### South Ribble

**South Ribble Museum and Exhibition Centre** – small museum in old school house in Leyland.

**Samlesbury Hall** – 14<sup>th</sup> century manor house and gardens with gallery and events.

**Worden Arts and Crafts Centre & Marsden Theatre**, situated in Worden Park, Leyland.

**Penwortham's live music festival**, 100 acts, 21 venues.

**Longton Live**, music and arts festival, 18 venues across the village over a weekend in mid-July each year.

**Leyland Festival** including the parade, stage, sports, games, stalls, music, funfair, food, drink.

**Brockholes**, a vital nature reserve close to Preston.

## Culture in West Lancashire

### Ormskirk

**Chapel Gallery** arts centre, in Ormskirk combining internationally regarded artists exhibitions with, contemporary art and craft from across the UK, and supporting local artists with career development.

**Lancashire Open Exhibition** at the Chapel Gallery – July-September, over 200 artworks by artists from across the UK.

**A Festival of Tales** – works inspired by local heritage by six highly regarded artists, three published authors and one talented theatrical company, over festive season 2018 in Ormskirk.

### Blackpool

#### Blackpool Tower, Ballroom and Circus

Dating from 1894 and modelled on the Eiffel Tower, the Tower and its entertainment complex were an instant success and are known to audiences across the globe thanks to Strictly Come Dancing

#### The Winter Gardens

One of Europe's biggest entertainment complexes with numerous venues with capacity from 100 to 7,000. It places host to an eclectic mix of music, shows, conferences exhibitions and more.



**Grand Theatre** An historic 1,100 theatre designed by Frank Matcham, now an arts council NPO, which puts on a range of contemporary productions as well as enjoying a long-lasting partnership with the RSC

**The three Piers** (North, Central and South) with the oldest the north dating back to 1863 led the way in offering working-class entertainment during wakes weeks and still today provide entertainment ranging from a big wheel to live shows.

**Grundy Art Gallery**, one of the most significant contemporary art galleries and an Arts Council National Portfolio Organisation, recent exhibitions have included acclaimed artists including Martin Creed, Brian Griffiths, David Hockney, Pierre Huyghe, Heather Phillipson, Susan Philipsz and Matt Stokes.

**Blackpool Illuminations** attracting 3.5 million visitors over 66 nights in September and October each year.

**Lightpool Festival**, performance and music in the town centre and on the comedy Carpet, supported in 2018 by the Coastal Communities Fund and Blackpool Council.

**Blackpool Winter Dance Festival** – young people's dance development festival held each February in half term.

**Blackpool Festival**, over 100 music acts and DJ sets, over the July weekend on the Promenade in front of the Tower.

**Blackpool Football Club**, a cultural asset with a strong heritage and recent history in the Premier League. Recent change of ownership has reignited a positive relationship with the fans.

**AMUSEUM: New Museum in Blackpool** which has received £4 million in funding from the legacy fund for the great exhibition of the North. This museum and visitor attraction will for the first time tell Blackpool's extraordinary history through participatory immersive and inclusive artefacts, film, music and performance.

### Fylde

**Lowther Pavillion**, a theatre and community arts space with programme of music, theatre spoken word comedy and more, at the heart of Lowther Gardens in Lytham St Annes.

**Fylde Gallery**, built by the Booth family, as part of their new store in 2007, to display the Lytham St Anne's art collection.

**Lytham Festival**, five nights of live Music on Lytham Green.

**Lytham St Ann's Festival of performing arts**, part of the British & International Federation of Festivals for Music, Dance and Speech.

**Lytham Hall**, 18<sup>th</sup> Century Georgian House and Parkland.

### Wyre

1930s art deco **Marine Hall**, on the seafront in Fleetwood, has a year-round line up of live music, comedy, children's shows and entertainment in the hall and the outdoor performance space.

**Fleetwood Museum** of local history. The only accredited museum on the Fylde Coast.

**Thornton Little Theatre**, in Thornton Cleveleys, hosts a range of events from touring theatre performances to plays by local amateur dramatic companies, live acoustic gigs and family shows.

**Fleetwood Music and Arts Festival**, running for over 60 years, sees amateur vocalists, choirs and instrumentalists, verse speakers, and actors perform and compete for awards.



## Re-made: a cultural strategy for Lancashire

**Fleetwood Folk and Blues Festival**, first weekend in September, in venues across Fleetwood.

**Fleetwood Transport Festival** with over 200 vintage vehicles on display on The Esplanade in Fleetwood, each year accompanied by performances and entertainment from Spareparts Arts.

**Thornton Little Theatre**, in Thornton Cleveleys, hosts a range of events from touring theatre performances to plays by local amateur dramatic companies, live acoustic gigs and family shows.

### Lancaster

**Lancaster has four Arts Council England NPOs:**

**Lancaster Arts** is Lancaster University award-winning arts provider, supporting cultural and artistic engagement at the highest level through a programme of internationally renowned contemporary theatre, dance, visual art and classical music, in the campus-based performance spaces - the **Nuffield Theatre, the Peter Scott Gallery and the Great Hall.**

**Ludus Dance** – leading dance development organisation.

**More Music** - a music education charity based in the West End of Morecambe.

**The Dukes Playhouse** theatre in a converted church in Lancaster is a much-praised repertory theatre and cinema. It is Lancashire's only professional producing theatre, producing five shows a year including an outdoor Promenade performance and a Christmas family show.

Other key cultural assets include:

**Vintage by The Sea Festival, Morecombe in September** - music and dance, fashion and beauty, art and design, of every vintage from the

1920s to the 1980s, with 'happenings' around every corner from classic cars, to donkey rides and pop-up performances.

**Morecombe Carnival**, mid-August week, a parade along the promenade and music at Bay Arena, a Family fun Zone, circus tent, science and enterprise zone and more on The Midland Hotel lawn.

**Lancaster Festival**, 10 days in July celebrating art music and community. From Lancaster Orchestra concerts through brass bands and tribute bands, to art exhibitions and workshops, guided art walks.

**West End Winter Lantern and Music Festival**, in Alexandra Park Morecambe, late November, including a lantern procession and creative craft market.

### Sport

### Other important Cultural assets across Lancashire

#### 'Heritage' businesses

Lancashire is home to a number of famous brands and businesses which very much connect with it culturally and are important to how it sees itself often relating back to its industrial Heritage. These include Graham & Brown Wallpaper, Standfast and Barracks textiles and fabrics.

#### Country Shows

Lancashire is home to over 12 shows which are members of the North West federation of Show Societies including Great Harwood Agricultural show to Fylde Vintage and farm Show.

## Appendix 2. List of Consultees

*To Follow*

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