



Cumbria

'The Natural Capital of Creativity and Culture'

CREATIVE AND CULTURAL STRATEGY

In partnership with FEI

CLEP

CUMBRIA
LOCAL
ENTERPRISE
PARTNERSHIP

Cumbria
County Council

NORTHERN
POWERHOUSE

Lord Inglewood



Colin Glover



“In Cumbria our vision is to be ‘The place to live, work, visit and invest sustainably – where exceptional industry and innovation meets a breathtakingly beautiful and productive landscape’. I have long recognised the importance of creativity and culture in place making and place shaping alongside Cumbria’s unique offer in relation to natural capital. This strategy outlines how Cumbria is the Natural Capital of Creativity and Culture – with our wide and varied offer in our geography and landscape. Cumbria is not one place but many places which come together to create an exceptional place which is Cumbria. We want to make sure that all of our people and our visitors have the opportunity to experience a great creative and cultural offer which enhances their wellbeing and quality of life, and that this is inclusive and meets the needs of every age group in every location.”

Lord Inglewood

Chair, Cumbria LEP

“Cumbria takes seriously its creative and cultural offer and is committed to its continuous development, enabling its further growth and promoting our unique offer widely.

The Sector has come together through the Cumbria LEP’s Creative and Cultural Sector Panel to develop a strategy to deliver on these priorities and ensure that Cumbria has something for everybody. I am proud of the commitment that the Sector has demonstrated to its continued growth and look forward to taking forward our collective ambition and making sure that Cumbria really is the ‘Natural Capital of Creativity and Culture’.”

Colin Glover

Chair, Creative and Cultural Sector Panel



INTRODUCTION

Rajasthan Heritage Brass Band: Lakes Alive

The importance of creativity and culture to Cumbria's future economic growth is fully recognised based on the transformative power that it plays in place making, place shaping and wellbeing. Cumbria is committed to encouraging more people to come to live, work and invest here. In order to do this it is essential that there are great things to do that genuinely enhance everyone's quality of life. It is important that these activities are inclusive and appeal to everybody and are accessible to all. Our Creative and Cultural offer must continually evolve and grow to ensure that it remains attractive to our younger people to encourage them to live, work and stay in Cumbria.

This strategy therefore focuses on how we will ensure that Cumbria is 'England's Natural Capital of Culture and Creativity' by delivering on our three strategic priorities.

- **Creating the Foundations for Creativity and Culture to flourish**
- **Enabling the Creative and Cultural Sector to grow**
- **Promoting Cumbria's unique offer to national and international audiences.**

These priorities are underpinned by five principles – **PRISE**

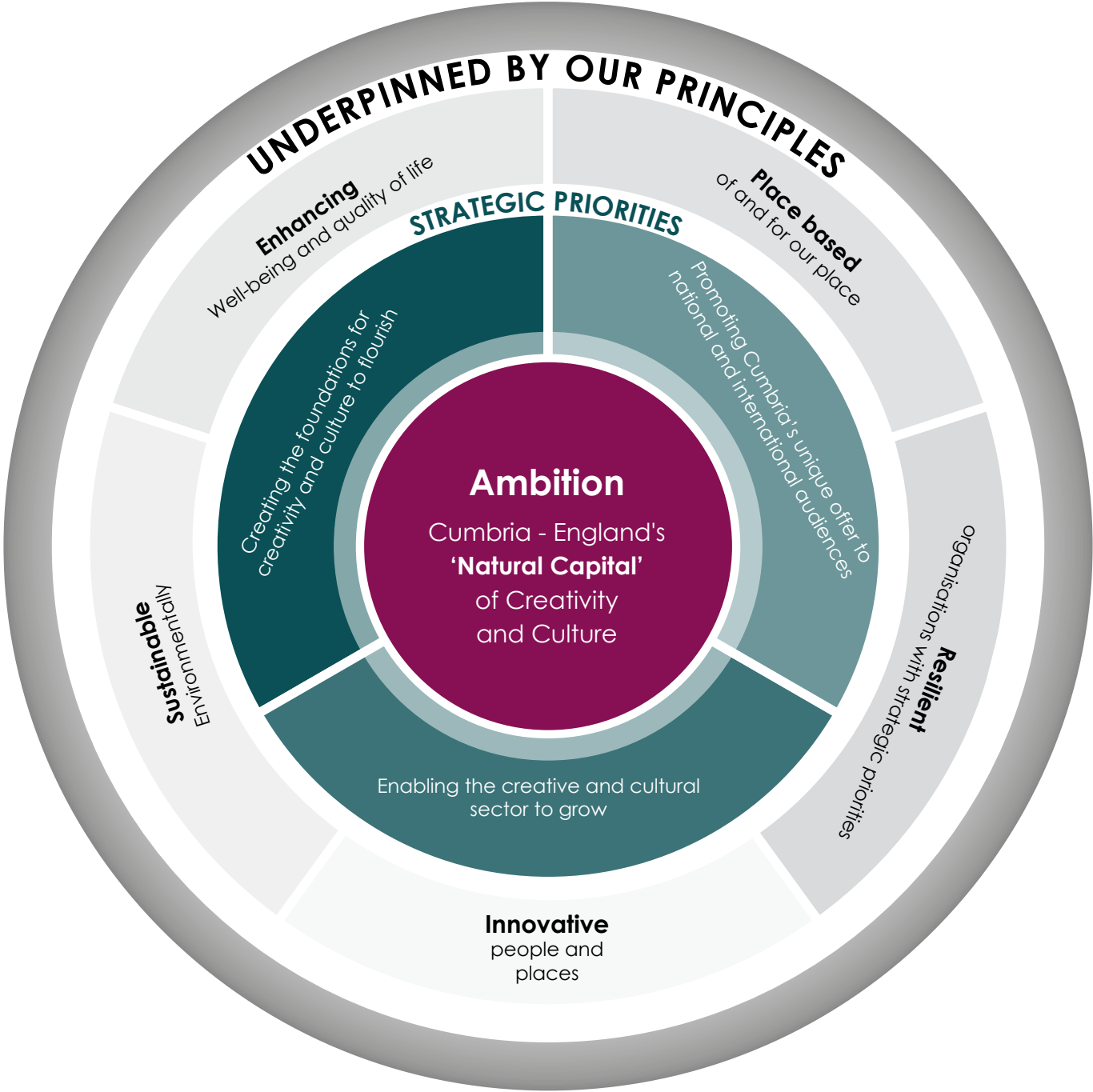
Place based – of and for our people and places

Resilient – creating a sector and organisations that operate on a can do culture

Innovative – people and places that are constantly moving forward

Sustainable – environmentally sensitive, ecologically aware and committed to operating with our unique landscape

Enhanced – wellbeing and quality of life.



Definitions

In developing this strategy the following definitions have been used:

Culture – ‘all those areas of activity associated with the art-forms and organisations that Arts Council England supports: collections, combined arts, dance, libraries, literature, museums, music, theatre and the visual arts.... (embracing the emerging new forms developed through) new technologies and other societal changes’ as used by Arts Council England (ACE)

Creative Economy – ‘those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. The Creative Economy includes the contribution of all those who are in Creative Occupations outside the creative industries as well as all those employed in the Creative Industries’ as used by DCMS

CASE STUDY

INCLUSIVE AND CIVIC ARTS

Prism Arts is an inclusive arts charity based in Carlisle which was set up in 1987 by a small group of artists. It develops projects, festivals and regular activities for and with participants with a focus on those who may otherwise face barriers to engagement. 260,000 people saw the work in 2018. Through these projects the charity also provides professional development for artists and creative practitioners. Prism Arts has a number of national and international partnerships particularly around establishing best practice in delivering the ACE's Creative Case for Diversity: an essential toolkit for delivering meaningful participation and therefore inclusive growth. Prism Arts played an important role in the development of the Carlisle Cultural Prospectus and Strategy.



Prism Arts: ATOM



STRATEGIC CONTEXT

Art Gene: Extreme Views Exhibition. Photo Credit Anna Litchfield

Cumbria's Creative and Cultural Strategy does not operate in isolation but within the strategic context developed nationally, pan-regionally, regionally and locally. In delivering this strategy the creative and cultural sector are committed to ensuring a parity with existing national policy, and fully aligning with pan-regional, regional and local strategies.

CASE STUDY

PARTNERSHIP TO TRANSFORM LEADERSHIP

The Brathay Trust (a charitable organisation based in Cumbria which seeks to improve the life chances of children and young people), Theatre by the Lake, and University of Cumbria have been awarded £426,670 of funding from Arts Council England to deliver a 2 year 'Transforming Leadership' programme that aims to develop leaders who will change the culture of the arts sector in Cumbria and North Lancashire, and beyond. This is one of only 18 projects across the UK and will help 20 young people achieve a Diploma in Higher Education in Social Enterprise Leadership through work placements, mentoring and training. This will support the 90+ Social Enterprises working with the sector in Cumbria. The scheme brings together a new partnership that will seek to expand the project beyond the initial pilot.

National Context

The national context is particularly important as government investment decisions are likely to flow from this, and therefore responding to this policy framework increases the potential for the sector in Cumbria to attract future investment.

In developing this strategy particular consideration has been given to the national context as set out in UK government's **Culture White Paper (2016)**, which makes the case for culture's important role in place making, driving economic growth, developing talent and skills, and in promoting Brand Britain. It also makes a pledge that everyone should have the opportunity to enjoy the opportunities culture offers at all stages of their lives and wherever they live. These priorities strongly align with Cumbria's commitment to place making and place shaping, inclusive economic growth and wellbeing.

The operating context was strengthened by the release of government's **Industrial Strategy (2017)**, from which the Sector Deals flowed, including the **Creative Industries Sector Deal**. This makes the case for investment in research and innovation, digital infrastructure and connectivity. This is highly relevant to Cumbria, given our under-representation in the creative industries and commitment to address this, digital connectivity issues and the need to address these if more creative industries are to be relocated here.

Alongside the industry specific Sector Deal, the **Tourism Sector Deal** is particularly relevant for the sector, given that the creative and cultural offer is an important element of the visitor experience. The Tourism Sector Deal and the proposal for Tourism Zones therefore provides an important opportunity as Cumbria's plans for extending the season, attract and disperse (encouraging visitors to

CASE STUDY

ARTIST-LED CREATIVE WORKSPACE

Cooke's Studio is a media and arts centre in the heart of Barrow-in-Furness. The 16,000ft, Grade II listed Victorian building provides a cultural hub, housing the majority of the town's key creative organisations, providing a range of high quality digital media, theatre and dance participation opportunities to local residents. It opened in 2011 following a £2 million refurbishment funded by the Community Assets Fund (one of only 32 in the country), Heritage Lottery Fund and Working Neighbourhoods Fund. The building is managed by not-for-profit company Creative Studios Cumbria in partnership with Barrow Borough Council and is home to 2 of the 4 most significant creative organisations in Barrow-in-Furness: Signal Film and Media and Ashton's Theatre Factory. The other 2 are Art Gene across the road in the Nan Tait Centre and FON minutes away in Barrow Park.



venture beyond the central tourism areas) and extending stays create important opportunities for the creative and cultural industries, given the £3billion economic value of the visitor economy.

There is a growing body of evidence to support arts and culture's role in promoting health and well-being and the 'Healthy Lives, Healthy People' white paper published in 2010 is therefore relevant. Cumbria fares well on quality of life indicators and as such the role of the creative and cultural sector in maintaining and enhancing this is important for both our people and visitors for whom wellbeing is part of the attraction.

Arts Council England (ACE) has produced "Let's Create" its Strategy for 2020-2030, which outlines its vision that "By 2030, we want England to be a country in which the creativity of each of us is valued and given the chance to flourish, and where every one of us has access to a remarkable range of high-quality cultural experiences. "The strategy focuses on three key outcomes Creative People - Everyone can develop and express creativity throughout their life; Cultural Communities - Villages, towns and cities thrive through a collaborative approach to culture and A Creative and Cultural Country - England's cultural sector is innovative, collaborative and international. It is underpinned by four investment principles Ambition & Quality - Cultural organisations are ambitious and committed to improving the quality of their work; Dynamism - Cultural organisations are dynamic and able to respond to the challenges of the next decade; Environmental Responsibility - Cultural organisations lead the way in their approach to environmental responsibility; and Inclusivity & Relevance - England's diversity is fully reflected in the organisations and individuals that we support and in the culture they produce.

These outcomes and investment principles, alongside the wider operating context, have helped frame the five principles, which underpin this strategy.

In 2019 government made a number of announcements under the **Towns Funds**, which presents significant opportunities for Cumbria as Barrow, Carlisle, Maryport and Whitehaven were shortlisted for Future High Streets Fund and Barrow, Carlisle, Cleator Moor, Millom and Workington for Towns Deal monies. These are focused on the place making and place shaping agenda and therefore offer opportunities for investment in the creative and cultural offer.

Pan-Regional

Cumbria is the most self-contained geography in the country with 96.3% of people living and working in the county. In order to address the challenges of a declining working age population there is a commitment to being more externally focused and to working with other geographies where this can add value to Cumbria and vice-versa. A number of pan or cross-regional strategies are therefore relevant:

NP11 is the collective vehicle which brings together the 11 Local Enterprise Partnership's (LEPs) working across the Northern Powerhouse geography to develop and implement strategies that are genuinely pan-Northern in nature. One of the strands of work being developed is a places making proposal from Historic England, ACE and National Lottery Heritage Fund, which is highly relevant. In addition, there is a wider piece of work being developed on the place making agenda which also needs to be factored in, going forward.

Strategic Context

The **Borderlands Inclusive Growth Deal** is a partnership, between the five local authorities of Carlisle City Council, Cumbria County Council, Dumfries and Galloway Council, Northumberland County Council and Scottish Borders Council to promote the economic growth of the area that straddles the Scotland-England border. This includes the whole of the County of Cumbria. The Scottish and UK Governments have committed £345million to the Deal, which consists of six programmes: Digital; Borderlands Energy Investment Company; Destination Borderlands; Quality of Place; Knowledge Exchange Network and Business Infrastructure Programme, which are highly relevant to the sector, given that one of the priority outcomes is to secure an additional 4 million visitors to the geography, which will create demand for creative and cultural activities.

The **Lancaster and South Cumbria Economic Region (LSCER) Cultural Compact** is one of the first national pilots of a new scheme designed to encourage a shared vision around culture. It is led by ACE and Lancaster and South Cumbria Economic Region partners, which include South Lakeland District Council, Lancaster City Council and Barrow Borough Council. The bid focussed on LSCER's key themes around Culture, Creative, and Visitor Economy.

Cumbria

The draft **Industrial Strategy** for Cumbria was published in March 2019 with a vision that Cumbria will be *'The place to live, work, visit and invest sustainably - where exceptional industry and innovation meets a breathtakingly beautiful and productive landscape.'* One of the most important challenges that the Industrial Strategy identifies is the declining working age population and there is therefore an overarching priority

focused on promoting Cumbria as a great place to live, work and invest. Cumbrian partners are clear about the important role that the creative and cultural offer can have in delivering this priority. This strategy therefore outlines how this ambition is going to be taken forward.

The **Cumbria Joint Public Health Strategy** developed by the Cumbria Public Health Alliance, supports the inclusive growth and creative places. It includes an explicit pledge around the role of arts, culture health and wellbeing in the County in reaching the most excluded members of communities across the county and this strategy outlines how this ambition will be taken forward.

Place Based

The **Cultural Prospectus for Carlisle** is led by Carlisle City Council, University of Cumbria and the city's two Arts Council England National Portfolio Organisations, Prism Arts and Tullie House Museum and Art Gallery. It sets out a vision for the city that will help shape investment in Programme and Place, the Creative and Cultural Economy, Health and Wellbeing and Creative Learning.

Vision for Kendal is the plan led by Kendal Futures, the regeneration partnership for Kendal with the aim of making Kendal the 'best market town in the UK which to work, visit, invest and live'.

The Lake District National Park, England's largest National Park, with UNESCO World Heritage Site (WHS) status **Vision to 2030** outlines the ambition to be 'an inspirational example of sustainable development in action'. The Authority is a lead partner in developing the Tourism Zone proposal and Cumbria's response to the Tourism Sector Deal and as such there are likely to be important synergies for the creative and cultural sector.

Strategic Context

The #66 is a series of strategic actions across digital, culture, tourism and sustainability. The aims are to promote co-working, collaboration, and co-promotion for mutual benefit leading to increased investment into the region defined by the A66 road. The goal is to make this region a liveable and prosperous place especially for the under 40's.

The #66 is a region of 1.5m people laterally from West Cumbria to Tees Valley encompassing 10 Local Authorities.

The #66 project has gathered together key stakeholders dedicated to creating the opportunities to seek greater support for our ideas, to market ourselves more effectively, to do bigger things, to shift perceptions and make the small but significant few degrees of change that is the difference between 'same old' and 'bright and new, contemporary and progressive.

The project is led by Eden Arts supported by Arts Council England and all of the local authorities along the road.

CASE STUDY

CUMBRIA ARTS AND CULTURE NETWORK

The Cumbria Arts and Culture Network (CACN) is a sector led organisation supported by Cumbria County Council. Currently the Network communicates with around 400 cultural organisations, individual creatives and freelance workers across Cumbria. The Network's primary objective is to ensure efficient and appropriate communication within the sector and strong advocacy on behalf of arts, creative industries and culture sector within county and with external agencies and audiences. CACN also works to coordinate strategic development of the sector and support the role out of relevant professional development opportunities for the Network.



Life Drawing at Tullie House Museum and Art Gallery
Photo Credit D and H Photographers

The strategic context in which this strategy operates is summarised below.





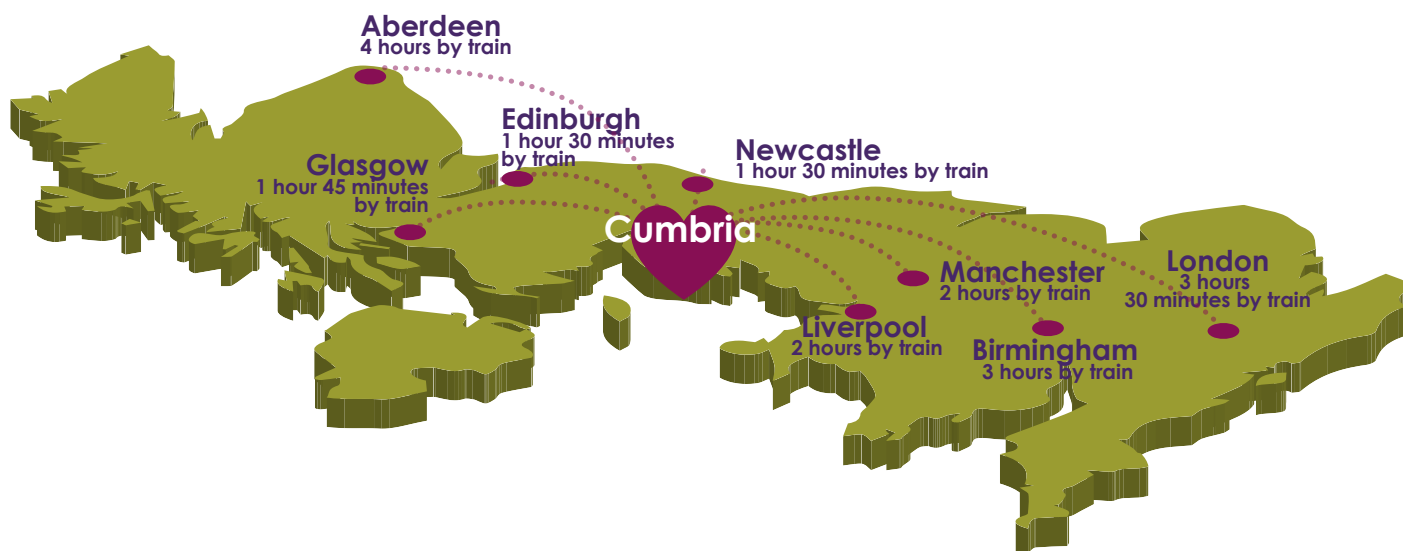
ABOUT CUMBRIA

Jacobs Join: Lakes Alive

Introduction to Cumbria

Cumbria is a unique asset for the UK, as one of the few places in the world, where exceptional high-tech industry and innovation flourish in a globally renowned beautiful landscape.

Well connected to national and global markets, at the heart of the UK, the region constitutes around 48% of the land mass of the North West of England, is home to 500,000 residents and has a working age population of 236,000 people employed in 28,100 registered business units.



About Cumbria

Cumbria's economy is genuinely poly-centric and is at the forefront of the transition to the clean growth agenda, with world-class nuclear expertise, and the world's largest operational offshore wind farms, generating 20% of offshore output and new and emerging energy generation technologies. The region has a high concentration of advanced manufacturing, alongside the second most-visited tourism destination in the country, The Lake District National Park, hosting 47 million

visits per annum. It also plays a crucial role in food supply with its significant land-based and farming activity, including the country's largest sheep flock.

Importantly, Cumbria's beautiful natural capital sets the area apart with two World Heritage Sites, three Areas of Outstanding Natural Beauty and two National Parks – the most extensive coverage of protected landscapes in England.

Put simply, Cumbria matters to the nation and makes an important contribution on a number of fronts as outlined below:

Cumbria's Unique Offer

Unique economy

- Major concentration of global manufacturing
- Large visitor and outdoor industries
- Land-based and environmental industries

Unique quality environment and geography

- Centre of north of Britain
- On key road and rail corridors
- Globally recognised for beauty and natural assets
- Lowest population density in England:
- UK centre for outdoor adventure

Our people and businesses

- Global nuclear expertise
- £40 bn centre for new nuclear deterrent submarines
- Advanced manufacturing
- Strong and resilient communities

Strategic resources for the UK in 21st century

- Key centre for high quality food
- Energy renewable resources
- Highest quality water resources
- Forestry assets for recreation and the economy

Cumbria's Creative and Cultural Sector

Cumbria can legitimately claim to be 'England's Natural Capital of Creativity and Culture' having the most protected land of any area in England. This presents a huge opportunity for showcasing the creative and cultural industries and a hugely attractive location in which to develop a new creative industry business.

The estimated Creative GVA for Cumbria is £84.82m[1]. This includes cultural, creative and digital businesses and indicates a growing 'createch' sector particularly in Carlisle, Kendal and Barrow. There are a large number of self-employed arts and culture workers: 19.8% of the workforce compared to 12.3% nationally. Cumbria also benefits from strong Social Enterprises that work effectively with the creative and cultural sector.

There is a considerable amount of creative and cultural activity that takes place across Cumbria's different places, with 12 arts organisations that receive ongoing support from Arts Council England covering a range of art forms. Several key cultural facilities and artists in Cumbria, such as craft makers, are helped by spend from the visitor economy. Alongside the professional activities there is a thriving amateur and voluntary creative sector in Cumbria.

Importantly, the University of Cumbria has a strong Institute of the Arts based in Carlisle with around 800 students studying a mixture of creative subjects, as well as the University's own Stanwix Theatre.

Cultural facilities have seen recent investment in the Rosehill Theatre and at Abbott Hall, Kendal and the Wordsworth Trust museums, supported by the Northern Cultural Regeneration Fund.

Although overall employment levels in the cultural and creative sectors are not high, South Lakeland has an important concentration of the creative industries and is seen by Arts Council England as one of its priority investment area for the North West. During 2018/19, Arts Council England (ACE) invested £4.9m in arts and cultural organisations in Cumbria, with local authorities investing £10.4m. Alongside this Cumbria LEP has been exploring how Growth Deal monies can support the creative and cultural industries and has recently approved funding for Tullie House to support the development of the Museum's offer.

In the process of the development of this strategy a comprehensive mapping exercise was undertaken, which identified 200 cultural and creative assets across the county including:

- 18 Networks
- 35 arts festivals
- 10 strategic place-based projects and partnerships
- 26 cultural venues
- 28 museums and heritage buildings
- 10 co-working spaces
- 6 'Healthy Libraries'
- 44 cultural organisations and creative enterprises including 12 ACE National Portfolio Organisations (NPOs).

Organisation	Discipline	Total Portfolio grant 2018/22 £000s	Local Authority
Tullie House / Wordsworth Trust / Lakeland Arts	Museums	£4,663	Carlisle / South Lakeland
Cumbria Theatre Trust / Theatre by the Lake	Theatre	£2,416	Allerdale
Brewery Arts Centre	Combined Arts	£1,287	South Lakeland
Lakes Arts Festivals Ltd	Combined Arts	£936	South Lakeland
Grizedale Arts	Visual Arts	£791	South Lakeland
Highlights Productions and Arts Out West	Combined Arts	£479	Eden / Copeland / Allerdale
Art Gene Limited	Visual Arts	£440	Barrow in Furness
Eden Arts	Combined Arts	£400	Eden
The Ashton Group Theatre	Theatre	£322	Barrow in Furness
Octopus Collective Ltd	Music	£281	Barrow in Furness
Rosehill Arts Trust	Combined Arts	£249	Copeland
Prism Arts	Combined Arts	£202	Carlisle
Total		£12,466	

Cumbria benefits from a significant number of festivals which play an important role in the creative and cultural ecosystem: creating a focus for local cross-sector partnerships, raising the national and international profile of the county, nurturing local arts development, investing in talent and creative export, developing audiences, driving visits outside core times and locations and playing a major role to place-making.

Across the county, the most successful locational hubs are flexible, multi-purpose and allow for a number of different creative practices and cultural experiences, for example arts centres, artist-led studios and co-working spaces.

Health and wellbeing is a strong focus for cultural organisations working with local authorities, usually via strategic health partnerships. In times of reduced public

spending the value of arts and cultural organisations in delivering public health and community cohesion are critical, given the evidence that wellbeing is associated with the time spent in nature.

There are distinctive geographical clusters dotted across the county that have organised themselves into effective place-based partnerships and leveraging significant investments. Although evidence points to a growing creative industry sector, this has been more difficult to identify through conventional research. However, the University of Lancaster is undertaking a research project to explore how Penrith is starting to create a 'tech' hub within a rural geography, which will provide interesting lessons learned that can be taken forward in expanding Cumbria's creative industries footprint.



OPPORTUNITIES AND CHALLENGES

*Moth Trap by Hannah Brackston
Part of Barra Nightlife curated by Art Gene
Photo Credit Maddi Nicholson*

Opportunities

Cumbria has an enviable lifestyle offer which provides access to the most protected landscape in the country, which is why Cumbria is the Natural Capital of Creativity and Culture. This unique geography provides the opportunity to develop the creative and cultural offer in a way that is enabled rather than constrained by its landscape. Cumbria is not one place but many places, which when they come together become 'The place to live, work and invest sustainably – where exceptional industry and innovation meets a breathtakingly beautiful and productive landscape'

Cumbria's strategic location, literally at the heart of the UK in the provides ready access to the major cities of Glasgow, Edinburgh, Newcastle, Leeds, Manchester and Liverpool; and London, which is commutable within a day. This level of connectivity provides an excellent location for creative and cultural to be based, benefit from the enviable lifestyle and still be able to operate effectively with markets. These links are well serviced by north-south road (M6) and rail links (West Coast Mainline) and east road links (A66/A69). Cumbria also benefits from the newly opened Carlisle Lake District Airport, which provides international access through the gateway airports of Dublin, Belfast and London Southend.

Opportunities and Challenges



Alongside its road and rail access Cumbria is giving serious thought to reducing the reliance on car and taking forward work on developing a rural response to the future of mobility.

Clearly, Cumbria's outstanding natural environment and landscape is one of its major assets providing clean air, dark skies, limited congestion, affordable housing and an outstanding quality of life. Importantly, this offer comes with skilled job opportunities in highly innovative and advanced businesses.

Cumbria also benefits from the University of Cumbria's specialist Institute of the Arts and Stanwix Theatre, alongside high performing Further Education institutions and schools that out-perform national averages.

As well as its natural environment Cumbria has a fine collection of historic buildings with over 7,500 listed buildings or 1 in every 50 in England, which is much higher than its share per head of population. The area has 18 of the 416 historic houses in England; and the National Trust lists 18 houses, gardens/parks, castles/forts, sites/monuments, mills and churches, out of around 60 across the whole of the North of England. Many of these buildings are open to the public and form an important part of Cumbria's cultural and tourism offer.

Cumbria's historic places of interest include the ancient city of Carlisle and the market towns of Alston, Appleby, Brampton, Broughton in Furness, Cockermouth, Kendal, Keswick, and Kirkby Stephen.

Historic Buildings in Cumbria

Type	Cumbria	England	Cumbria %
Grade I Listed	187	9,467	2.0%
Grade II* Listed	467	22,481	2.1%
Grade I and II* Listed	654	31,948	2.0%
Grade II Listed	6,965	348,376	2.0%
All Listed	7,619	380,324	2.0%
Scheduled ancient monument	867	19,873	4.4%
All dwellings (2016)	245,910	23,733,000	1.0%
All population (2017)	498,375	55,619,430	0.9%

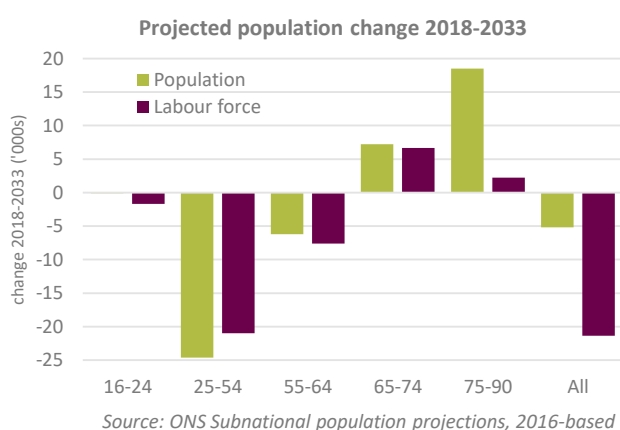
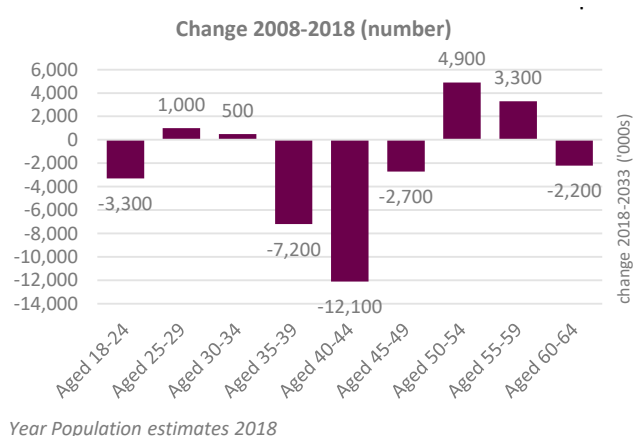
Opportunities and Challenges

Importantly, Cumbria has strong and resilient communities, which are at the centre of the place making and place shaping agenda.

More recently, Cumbria has done particularly well in securing national government investment through initiatives such as the Borderlands Inclusive Growth Deal and the Futures High Street Fund and Towns Deals, all of which provide significant opportunities for the creative and cultural sector.

Challenges

Cumbria's key challenge in relation to growth of the sector is its declining working age population, which is forecasted to mean that there will be 20,000 fewer people available to meet the needs of the overall economy in just over a decade's time. This will result in an extremely competitive labour market with the sector having to compete against a wide range of employment opportunities.



Cumbria also benefits from strong Social Enterprises that work effectively with the creative and cultural sector. The Connecting Cumbria has supported the roll out of superfast broadband across the county, with at the end of 2018 93% of the 258 000 premises (residential and commercial) having access to superfast broadband, slightly below the national rate of 96%. Whilst this is significant progress some 18,500 premises were without access with Eden and parts of the National Parks much less well served, with for example 16% of premises in the Lake District National Park Authority not served by super-fast broadband. Coverage of ultra-fast broadband is low across most of Cumbria with the exception of Carlisle. This is clearly a challenge in looking to encourage creative industries to locate in Cumbria.

	Super fast >24 Mbps	Ultra fast >100 Mbps
UK	95.8%	56.2%
Cumbria	92.9%	9.5%
Allerdale	92.6%	1.1%
Barrow	99.0%	0.4%
Carlisle	93.9%	35.1%
Copeland	96.2%	0.5%
Eden	79.8%	3.9%
South Lakeland	92.4%	5.0%

Productivity in the sector is lower than the national average, as are employment levels and GVA per job. It is important to understand the reasons for this as there is significant potential for sectoral growth. The digital elements of the creative industries is particularly under-represented with Cumbria contributing about one fifth of economic contribution in comparison with UK averages.

Opportunities and Challenges

GVA, Employment & Productivity for Cumbria LEP Sector Groups								
CLEP Sector	GVA 2017			Employment 2017			Productivity (GVA per job)	
	£m	%	LQ* (GB = 1.00)	No	%	LQ (GB = 1.00)	£	GB Index (GB = 100)
Advanced manufacturing	1,342	13.1	2.14	16,000	6.5	1.81	£83,875	95.00
Construction	809	7.9	1.15	14,000	5.7	1.15	£57,786	79.91
Creative, cultural & digital	268	2.6	0.36	9,000	3.6	0.57	£29,778	51.06
Health & social care	798	7.8	0.97	31,500	12.8	0.98	£25,333	79.06
Logistics	533	5.2	1.09	10,500	4.3	0.91	£50,762	95.95
Nuclear	435	4.2	20.02	10,000	4.0	18.77	£43,500	85.37
Professional services	991	9.7	0.68	17,500	7.1	0.64	£56,629	84.95
Rural & food production	502	4.9	2.05	19,000	7.7	2.63	£26,421	62.44
Visitor Economy	685	6.7	1.97	25,500	10.3	1.39	£26,863	113.19
Other sectors	3,891	37.9	0.81	95,000	38.5	0.80	£40,958	81.26
All industries	10,255	100.0	1.00	247,000	100.0	0.98	£41,518	81.96

Sources: ONS Business Activity, Size & Location 2018, BRES 2017, Regional Accounts 2017 (excl households and imputed rent)

*Location Quotient is a way of quantifying how concentrated an industry is in the area compared to GB as a whole

Cultural and Creative industries can be high growth and high value but require specific types of support to thrive and survive. These are well documented and include incubator programmes, co-working spaces, networks and the support of anchor organisations particularly research based HEIs. Physical hubs play a very important role in a freelance economy. It is therefore important that the issues around spaces to work, spaces to grow and support to thrive is made available.

Enterprises in the sector will more usually be structured as social enterprises, charities and publicly owned and managed organisations, and will also include large numbers of sole-traders and micro-businesses. Specialist business support therefore needs to be made available and take into account what is required to support growth.

The county has many of the health and wellbeing challenges typical of rural areas. In this context, cultural activity can help connect people to services and also to prevent some of the major causes of GP visits.

The topography, history and structures in Cumbria means that historically there has not been a cohesive sense of identity. However, this is rapidly emerging as distance shrinks and younger people become more externally focused. The very strong identities associated with particular places across the county therefore provides the opportunity to create one places from many places and speak as an authoritative and credible voice for the whole of Cumbria.

Funding is a challenge for most places given the decline in public spending. Cumbria has benefited from recent investment opportunities, however, there is no room for complacency and going forward it is important that this is seriously considered to ensure the sustainability and resilience of the sector.



PRIORITIES

Fantastic Planet: Lakes Alive

Working in close partnership, including two highly-engaging consultation events the sector identified key issues that were going to either facilitate or inhibit growth. The activities within each of the priorities are short to medium term in nature, with the intention being to continually review and develop these. This will help ensure that the activities remain relevant and reflect both the policy framework and the funding landscape. The delivery of these priorities will also consider the five underpinning principles which matter to the sector and Cumbria to ensure that these are a touchstone about who we are and the way that we do business. These are outlined below:

CASE STUDY

A DISTINCTIVE FESTIVAL

Kendal Mountain Festival began in October 1980. Every November, we bring thousands of outdoor enthusiasts from across the globe together to share and celebrate the best stories from the world of adventure. Its vision is 'To inspire more people to enjoy, respect and represent mountains, wilderness and their cultures.' The festival takes place over 4 days and includes films, speakers, outdoors activities, literature and art. Last year it included 200 events and an audience of almost 20,000.



Priorities 1

Strategic Priority 1 – Creating the Foundations for Creativity and Culture to flourish

	Action	Lead Organisation	Support Organisations	Timeline	Outcome
1.1 Support the development of a STEAM curriculum that promotes the Arts alongside Science, Technology, Engineering and Maths.	a) Work with People, Employment and Skills Strategy Group to develop an action plan that encourages the Arts alongside STEM	CLEP		December 2020	Increased take up of Arts subjects in Schools
	b) Promote careers in the arts through the Our Futures programme to create visible role models and demand for an Arts curriculum	CLEP		October 2020	Visible role models identified and promoted Increased take up of arts subjects Cumbria County Council
	c) Develop and promote cultural career paths	Cumbria Careers Hub	Brewery Arts Centre	April 2021	More young people are aware of jobs in the sector
	d) Develop young people's voices in shaping the cultural offer	Futures Forum	Brewery Arts Centre	October 2020	Career opportunities and the wider cultural offer reflect the needs of younger people.
1.2 Increase access to creative and cultural learning for all of Cumbria's people in all of our locations.	a) Develop libraries capacity and capability to provide a creative and cultural learning experiences.	Cumbria County Council	#66	December 2020	Increased access in all communities
	b) Create a network of place based learning hubs, operating from existing community facilities (pubs, shops, Church Halls etc.)	Local Authorities	Tullie House	October 2020	Increased access in all communities

Priorities 1

	Action	Lead Organisation	Support Organisations	Timeline	Outcome
1.3 Enhance Cumbria's digital connectivity to ensure that the Creative Industries can effectively operate.	a) Identify locations that are ideally placed to become creative hubs	Local Authorities	University of Cumbria	March 2021	Site availability increased
	b) Complete the ESRC work on identifying how Penrith can become a digital hub in a rural location	University of Lancaster		June 2020	Model for digital hub in a rural location developed
	c) Develop specific connection plans for prioritised places	Cumbria County Council		March 2021	Enhanced Digital Connectivity
	d) Develop a digital enablement strategy, and incorporate this into Cumbria's Digital Strategy	Cumbria County Council		April 2020	Enhanced digital connectivity
1.4 Integrate creativity and culture into the place making and place shaping agenda in our towns and villages.	a) Identify how the Towns Fund programmes – Future High Street Funds, Towns Deal etc. can integrate creative and culture into the emerging strategies	District Councils supported by Places Strategy Group	ACE	October 2020	Each Investment Plan has a focus on creative and cultural activity
	b) Identify how other place-based plans can integrate creativity and culture.	District Councils supported by Places Strategy Group		October 2020	Increased creative and cultural activity in each location

Priorities 2

Strategic Priority 2 – Enabling the creative and cultural sector to grow

	Action	Lead Organisation	Support Organisations	Timeline	Outcome
2.1 Ensure that there are sufficient locations for the sector to operate from and to deliver in.	a) Develop hub locations in areas with growth potential, based on assessment work at 1.3	Local Authorities	Theatre by the Lake	March 2021	Increased creative and cultural hubs available to users
	b) Identify the key cultural assets that could significantly grow their offer and reach by capital investment.	Creative and Cultural Strategy Group	Brewery Arts Centre	March 2021	Economic contribution of the sector extended
	c) Complete the land and property work to map existing facilities	CLEP/Local Authorities		May 2020	Comprehensive understanding of site availability
	d) Ensure that all areas have suitable start up and small business space to meet the needs of Creative and Cultural.	Local Authorities/ CLEP		June 2020	Sites and premises available meets the needs of the sector
2.2 Make effective use of Cumbria's exceptional landscape and environments in creative and cultural life.	a) Work with all communities to develop a programme of activity that works for everybody in and with the landscape.	Creative and Cultural Strategy Group Sectoral Leads	LDNPA and Natural Trust	March 2021	Visible programme developed and implemented Cumbria's natural capital celebrated
	b) Develop an industrial heritage trail that links together all locations via heritage into a co-ordinated programme.	Creative and Cultural Strategy Group	National Lottery Heritage Fund	March 2021	Visible programme developed and implemented Cumbria's industrial heritage recognised and celebrated
	c) Develop a curated historic visit experience to showcase heritage assets.	Creative and Cultural Strategy Group	National Lottery Heritage Fund	March 2021	Visible programme developed and implemented Cumbria's historic offer celebrated

Priorities 2

	Action	Lead Organisation	Support Organisations	Timeline	Outcome
2.3 Identify sources of finance to deliver the sector's ambitions.	a) Develop a clear investment plan for the Creative and Cultural Strategy.	Creative and Cultural Strategy Group	Tullie House	December 2020	Strategic priorities are effectively delivered
	b) Work with private sector investors and donors to see how their investments can be tailored to the strategic priorities.	Creative and Cultural Strategy Group		December 2020	Strategic priorities are effectively delivered
	c) Influence the government on future regional growth investment funding to support creative and cultural industries.	ACE/CLEP		March 2020	Regional investment funding can be targeted to local sectoral priorities
	d) Seek opportunities through Towns Deal funding to finance creative and cultural activity.	Local Authorities		October 2020	Creative and Cultural sector integrated into place based activity
2.4 Develop a specific support offer for the creative industries	a) Develop a bespoke programme of support for the creative industries.	CLEP	Creative and Cultural Strategy Group	March 2021	Cumbria is recognised as a ideal location to start or develop a creative or cultural business
2.5 Create effective networks to share best practice and experience.	a) Develop a Network of Networks with the Creative and Cultural Sector Panel holding the ring.	Creative and Cultural Strategy Group	Cumbria Arts & Culture Network Lakes Culture	March 2021	Sector works together to promote its interest and increases its influence

Priorities 3

Strategic Priority 3 – Promoting Cumbria's unique offer to national and international audiences

	Action	Lead Organisation	Support Organisations	Timeline	Outcome
3.1 Promote Cumbria as a great place to start and grow creative industries.	a) Identify what elements of the Knowledge Quarter experience are transferable to Cumbria	CLEP	#66	June 2020	Cumbria learns from best practice experience
	b) Identify brand ambassadors for the creative industries that can go and sell Cumbria's offer in other locations	Business Strategy Group		March 2021	Cumbria's unique offer is understood by external audiences
	c) Develop a brand campaign aimed at would be entrepreneurs	CLEP		October 2020	Increased start-ups in the creative and cultural sector
3.2 Promote careers in the creative and cultural sector as part of the Our Future and Your Future campaigns.	a) Develop marketing collateral for the creative and cultural industries element of the campaign	CLEP	#66	May 2020	Profile of the sector is raised
	b) Develop a 'working in' campaign to run for one month on an annual basis.	Creative and Cultural Strategy Group	Brewery Arts Centre	October 2020	Understanding of opportunities within the sector increased
	c) Develop mechanisms to influence the creative and cultural offer and bridge the link from educational opportunities to employment	Futures Forum Careers Hub		March 2021	Clear route map into the sector is developed
3.3 Develop a Cumbria-wide annual calendar of events which promotes Cumbria's natural capital credentials.	a) Identify activities for inclusion in the calendar and develop a programme around this	Creative and Cultural Strategy Group	#66	December 2020	Cumbria's unique offer captured
	b) Develop a programme of Creative and Cultural activity in Cumbria's natural Capital.	Creative and Cultural Strategy Group	Lakes Culture	February 2021	Cumbria's natural capital is effectively curated and celebrated
	c) Develop marketing collateral for the event	CLEP		March 2021	High quality marketing materials available
	d) Roll out the campaign	Creative and Cultural Strategy Group		April 2021	Profile of Cumbria and its offer heightened



CASE STUDIES

Rajasthan Heritage Brass Band: Lakes Alive

ART GENE - LOW CARBON BARROW

Art Gene, is an arts charity based in Barrow-in-Furness, that engages the community in a conversation about place, the social natural and built environment. Their work has identified local peoples' issues, concerns and vision for Barrow-in-Furness and its unique natural, cultural and industrial heritage. 'Extreme Views' Art Genes 2 year programme of outside events in the coastal landscape, has inspired, supported, informed and facilitated debate, contribution and discussion on a range of topics supported by an external artwork, great food and provocations from community representatives, artists and local people. This programme, including a 4 day 'think tank' in June 2019, nurtured consensus around climate change and the 'climate chaos' that threatens coastal communities like Barrow-in-Furness. In July 2019, Barrow Borough Council declared a Climate Emergency.

Art Gene and Barrow Borough Council have formed a partnership to develop a transformational programme of investment across Barrow-in-Furness that has the arts, culture and environment at its heart. This programme, Low Carbon Barrow, aims to deliver measurable carbon reductions supporting the Council's strategy to achieve net zero emissions by 2037, but to do so with a range of measures that demonstrate the possibilities for local people to take action and support this with the necessary financial investment and technical support. This unique partnership brings together a wide range of arts and cultural perspectives, project delivery experience, capacity and creativity and will help will secure an important first step on Barrow's journey to zero carbon.



Going home from Here: Maddi Nicholson

Case Studies

THE WORDSWORTH TRUST

The Wordsworth Trust, based in Grasmere, is celebrating the poet William Wordsworth's 250th anniversary in 2020 with an ambitious project called Reimagining Wordsworth. The £6.2m transformation, supported by The National Lottery Heritage Fund and the Northern Cultural Regeneration Fund, will sensitively preserve, restore and update buildings and landscape surrounding the poet's home at Dove Cottage, creating a more accessible and exciting visitor destination that will attract an international audience. A unique celebration of people, poetry and place, Reimagining Wordsworth presents the life and work of Cumbria's greatest poet in the very location that inspired him; the stunning landscape of the Lake District World Heritage Site. William Wordsworth revolutionised poetry, and Reimagining Wordsworth will demonstrate his continuing importance and relevance to our lives today.



THE WINDERMERE JETTY MUSEUM

The Windermere Jetty Museum of Boats, Steam and Stories opened in March 2019, providing a cultural asset which was designed to be sensitive to its magnificent location whilst being bold and visionary – an outstanding visitor experience to meet the complex requirements of an historic boat collection. A key element of the design of the museum was to preserve and enhance views across Windermere and to connect the collection to the lake and the landscape that surrounds the museum. Part funded by the Northern Cultural Regeneration Fund, the museum hosts 29 FTE jobs and is expected to receive c. 120,000 visits per year.

WINTER DROVING

The Winter Drovers, an outdoor festival based in Penrith by Eden Arts, has become an autumn tradition with a national reach - combining the local history and culture with a dash of myth-making and a firm eye on the contemporary. Now in its 8th year the festival attracts over 25K people, visitors coming from all over Cumbria and the UK. The programme has a diverse range of artists, international, national and local bringing distinctive, engaging, fun, challenging arts content that appeals to a full range of ages.



Marketing reaches local, regional and national platforms to attract new audiences. Audience make-up is a mix of Cumbrian and from further afield, showcasing Penrith as a destination and great place to live and work.

It is accessible to all, a free event. It creates opportunities for businesses to join in and participate to maximise on the footfall in the town. It attracts high local business support, in 2019 it had over 30 different local business sponsors. It has a positive impact on the Penrith community through many opportunities to join in.

The festival has been a catalyst in increasing the ambition and understanding of culture's importance in place development in Penrith and Eden.

PROJECT TULLIE

Project Tullie will position Carlisle as a major cultural destination by transforming the much-loved Tullie House Museum and Art Gallery into a thriving, sustainable and dynamic hub for heritage, the arts, community engagement and wellbeing. There is a twin focus: delivering a more accessible, refurbished and revealed historic property; and maximising access to some of the UK's most important artistic, historical and environmental collections. The project will connect people to collections and the natural world by exposing beautiful but hidden Victorian spaces, safeguarding collections currently at risk and creating a building that's fit for 21st century audiences. The project will work with communities to fill the building with the arts, heritage and stories of local people. It will improve visitor and community facilities, expand volunteering opportunities and build on the museum's expertise with minority groups and young people. The volume of museum collections on display will be increased; there will be new ways for people to actively engage with collections; and new learning spaces will be embedded within the galleries. The project will be owned by the people and seen as a flagship development for Cumbria and the Borders.



THEATRE BY THE LAKE

Theatre by the Lake has recently marked a milestone year, celebrating its 20th anniversary in 2019. Located in Keswick, TBTL plays an important role as a leading rural theatre and a popular visitor destination. It is a creative hub, having a positive impact upon the lives of individuals and supporting healthier and happier communities, many in remote locations. The theatre's extensive community engagement work includes Setting the Scene, a series of free weekly creative sessions supporting people living with dementia and their carers. Weekly sessions are designed so that participants can take part and socialise with others, supporting both individuals and relationships made with local organisations like Amy's Care. The programme aims to reduce feelings of isolation and improve the wellbeing of those living with dementia in the community and their carers by providing both stimulation and fun, but also support.



Over the past 3 years TBTL has been partnering with Lancaster University to conduct research on the impact and benefits of the Setting the Scene programme. The final aim of the current research being conducted by Lancaster University PhD student Meghann Ward is to evidence the positive impacts of programmes like Setting the Scene, so that other organisations can use these programme models to be able to set up similar projects, using a logic model informed by research into the effectiveness of each activity. The full findings of the research are due to be presented later in 2020 but early indications are that some of the popular activities frequently used in Setting the Scene will form a part of the suggested logic model for dementia workshops.

Case Studies

ROSEHILL

Rosehill, a performing and participatory arts company based in Whitehaven, produces work throughout West Cumbria – lifting spirits, changing lives and bringing people together.

At the centre of Rosehill is the presentation of work of relevance to contemporary social issues including the unheard stories of young carers in a bold and pertinent piece of documentary theatre examining our challenging care system.

“Who Cares” was co-produced by The Lowry, Salford and LUNG, founded in Barnsley, in partnership with Salford Young Carers, and presented at Rosehill in June 2019.

“The alarm rings. You take a breath. Then it starts.”



EDEN ARTS: ARTISTS BEING USEFUL: PENRITH DAY HOSPICE FILMS

The Cumbria County Council funded ‘Artists Being Useful’ programme was designed to place creatives in non-creative contexts and see what impact this would have. The idea was very much about creative thinking rather than painting murals. One outcome was that Eden Arts worked with Cumbria Partnership NHS Trust to address problems that the trust was experiencing e.g. issues such as recruitment and end of life conversations. One of the resulting projects was the creation of a series of short films by Eden Arts and Tom Lloyd about Penrith Day Hospice. Tom and Eden Arts’ Director Adrian Lochhead attended the day hospice regularly over a series of months, speaking with clients, staff and volunteers about the hospice and people’s lives. The outcome was to show people what the hospice did, breakdown misperceptions about what a hospice is and does and highlight the diversity of people that engage with the hospice.

LAKES INTERNATIONAL COMIC ART FESTIVAL

Each October over 13,000 comics enthusiasts, creatives and cultural tourists descend on Kendal for the Lakes International Comic Art Festival. The festival celebrates the breadth of comics from long-form graphic novels, to satire, cartooning, superheroes, gaming and animation. Around 70 special guests, ranging in age from 10 to 86 represent some of the best names in world comics (Charlie Adlard: Walking Dead, Duncan Fegredo: Hellboy) and the festival is a truly international event with more than twenty international commissions, national showcases and partnerships represented at the festival in 2019.

Today Kendal and the Lakes International Comic Art Festival are referenced in the same category as major European and North American comic festivals, including Angoulême, Lyon and Quebec, and the Lakes festival continues to develop co-commissioning projects with these international partners.

Appendices

Cumbria

'The Natural Capital of Creativity and Culture'

CREATIVE AND CULTURAL STRATEGY

In partnership with FEI

CLEP

CUMBRIA
LOCAL
ENTERPRISE
PARTNERSHIP

Cumbria
Enterprise
County Council

NORTHERN
POWERHOUSE

Appendices

1 Background and Methodology
2 Mapping Cumbria’s Assets
3 Best Practice Case Studies.....

1 Background and Methodology

The work was commissioned by Cumbria Local Enterprise Partnership (CLEP) and Cumbria County Council (CCC) and overseen by a steering group from the Creative and Cultural Sector Panel assembled by CLEP. FEI were appointed on 1 July 2019.

Cumbria County Council wished to develop a Creative and Cultural Strategy for Cumbria, in partnership with the Cumbria Local Enterprise Partnership.

The agreed scope of the brief was:

- Mapping of the current creative and cultural assets in Cumbria
- A strategic plan for the development of these, particularly the creative industries
- An analysis of limitations to growth and mitigating actions
- A consideration of best practices from other places
- A resource plan.

Once completed the successful strategy would:

- Provide an ambitious, clear and deliverable vision unique to Cumbria
- Have clear approaches to growing the creative economy in Cumbria
- Have the full endorsement of the local and regional stakeholders
- Be a practical public facing document that will contribute to place-making conversations
- Develop the framework for delivery of a sustainable programme and infrastructure.

FEI's methodology for developing the Creative and Cultural Strategy has been to gather data, evidence and insight through three inter-linked methodologies.

2.1 Research review

This was undertaken through desk research and through consultations and meetings. We reviewed **31** documents including strategies, evidence reports, and policy documents.

Documents / Online sources reviewed

County

1. 'Cumbria...the place to grow', CLEP Local Industrial Strategy (March 2019)
2. Cumbria Local Industrial Strategy: Evidence Base, Nicol Economics and the Cumbria Intelligence Observatory (V8, June 2019)
3. Visitor Economy Sector plan (early draft)
4. Creative and Cultural Sector plan (v. early draft)
5. Cumbria Intelligence Observatory - website
6. Borderlands Inclusive Growth Deal - briefing and website
7. Cumbria County Council Plan 2018-2022
8. Cumbria Joint Public Health Strategy (Final Draft)
9. CCC Hunch Project (Libraries)
10. ACE Dashboard and ACE website
11. Lakes Culture Marketing Toolkit (Part of Cumbria Tourism)
12. Great Place: Lakes and Dales Highlights Research Report - Penny Mills and Mandy Barnett with The Audience Agency, MB Associates and DOINK (2018)
13. Cumbria Rural and Visitor Economy Growth Plan 2017
14. Carlisle Culture – website only
15. Lake District National Park Vision to 2030
16. Cumbria Cultural Strategy (2009)

17. Carlisle Culture work-plan
18. An overview of Social Prescribing in Lancashire and South Cumbria (2019).

Regional

19. The economic value of arts and culture in the North of England (CEBR, July 2019)
20. Mapping incubators, accelerators and co-working spaces in the
21. North West: A review of the economic benefit of the regions workspaces and their role in encouraging innovation (March 2018).

National

22. ACE Let's Create 10-year Strategy, 2020-2030
23. NESTA Creative Nation 2018
24. Time for a strategy for the rural economy, Select Committee on the Rural Economy, House of Lords (April 2019)
25. Understanding the value of arts and culture: The AHRC Cultural Value Project
26. Creative Health (2017) APPG
27. Arts and culture in health and wellbeing and criminal justice: an evidence review (2018) ACE
28. Creative Education Agenda, Creative Industries Foundation, 2015
29. Rural evidence and data review 2019 (ACE)
30. Tourism Sector Deal (Oct 2017)
31. The Value of Arts & Culture in Place-shaping (Wavehill, ACE) 2019.

1.2 Key Stakeholders Consultation

We conducted individual discussions with key stakeholders in order to establish priorities and to identify gaps and build consensus. Allowance was made for 10 conversations, which were selected by the Steering Group.

	Name and title	Organisation	Date
1	Catherine Coulthard Director	Prism Arts	18/7
2	Richard Foster Chair	Cumbria Arts and Culture Network	18/7
3	Ken McEwan Head of Strategy Panels	CLEP	23/7
4	Nathan Lee Head of Engagement, England - North	The National Lottery Heritage Fund	29/7
5	James Cobbald Executive Director	Theatre by the Lake	29/7
6	Jane Beardsworth Senior Manager North	ACE	29/7
7	Andrew Mackay Director	Tullie House Museum and Art Gallery Trust	29/7
8	Dawn Hurton Culture Officer	Cumbria County Council	30/7
9	Jo Lappin CEO	CLEP	1/8
10	Kerry Powell Director of Communications and Resources	Lake District National Park Authority	12/8

Key findings include:

- Heritage and landscape are important parts of, and approaches to, the growth of the culture and creative economy but the dominance of the heritage message in communications has stifled the wider awareness of contemporary and leading edge work in this area
- Geography is felt very strongly as three distinct areas – a legacy of the prior 1974 make-up of the county as Cumberland, Westmoreland and Lancashire. Different places have distinctive emerging cultural plans and projects
- Like the rest of the UK, Local Authority cuts to arts budgets over the last 10 years has been strongly felt. Arts development services were able to provide neutral leadership and their absence is keenly felt by a sector that feels precarious and therefore competitive. Strategic projects and partnerships do help build collaborative networks on a local scale, but must be better joined to have impact across the County
- Arts and health and young people are common threads across the sector and there are examples of exceptionally good innovative practice in these areas
- Cumbria is a good test-bed for rural development pilots – for example The National Lottery Heritage Fund piloted a micro-grants scheme in Barrow which proved to be successful at engaging with new communities.

1.3 Creative and Cultural World Café Workshops

The aim of the World Café was to bring together a broad cross-sector group of key cultural organisations, community champions and business leaders with the intention of drawing out key themes and priorities.

We undertook two workshops, which took place on 23 July at CLEP offices at Redhills in Penrith and on 24 July at Cooke's Studios in Barrow in Furness. One session was held in the morning and the other in the afternoon in order to facilitate attendance by a wider group of people. 55 people attended the workshop in Penrith and 52 attended the workshop in Barrow, which means a total of 107 people took part in the consultation.

The workshops were divided into 4 hosted round-table conversations. Each table related to a particular theme: Creative Talent; Places and Spaces; Networks and Resources. Participants were given a fixed time to move from table to table so everyone would have a chance to contribute across all the themes. The tablecloths were write-able so that everyone would have the opportunity to have their opinion noted.

For each theme we asked the table to consider 4 questions:

1. What happens already? - Where is the good practice? What are the strengths? Who is doing good work?
2. Where are the gaps? – What's missing? What could be done differently? What should we stop doing?
3. Who is involved? - Who is taking part and who isn't? Who is supporting the sector? How can we work with other sectors? What can we do ourselves and where do we need more support?
4. Where do we want to be? - Where do we want to be in 5-10 years? What does success look like for us? How do we want to be talked about outside the area?

Key findings over both workshops were:

- The sector is very diverse and characterised by individuals who need support at different stages of their development

- There needs to be better support and incentives for young people as cultural leaders and makers in order to future-proof the sector and bring in new ideas, energy and audiences
- A range of different spaces are needed for this eco-system to thrive – including community hubs and libraries
- There are a range of project based networks and partnerships which need to be brought together more effectively
- There is exceptionally good practice in arts, health and wellbeing particularly that which resonates with the wellbeing associated with nature and natural landscapes
- Digital capacity and knowledge is a weakness although there is a great deal of enthusiasm from the cultural sector to engage with technology to connect better with each other, with artists and with audiences.

Longer reports are provided below:

1.3.1 Penrith

Facilitator: Donna Close, FEI

Table Hosts:

- Cllr Colin Glover (Cumbria LEP Creative and Cultural Sector Panel Chair) – Networks & Creativity
- Marion Bowman (Kirkgate Arts) – Creative Talent & ideas
- Ken McEwen (Cumbria LEP) – Resources & Growth
- Kim Hart (FEI) – Places and Spaces.



Creative Talent and ideas

- Diverse sector that is not very visible and is characterised by individuals who need support at each stage and to move on
- Arts education and pathways for young people is key
- Artists have a role to play in policy shaping and delivery – health, adult social care, transport.

Places and Spaces

- Support is needed to open up more spaces and to have business development support to sustain them
- There is a strength in cultural activities that use outdoor and unusual spaces.
- There are gaps particularly for young people in diversity and in contemporary practice
- We need to better understand how audiences are using the spaces we have – what new sizes are needed?

Networks and connectivity

- Lots of clusters which could be better joined up especially between geographical places
- The sector needs to connect better with others: villages, businesses, health service
- Need to create a more collaborative sector through shared platforms and joint projects and planning
- Sector needs a better understanding of the potential of digital
- We need to continue to take risks, better articulate our value and look outside the County for best practice.

Resources & Growth

- The sector needs to tell a single compelling story to funders and potential partners that includes smaller organisations/ individuals
- This needs to include some ambitious big ideas
- The sector can be boosted through small seed-funding and access to business support and training (as well as larger investments)
- In order to grow we need more entry points for young people across the region.

1.3.2 Barrow-in-Furness



Facilitator: Donna Close, FEI

Table Hosts:

- Jane Beardsworth (Arts Council England) – Networks & Creativity
- Dawn Hurton (Cumbria County Council) – Creative Talent & ideas
- Richard Foster (Cumbria Arts & Culture Network) – Resources & Growth
- Maisie Hunt (Cumbria LEP) – Places and Spaces.

Creative Talent and Ideas

- There is a very broad and diverse range of people and organisations who make up the sector
- Business support required at different progression steps
- Networks are important – Strategic and grass-roots
- There is very little digital knowledge in the sector and training is required,
- Young people – how do we engage with them and with schools better to advocate for the power of creativity.

Places and Spaces

- Smaller community venues are key part of the eco-system here and need better support
- Spaces needed for young people
- Digital spaces are as important as physical
- Do we need a good big venue or museum in the south?
- We could make better use of outdoor and unusual spaces in our landscape – amphitheatres, beaches.

Networks and connectivity

- Networks are particular important here – to connect within and without, digital and physical
- There are a lot of them, and they need to be connected together via a strategic network
- Digital capacity building is required to better connect each other and with audiences
- People need to give themselves permission to lead and take action
- The sector could connect better with young people.

Resources and Growth

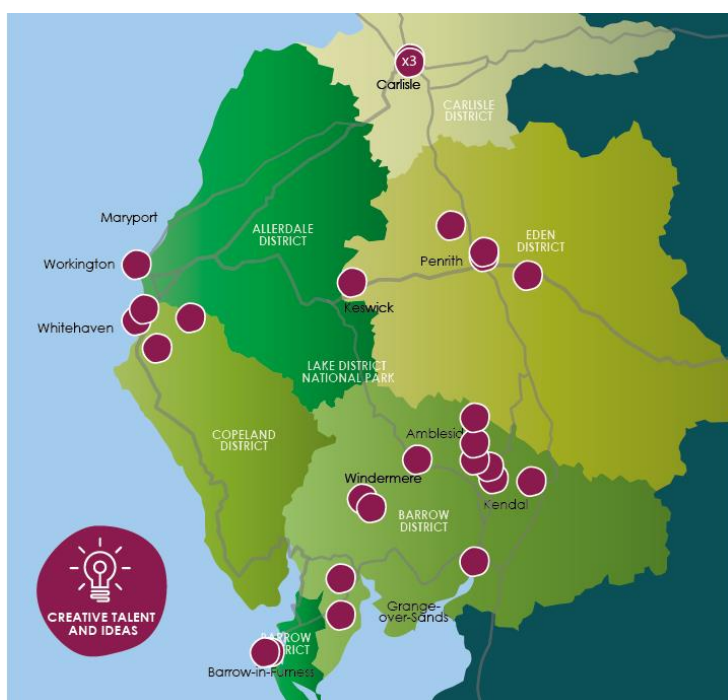
- We need to engage better with the needs of Remainers and Returners.
- Young people are key to future growth
- Networks connecting geographical clusters important for growth
- We need to diversify income – not be dependent on funding.

2 Mapping Cumbria's Assets

The mapping exercise focused on identifying and locating key assets and activities across the county.

Individual artists and creative practitioners were excluded from this exercise but hubs, networks and projects where individuals congregate and collaborate were included. These are of particular importance for a creative sector characterised by large numbers of freelancers and micro-enterprises.

The mapping shows **200** separate assets and activities, which include:



Creative Talent and Ideas

- Creative talent and ideas are the driving force of the creative and cultural sector
- 44 significant creative groups, organisations and businesses covering a wide range of practices including Art Gene, Signal Film and Media, Prism Arts, Eden Arts, Grizedale Arts and LA12
- There are particular clusters around Barrow, Kendal, Carlisle and Whitehaven/Workington
- It was challenging to find creative industries with only 10 creative businesses identified (22%).

Other evidence supports a high number of freelancers in the creative sector in the county and these are not shown.

Places and Spaces

In the creative economy physical spaces are important as places to make and show creative work, to research ideas, reach audiences and markets and network with other creatives. These spaces often also act as cultural hubs for communities, helping to educate and engage a wide range of individuals, foster positive community relations and develop a shared cultural heritage and identity.



Through our research we identified a number of different types of physical hubs for creative practitioners, local audiences and visitors:

- 10 co-working spaces with 50% run by Creative Workspace Cumbria
- 6 'Healthy Libraries' with hubs in Carlisle, Penrith, Whitehaven, Workington, Kendal and Barrow
- 26 venues including 7 mixed arts centres, 7 theatres and 5 galleries. The most significant of these in terms of ambition and impact are Brewery Arts Centre (Kendal), Kirkgate Arts (Cockermouth), Theatre by the Lake (Keswick) and the old Fire Station (Carlisle)
- 28 museums and heritage buildings including Tullie House Museum and Art Gallery (Carlisle), Lakeland Arts (Kendal), and the Windermere Jetty Museum. 11 are accredited.

Networks and Connectivity

The creative and cultural economy relies on networks to help the flow of ideas, resources and information across and between sectors. Festivals can operate as a tangible 'places' for industry and sectorial networks and become regular gathering points in the calendar for knowledge exchange as well as engagement with audiences. Increasingly open collaborative networks are often formed around specific opportunities and can give birth to strategic projects that can help lever significant resources – for example around calls for Cultural Development Fund and for City of Culture bids. Cumbria has a particularly rich landscape of festivals, networks and 'connective' projects.





In our research we identified:

- 18 Networks including the Arts and Culture Network and Cumbria CVS
- 35 arts festivals with particularly significant festivals: Lakes Alive, Lakes International Comic Arts Festival, Winter Drowing (Eden Arts), Kendal Mountain Festival and Kendal Calling
- 10 strategic projects which bring together a range of partners to deliver on shared goals including Creative Barra (Creative People and Places), LSCER Culture Compact, Carlisle Culture and Great Place: Lakes and Dales.

Resources and Growth

Resources and growth help us to understand the business conditions for the creative and cultural sector. We have mapped the business support that is currently available, the location of strategic public funding and potential R&E (Research and Enterprise) partners that may be interested in research and enterprise activity with the arts and cultural sector. Successful partnership is key to the delivery of major projects. The location of Arts Council National Portfolio Organisations also indicates where there is expertise in Environmental Sustainability and inclusive (Creative Case for Diversity) practices; both monitoring requirements for NPOs.



Through the mapping we identified:

- 7 Business Support Programmes and one ACE supported Transforming Leadership project
- Significant industrial partners who participated in the strategy consultation or are partners in cultural

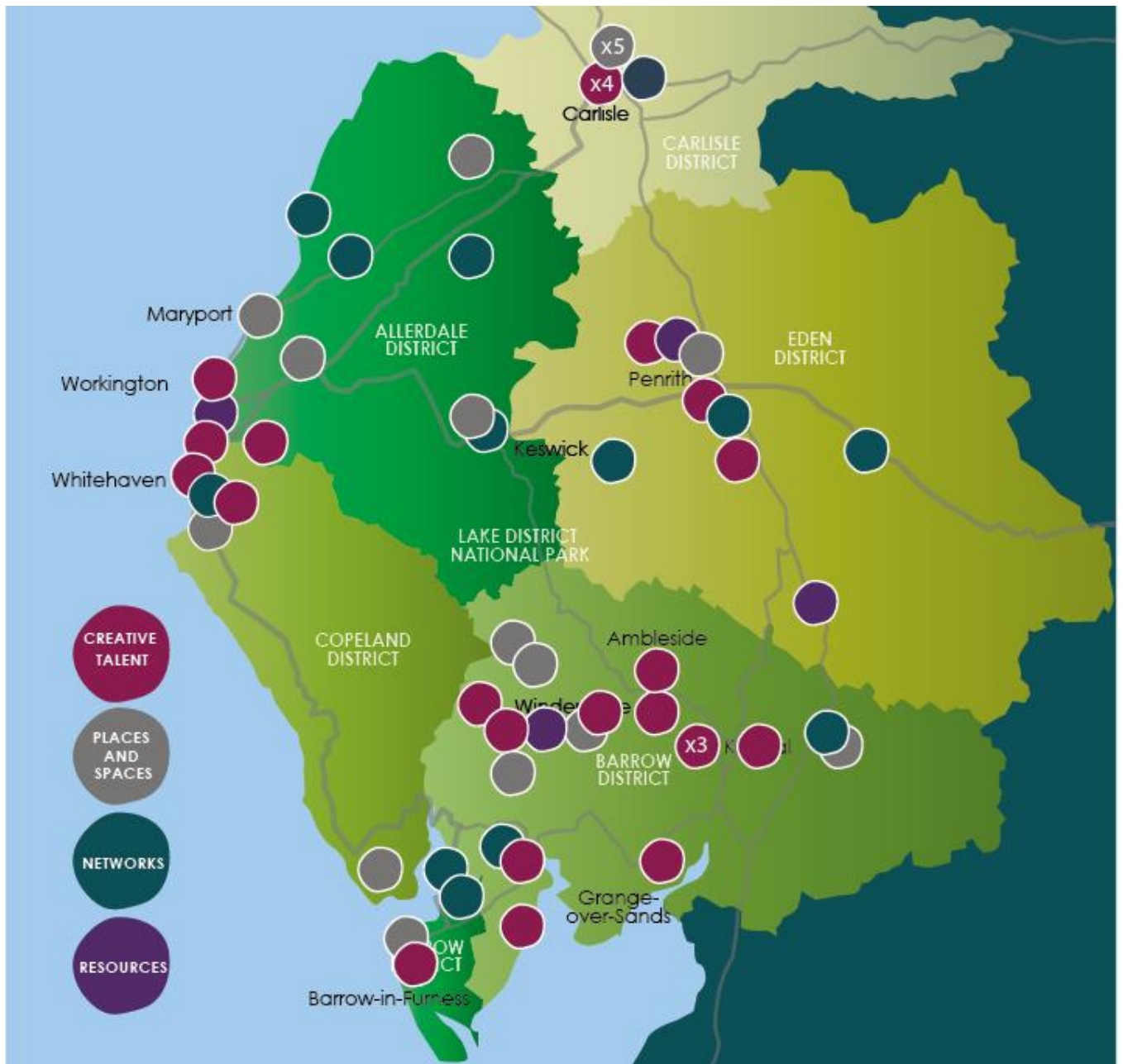
projects: BAE Systems, Sellafield, BEC property developers, Westmorland Ltd and the National Park Authority

- There are also 2 Heritage High Street projects, a Coastal Communities project and 5 towns which will be eligible for the new £3.6bn Town Deal fund.



Summary of Mapping

The assets are fairly evenly spread across the county although there are gaps, particularly on the southern edge of the west coast.



The full database is included as a separate document

3 Best Practice Case Studies

Case Study: Creative Kernow, Cornwall

Cornwall is a particularly good comparison for Cumbria. The population is similar with Cornwall with 568.21k and Cumbria 498.89k in 2018¹. Levels of ACE investment are broadly similar at £4.9m for Cumbria and £4.6m for Cornwall, distributed across a range of programmes. It should be noted that the high level of Project Grants awarded in Cornwall may indicate a more professional arts sector in Cornwall, able to secure individual grants.

ACE investment 2018/19

	Cumbria	Cornwall
Regular funding	3,738,686	3,040,842
No NPOs	12	8
Strategic Funding	518,585	317,804
Project Grants	674,016	1,273,284
No. awards	35	60
	4,931,287	4,631,930

The Creative GVA for Cumbria was £84.82m in 2015/16 compared to £87.93m in Cornwall.² The sectors in both areas are characterised by a high level of self-employed: 19.8% in Cumbria and 36.6% in Cornwall: the national average is 12.3%.³

Creative Kernow is one of Cornwall's key creative sector organisations, supporting artists, audiences and venues in Cornwall helping to make art happen in a wide variety of places and supporting creative practitioners to live and work in Cornwall. Creative Kernow is an umbrella organisation for a number of strategic programmes:

- Krowji – Cornwall's largest hub which provides incubator and working space for a range of creative businesses from crafts to digital and has about 200 tenants. The space provides home to the business support and arts management programmes alongside a café and shop. Krowji expanded last year with the opening of the Percy Williams Building, and operates at 97% capacity way ahead of original planning
- FEAST – a community arts programme that provides funding and support to small scale community arts initiatives. In 2017 £125k was invested in 212 projects and levered £10 for every £1 invested. This is jointly funded by ACE and Cornwall Council. Over eight years, 80,000 people have taken part and audiences of 800,000 have been reached⁴
- 'Cornwall 366' cultural tourism programme linking with an estimated 7,500 visitor businesses to 'join-up' the offer for visitors to include culture. This was established through an ACE Cultural Destinations strand which also funded the highly successful 'Lakes Culture' project in Cumbria
- What's on Cornwall printed guide and website operated by Cornwall Arts Marketing
- Cornwall Open Studios – a week-long programme of open studios across the county that regularly attracts up to 300 artists to open their studios. The 2020 event takes place in May in the tourism shoulder season
- Cern to Cove rural touring scheme which reaches about 8,700 audiences over 117

¹ ONS June 2019

² Creative Nation 2018

³ <https://www.artscouncil.org.uk/research-and-data/economic-contribution-public-investment-and-engagement>

⁴ Cornwall Culture White Paper 2.3 (March 2019)

shows⁵

- C-Fylm rural cinema scheme which presents around 292 screenings and reaches an audience of over 7,000⁶
- Cultivator run by Creative Skills was an innovative creative skills programme provided 600 creative businesses with bespoke business advice and support. It was a £3.7m programme funded by ACE through the Creative Local Growth Scheme and the European Regional Development Fund. The first phase of the project is complete and Creative Kernow is looking for funding to support the next phase.

Creative Kernow is a charity and was founded in 1983 with significant council support but has expanded to include 2 wholly-owned trading subsidiaries: Krowji Ltd which operates the creative work-space Krowji, and Cornwall Arts Marketing Ltd which operates the What's On listings service and printed guide. Creative Kernow gets core funding from Cornwall Council and from ACE, project funding from the LEP, EU and earned income through its trading operations. It provides a good model for what can be achieved through a physical base and digital communication strategy.

Creative Kernow's **Cultivator** skills programme created a step change in creative industry development and would be a helpful model for Cumbria to learn from.

The overall project management and delivery of the Cultivator project was undertaken by Creative Skills, which is part of Creative Kernow, working closely with the Cornwall Museums Partnership; both are based at Krowji in Redruth, Cornwall. There were also four Delivery partners – Plymouth University, Business West, Real Ideas Organisation (RIO) and Cornwall College. There were nine programme elements:

1. Internship Programmes: Rolling programme, with part funding toward salary costs, to help creative industries SMEs invest in graduate and non-graduate interns to assist the development of their businesses
2. Collaborative Projects, Brokering of Apprenticeships: Delivered by Cornwall College, to provide SME businesses with short, student project-based models from a few weeks to a few months
3. Specialist Mentoring for Creative Industries Businesses: For SMEs who wish to build a one-to-one relationship with an experienced mentor. Cultivator will contribute up to £1,000 towards the cost of the mentor.
4. Sector Specific Skills: Training sessions in response to identified skills gaps in SME businesses in the creative industries sector
5. Sector Specific Knowledge Exchange and Peer Support Programme: Led by Plymouth University's Faculty of Art, the scheme supports businesses with aspirations to collaborate, grow and expand by providing unique in-depth and on-going strategic and operational support
6. Innovation Labs for Creative Industries Businesses: Led by the Real Ideas Organisation businesses were supported to work with small groups of diverse young and older people, bringing new perspectives for businesses
7. Bespoke Support for Creative Graduate Start-Ups: In partnership with Cornwall College, support was given to 24 creative industries graduate start-ups provided with space and bespoke packages of support
8. Bespoke Export Development Programme: This bespoke package of 'ready for export' support for creative industries businesses, delivered by Business West, provides a unique intensive 12 month intervention, including sector specific workshops and

⁵ Figures for 2017/18, Annual report

⁶ as above

coaching support, helping businesses to identify potential markets and guidance to become export ready. On completion, businesses accessing the programme can apply for funding to support the cost of export investigation

9. Rolling Programme of Financial Support through a Creative Investment Grant: A rolling programme of co-investment grants of up to 80% of eligible costs up to a maximum of £5,000. This element is specifically designed to improve the growth capability of small creative businesses by helping them to raise performance across key areas, including the use of innovation and the adoption of best practice. It will help businesses make step changes in areas of design and production to improve business sustainability.

Case Study: North East Fuse

Innovation is a focus for the Cumbria economy, characterized by high value advanced engineering, nuclear and sustainable energy. There is a large body of evidence that testifies to the creative innovation that can come from artists and creative practice. The Culture is Digital report produced by DCMS in May 2018 states: 'The UK's future will be built at the nexus of our artistic and cultural creativity and our technical brilliance'. Research institutions are key to guiding and unlocking this innovation.

Creative Fuse North East was set up to draw on the combined expertise of all five regional universities (Durham, Newcastle, Northumbria, Teeside, Sunderland) to catalyse new ways of working between businesses, freelancers and academics.

Over 30 months the project has established ways in which the sector can be supported to grow through partnership approaches and a combination of different types of support. The core of the project is to explore 'fusion' the combination of ideas and skills from creative design and technology disciplines and to identify how universities can support innovation in micro-businesses and SMEs, first identified in the Brighton Fuse in 2013.

The project has supported, including direct financial investment, 277 businesses in 40 different cities, towns and villages across the region, 220 (90%) with fewer than 10 employees. 60% of these micro-businesses had only one employee. 48% of businesses were creative industries.

One of the most successful aspects was the regular networking events called CAKE (Collaboration and Knowledge Exchange) events with attracted more than 2,000 people over 29 events.

Each CAKE event is themed, with expert speakers delivering short presentations that explore opportunities and innovation challenges from their sectors. The audience at each event is made up of creative innovators from many of the Creative Digital and IT sectors as well as the education, arts, culture, heritage, public health, manufacturing, engineering and many more. CAKE events generate debate, explorative discussion and stimulate new innovative ideas by looking at each event's theme from a variety of perspectives. And in keeping with its name, those attending the meetings enjoy a slice of delicious cake while they network! The events take place regularly every 2nd Thursday in the month but are moved around the region in order to reach new participants and to increase knowledge about the region's facilities and resources.

Case Study: Landscape - Terschelling, Netherlands

Inspiration could be taken from the Terschelling Oerol festival, which is one of the most exceptional landscape arts festivals in Europe. Oerol has grown from modest roots in

1982 into an international phenomenon. The festival takes place for 10 days every June and takes over the whole of the island of Terschelling which is located in the middle of the UNESCO protected Wadden Sea. It is supported by the Dutch Performing Art Fund, the Province of Fryslan and the Municipality of Terschelling. Main Sponsors are Rederij Doeksen, the Friends of Oerol Foundation and the Terschellinger Entrepreneurs Fund. Oerol is a key-partner of In Situ; the European network for artistic creation in public space funded with European Commission Support and LAND (Land stewards AND artists), led by Oerol festival in cooperation with partners in United Kingdom - Activate Performing Arts, France - Le Citron Jaune and Hungary - Artopolis / PLACCC Festival.

Oerol invites international industry and press and has packages to attract a wide range of audiences. An affordable festival wristband gets you access to the ferry, campsite and shows and this has helped attract a large audience of young people. Each year the festival attracts around 60,000 people. The focus on attracting Dutch and international arts industry to the festival has kept the festival relevant and attractive to artists and the festival has increased its appeal to young and emerging artists through focusing on new work created in-situ. It aims to be 'a living lab on culture and nature.'

Case Study: Health and Wellbeing - Get Creative and Fun Palaces

Arts and culture help to improve people's happiness⁷ and can assist with self-actualisation, helping people to pursue further self-development,⁸ as such they play an important part in promoting inclusive growth. They can also drive a growing part of the visitor economy: 'wellness tourism'. The Global Wellness Institute estimates that wellness tourism was worth \$639 billion in 2017, growing more than twice as fast as general tourism. Cumbria has a network of Healthy Libraries, a large number of small community cultural hubs, a commitment to trialling social prescribing and some nationally leading expertise in arts and health – for example the work of Tullie House. One of the challenges identified during the workshops is the lack of knowledge about what activity is happening, and where and when it takes place. Arts and wellbeing is a national agenda and there is an opportunity for Cumbria to take advantage of national campaigns that help stress the community cultural offer across the county: an important part of ensuring 'quality of life'.

Almost 50,000 people took part in the 'Great British Creativity test' led by the BBC and UCL (University College London). The survey found:

- 76% of participants used creative activities as a "distraction tool" to block out stress and anxiety
- 69% used them as a "self-development tool" to build up self-esteem and inner strength
- 53% used them as a "contemplation tool" to get the headspace to reflect on problems and emotions.

The survey also revealed that the most benefit comes from taking part in live creative activities that involve face-to-face social interaction, like singing in a choir or taking part in a group painting class. The survey was announced as part of the 'Get Creative Festival' – a national festival that celebrates cultural activity going on in neighbourhoods and communities. The festival will run from Saturday 9th to 17th May 2020 and is supported by 64 Million Artists, Arts Council England, Arts Council of Northern Ireland, Arts Council of Wales, the BBC, Crafts Council, Creative People and Places, Creative Scotland, Libraries Connected, Local Government Association, Scottish Libraries and Information Council, Voluntary Arts, and What Next?.

⁷ Creative Health Report (2017)

⁸ Understanding the value of arts and culture: The AHRC Cultural Value Project (Geoffrey Crossick and Patrycja Kaszynska/AHRC, 2016)

Fun Palaces is a similar grass-roots campaign that profiles independently run community arts events, and which takes place in October each year. The concept was created in the 1950s with theatre director Joan Littlewood and architect Cedric Price who devised the Fun Palace as a 'laboratory of fun' and 'a university of the streets'. In 2018 there were 433 Fun Palaces made by approximately 9,000 Makers with 110,000 local people taking part. Of these 8% of participants were over 65, and 14% were under 18, showing that the Fun Palace is effective at reaching all members of communities. Fun Palaces take place in libraries, arts venues, museums, theatres, galleries and village halls.

These national campaigns can provide a framework to capture and celebrate the vast amount of community cultural activity that takes place across the County.

Case Study, Venues: Lincolnshire One Venues (LOV)

LOV is a network of 11 arts venues across Lincolnshire who work together in lots of different ways to let people know just how much is going on across the county. It was formed in 2005 as a way for venues to share audience development, marketing and improve their individual sustainability. In 2019 LOV began a countywide arts programme called Connecting Communities.

The participating venues are:

- Guildhall Arts Centre, Grantham
- Lincoln Drill Hall
- Lincoln Performing Arts Centre
- The Collection and Usher Gallery, Lincoln
- Louth Riverhead Theatre
- The National Centre for Craft and Design, Sleaford
- Terry O'Toole Theatre, North Hykeham
- South Holland Centre, Spalding
- Stamford Arts Centre
- Trinity Arts Centre, Gainsborough
- The Embassy Theatre, Skegness.

In 2012 the network set up the LOV Young People's Programme to support young people in being a part of the cultural landscape in Lincolnshire and to create a culture shift amongst young people, schools and families in the way they access and perceive what we offer. The programme is designed to find the best way to work with young people and get them involved with their local arts venues, in order to make a genuine contribution to the venue and bring more young people into the venue. This programme has received funding from Paul Hamlyn Foundation, Esmée Fairbairn Foundation, Arts Council England, BFI Film Audience Network and National Foundation for Youth Music and enables LOV to run training in Producing, Programming, Commissioning, Skills Development and Workshops in many different art forms. This activity is shaped by young people through a young decision-making group in each venue.

The young people's programme has been particularly successful engaging with 7300 young audience members, 4570 young participants, 456 decision makers, 17 internships and 8 apprenticeships between 2012 and 2016. 92% of young people said their interaction with the venues had been positive. Young people have reported that they have developed skills in critical thinking, leadership, team-working, planning and communication. LOV are keen to find another rural location to test the 'LOV model' in another context.

Case Study, Festivals: Bristol

Bristol Festivals is a charity and formal membership and network organisation supporting the sustainable and strategic development of the cultural Festivals and Events sector in the Bristol area. It currently has 40 members. It has a physical space and is able to offer desk spaces, co-working spaces and meeting rooms for members. It is ambitious to extend its offer to include business support and shared back office functions.

Bristol Festivals has five core areas of activity:

- **Connect** – Connects festivals from across the Bristol region via the network, social events and digital activity
- **Support** – Supports festivals by providing training, one-to-one meetings and mentorships
- **Evaluate** – Undertakes research to better understand and evaluate the festival sector
- **Represent** – Represents Bristol festivals by providing a collective voice and lobbying for change
- **Host** – Provides affordable offices (if available) and meeting space for members
- **Challenge** – Challenges sector behaviours to develop best practice.

During their 2013 sector consultation, access to affordable, flexible, office space for events and festival and organisers was identified as a top priority. Access to professional surroundings enables organisations to develop become more resilient, whilst siting them together enables collaboration and shared learning. An important societal benefit of festivals and events is the range of beneficial volunteering and creative opportunities they provide to the general public. The consultation also revealed festival organisers struggle to access affordable meeting rooms for volunteer engagement and training, so Bristol Festivals began working in partnership with Bristol City Council, Arts and Events Team in 2013 to identify a base for Festivals and Events in the city. In December 2013 Bristol Festivals signed a 3-year agreement negotiated with Bristol City Council to take possession of the council-owned I, Unity Street.

The space has enabled projects such as the successful Site Permissions drop-in sessions, working in partnership the City Council to market, administrate and host one-to-one sessions where festivals and community events can discuss outline plans and processes prior to submitting lengthy site permission applications. The sessions are held twice a month and have proved very popular with the community events sector, opening up and expanding Bristol Festivals membership across a wider area. The networks current activity focuses on Professional Skills Development and running a Skills Bank and Volunteers Bank.