

guide 6

'I'd love to live there!' Planning for culture and the arts





tcpa

Practical Guides for Creating Successful New Communities
Guide 6: 'I'd Love to Live There!' Planning for Culture and the Arts
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Cover photograph courtesy of U and I Group PLC.

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The TCPA Practical Guides

Across the UK there is a shortage of housing, and it is increasingly understood that we need to plan and build new, large-scale developments, as well as renewing existing towns and villages. At the same time, many people worry that any new places built will be no more than soulless, unattractive dormitory suburbs. How can we prevent such outcomes? How can we ensure that new large-scale developments become socially and economically successful places – places that will improve over time, and in which people will want to live for generations to come? The answer lies in the Garden City development model – a proven way of funding, creating and maintaining successful high-quality places. A true Garden City is a place created following the Garden City principles, set out in the box below.



The TCPA's Practical Guides – on location; finance and delivery; masterplanning and design; planning for energy and climate change; homes for all; and planning for arts and culture – are designed to help those who want to create high-quality, large-scale new developments, whether or not they are able to follow all the Garden City principles. The Practical Guides are not detailed handbooks but instead set out the scope of opportunities for ambitious councils who want to build better places. They highlight the key points for consideration in planning for growth and offer signposts to sources of further detailed information. They reflect the situation at a particular point in time in a fast-moving policy environment, but are 'living' documents that will be periodically updated to reflect key policy changes. Although they are focused on policy in England, the principles and key recommendations can be applied across the UK. The nation cannot afford to build places that fail – and we should aspire to create great places, for everyone. The Garden City principles and the Practical Guides will help anyone attempting this task to succeed, whether or not they describe what they are trying to achieve as a 'Garden City'.

The Garden City principles

A Garden City is a holistically planned new settlement that enhances the natural environment and offers high-quality affordable housing and locally accessible work in beautiful, healthy and sociable communities. The principles are an indivisible and interlocking framework for the delivery of Garden Cities, and include:

- Land value capture for the benefit of the community.
- Strong vision, leadership and community engagement.
- Community ownership of land and long-term stewardship of assets.
- Mixed-tenure homes and housing types that are genuinely affordable.
- A wide range of local jobs in the Garden City within easy commuting distance of homes.
- Beautifully and imaginatively designed homes with gardens, combining the best of town and country to create healthy communities, and including opportunities to grow food.
- Development that enhances the natural environment, providing a comprehensive green infrastructure network and net biodiversity gains, and that uses zero-carbon and energy-positive technology to ensure climate resilience.
- Strong cultural, recreational and shopping facilities in walkable, vibrant, sociable neighbourhoods.
- Integrated and accessible transport systems, with walking, cycling and public transport designed to be the most attractive forms of local transport.

The TCPA has produced an extensive set of policy and practical resources on Garden Cities, which can be found at <http://www.tcpa.org.uk/pages/garden-cities.html>

Summary

New Garden Cities should be characterised by their social and cultural vibrancy. To create attractive new communities we need to start by addressing a common criticism of large-scale development in the UK, particularly the post-war New Towns: namely, that they are often perceived as boring, soulless places in which nothing much happens. This is usually far from the case – but the fact that this criticism is so often voiced echoes a deeper truth. Building houses, schools, roads and hospitals is not enough: we need to create appealing, vibrant places in which people will want to live.

One hundred years ago the early pioneers of planning knew this. For people such as Ebenezer Howard, inventor of the first Garden City at Letchworth, planning was a highly creative activity that involved artists, writers, designers, architects and all sorts of creative people. It was both a technical and an artistic endeavour. The Garden City movement, inspired by the works of John Ruskin and William Morris, put great emphasis on the role of arts and culture in improving wellbeing within a co-operative approach to society. In Welwyn, the second Garden City, the first public building to open was a theatre.

Now, in the early 21st century, the economic value of culture and the arts is recognised all over the world. Cities compete with each other for titles such as ‘Capital of Culture’ because of the transformational economic benefits that such opportunities can bring. And, just as public sector funding for arts and culture is shrinking, developers are recognising that collaborating with creative people brings value and distinctiveness to the places that they make. Yet often the public sector role of setting a long-term vision and strategy for a place is the vital underpinning that makes things happen.

What does this rapidly changing context mean for those who want to create Garden Cities and large-scale new developments that will be welcomed by existing communities and attractive to new ones? How can we plan for a rich cultural life in an era in which civic buildings such as theatres or community centres are often too expensive to maintain? How can the huge, difficult and long-term enterprise of creating a whole new place make space for the anarchic, messy and exciting world of festivals, pop-up events and ‘meanwhile’ spaces? How can we recapture that artistic side of planning once again? This Practical Guide sets out five overarching principles for the successful delivery of a vibrant social and cultural offer in new Garden Cities:

- corporate and political leadership;
- a clear and long-term artistic and cultural strategy;
- evidenced and effective development plan policy;
- a flexible approach to design and delivery, to accommodate changing needs; and
- a strong financial model and governance structure that together provide for the long-term stewardship of assets on behalf of the community.

This Practical Guide is for councillors, council officers, developers, planners, policy-makers and anyone trying to create new places that will be good to live in for generations to come.

1

Introduction



K Dixon/Hackney WickED

Artists' studio at Hackney Wick – culturally successful places often have a strong artistic community, usually reliant on the availability of cheap living and working space

1.1 Defining 'culture' – and why culture matters

Culture is what distinguishes one place from another – and today it is often what makes one place more successful than another. This Practical Guide focuses on how place-making and the consideration of the physical aspects of 'culture' (such as museums, libraries, theatres, cinemas, and galleries, archives, sports facilities, and landscapes) should acknowledge, enhance and facilitate the development of culture's non-physical aspects (i.e. an area or community's shared memory, experiences, identity, heritage, inclusivity, learning, and creativity). In this context culture can be formal, such as an exhibition in a gallery, or informal, such as festivals, games and local traditions.

There are many reasons why culture matters, particularly in new places:

- **Physical and psychological health and wellbeing:** Art in the public realm is an important factor in generating collective wellbeing and a sense of place and belonging. The participatory arts offer opportunities to build meaningful social engagement, and participation in sport is important to physical wellbeing and in tackling health issues. Involvement in cultural and sporting activities can enable people who would otherwise be excluded to enter into the life of the community.¹
- **Economic success:** There is a wide range of evidence demonstrating the links between culture and economic success, and all over the world major cities are using culture as a catalyst for change. Across the UK at least £856 million of spending can be attributed directly to arts and culture. In 2011, businesses in the UK arts and culture industry generated an aggregate turnover of £12.4 billion, and the industry attracted inbound tourism-related spending amounting to an estimated £7.6 billion.²

1 *Improving Culture, Arts and Sporting Opportunities through Planning. A Good Practice Guide.* TCPA, Jun. 2013, p.6. http://cultureandsportplanningtoolkit.org.uk/fileadmin/user_upload/2013_Guide/TCPA_Culture_Guide.pdf

2 *The Value of Arts and Culture to People and Society. An Evidence Review.* Arts Council England, Mar. 2014. <http://www.artscouncil.org.uk/media/uploads/pdf/The-value-of-arts-and-culture-to-people-and-society-An-evidence-review-TWO.pdf>

- **Place identity:** Whether they are inspired by the area's landscape and history, or devise new events or traditions, designers, artists, performers and other creative people can help in forming the character and distinctiveness of a new place, which in turn helps to make places that people (not least young people) want to live and work in.
- **Welcome resources for existing residents:** Nowhere in England is completely uninhabited, so any large-scale new development will be taking place near to an existing population, potentially involving long-term disruption and change. However if an exciting programme of cultural activities and facilities is provided from the earliest stages of development, existing residents will start to benefit from the development immediately and so will be much more likely to be welcoming towards it. This would also help to establish a shared identity between existing and new communities.
- **Attractors for skilled workers and business:** Economies are increasingly dependent on highly skilled workers – workers who can live almost anywhere they choose. Places that are beautiful, green and have a rich cultural life are far more likely to attract these workers and the businesses that employ them.
- **Stronger communities:** Thriving cultural and sporting activities can help in building and maintaining social capital – encouraging strong community bonds, active citizenship and participation. Creating a sense of identity, place, ownership and belonging are among the significant benefits that culture, arts and sporting activities can bring to a community and its environment. Cultural facilities such as museums and libraries contribute to the cultivation of attractive, vibrant, busy places that people can enjoy in safety. High-quality outdoor space enriches local culture, and engaging young people in sport and culture is a way of fostering social inclusion and preventing antisocial behaviour.³
- **Support for education, skills and lifelong learning:** Libraries play a role at the heart of the community in supporting lifelong learning. Partnerships between schools and museums and the arts can have a positive impact upon educational attainment.⁴

1.2 Is it possible to plan for culture?

There is understandable anxiety about whether the arts and culture can somehow be planned for in a rigid and formal way. In fact, part of the essence of culture and the arts is how they evolve to colonise unexpected territory. Some of the very best examples of how art has empowered and regenerated existing communities, often challenging formal planning processes, have been defined by their anarchic use of spaces. The flowering of informal clubs and galleries in Berlin after the fall of the Wall was not planned but was enabled by the extraordinary availability of unused buildings and open space. In places like Hackney Wick in London, regeneration projects threaten to push the artistic community out of the area if suitable affordable spaces are not provided in redevelopment plans.

Culture cannot always be planned, but it can be brilliantly enabled (for example, through the planning process). Councils and delivery partners have a responsibility to plan positively to help – not hinder – the grass-roots development of arts and cultural initiatives. Those preparing plans and strategies must be willing to take risks with culture and the arts, which calls for leadership and understanding.

The TCPA has produced a range of detailed, freely available guidance and toolkits to help in planning for culture.⁵

3 *Improving Culture, Arts and Sporting Opportunities through Planning. A Good Practice Guide.* TCPA, Jun. 2013, p.6. http://cultureandsportplanningtoolkit.org.uk/fileadmin/user_upload/2013_Guide/TCPA_Culture_Guide.pdf

4 *Ibid.*

5 See the TCPA's 'Planning for Culture, Arts and Sport' webpage, at <http://www.tcpa.org.uk/pages/planning-for-culture-arts-and-sport.html>

2 The policy context

2.1 Planning policy framework

Cultural wellbeing is identified as one of the 12 core planning principles underpinning both plan-making and decision-taking in the National Planning Policy Framework (NPPF).⁶ The NPPF states (in paragraph 17) that the planning system should *'take account of and support local strategies to improve [...] cultural wellbeing for all'*. National Planning Practice Guidance (NPPG)⁷ supports the NPPF and provides advice on how to deliver its policies. It states (in 'Design', paragraph 018) that: *'Public art and sculpture can play an important role in making interesting and exciting places that people enjoy using.'* The NPPF supports the creation of Garden Cities to meet housing demand (paragraph 52) and requirements for good design (paragraphs 63-65).

2.2 The changing context of planning for culture

The last few years have seen a profound change in the way in which planning for culture takes place. Since the introduction of the NPPF in 2012 national planning policy has been less prescriptive about how to plan for culture. At the same time, local authorities' budgets for cultural planning, and for funding cultural projects, have been greatly reduced. This situation is set to continue.

However, at the same time developers, businesses, charities and educational organisations have started to play a much greater role in initiating, funding and delivering cultural projects. Local authorities are increasingly taking a much more strategic role, setting a local vision and co-ordinating its delivery by a range of other partners.

There has also been a change of focus, away from creating cultural buildings and towards facilitating cultural activities. Shared spaces and temporary structures are far easier to fund than traditional community centres with maintenance needs that need to be financed in perpetuity.

6 *National Planning Policy Framework*. Department for Communities and Local Government, Mar. 2012. https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/6077/2116950.pdf

7 *National Planning Policy Guidance*. Department for Communities and Local Government. 'Design', para. 018 (Reference ID: 26-018-20140306), 6 Mar. 2014. <http://planningguidance.communities.gov.uk/blog/guidance/design/what-is-a-well-designed-place/>

3 Principles for success



U and I Group PLC

A strong arts and cultural strategy should have the flexibility to allow for both formal and informal activities

3.1 Corporate and political leadership

Building new places requires creative partnerships between the public and private sectors and between a complex range of delivery partners. Culture and the arts can soon get lost within wider planning considerations unless there is clear political and corporate leadership that makes culture a key priority in the development process and allows risky, and sometimes controversial, things to happen. Art and culture must be understood and owned at the most senior level.

Recommendation

Culture and the arts should be clearly and continually reflected in the corporate leadership priorities and corporate strategy of both public and private sector development partners.

3.2 A clear and long-term arts and cultural strategy

There is danger of cultural provision being regarded as a low policy priority in the development of a Garden City or new settlement, or being viewed mechanistically, in terms of how many facilities must be built and what size they should be. However, because culture and the arts

are so vital to human experience and the economic success of a place, they should be considered integral parts of place-making and a key policy priority from the beginning of the development process. A well evidenced arts and cultural strategy should also help to speed up the plan-making process by providing the evidence base for the development of Local Plan policies on culture and the arts (see Section 3.3, below).

A strong arts and cultural strategy for the new place, owned and understood by the most senior level in local government and supported by the delivery partnership, should have the flexibility to allow for both formal and informal activities, using buildings capable of adapting to change and open space left free for use by a range of activities, from a pop-up cinema to a music festival. Ideally, such spaces should be multi-functional, playing other roles while not in arts use – such as reversion to green open space, for example. The arts and cultural strategy must aspire to high quality and excellence in its provision and should be closely mapped against local needs and interests. Strong statements about the cultural vision for the new place, backed by a strong evidence base, will make it easier for projects that include cultural elements to get planning permission as the development proceeds.

As local authorities have less and less money to deliver cultural projects themselves, their role as facilitators is becoming increasingly important. Sometimes ‘authorities’ need to simply get out of the way and let innovative community-based ideas take hold. The Incredible Edible Todmorden project is an example of an initiative driven by grass-roots activism that has been a major success.⁸

Recommendation

The arts and cultural strategy must aspire to high quality and excellence in its provision and should be closely mapped against local needs and interests.

Recommendation

Local authorities and developers should ensure that they consider the existing heritage of a place and are aware of and understand existing grass-roots initiatives, such as local development trusts, charities and arts organisations, and ongoing processes of asset transfer. Sometimes, giving support for existing organisations and grass-roots initiatives – by, for example, providing land or space for current or future uses – can help to generate support for the development itself and ensure effective long-term community involvement.

Recommendation

The arts cultural strategy should be developed at an early stage and should include a clear shared vision for the new place, with a holistic approach that considers culture at all forms and levels of governance and scales of intervention. It should be underpinned by a strong evidence base for the likely demand for artistic and cultural activities, and should contain requirements for ongoing community participation and for partnership with existing organisations.

8 See the Incredible Edible Todmorden website, at <http://www.incredible-edible-todmorden.co.uk/>



There is a major role for multi-functional spaces

Recommendation

The arts and cultural strategy should set clear benchmarks for the provision of cultural facilities – these can form a useful policy tool in negotiations with partners. Such standards need to be based on an assessment of current and future needs as part of the infrastructure planning process. The assessment should take into account, as a bare minimum, the following nationally recognised government and industry standards for culture and arts facilities:

	Provision square metres per 1,000 people
Arts	45 ^a
Archives	6 ^b
Museums	28 ^a
Public library	30 ^b

a Arts, Museums and New Development: A Standard Charge Approach. Museums, Libraries & Archives Council/Arts Council England, 2009.

http://www.artscouncil.org.uk/media/uploads/arts_museums_and_new_development-a_standard_charge_approach.pdf

b Public Libraries, Archives and New Development: A Standard Charge Approach. Museums, Libraries & Archives Council, 2010.

http://cultureandsportplanningtoolkit.org.uk/fileadmin/user_upload/Public_libraries_archives_and_new_development-a_standard_charge_approachFINAL.pdf

3.3

Evidenced and effective development plan policy

Local Plan and other delivery policy must actively identify space for formal and informal arts and cultural activities over the long term, ensuring flexibility of design to meet future needs. Policy in relation to Section 106 contributions and the Community Infrastructure Levy (CIL) should reflect the need to adequately support arts and cultural facilities.

Creative people have a lot to contribute to place-making, and it is important to involve them in the plan-making process. In a crowded country such as England all new developments take place within landscapes and contexts that are rich in history, distinctiveness and character. Artists, landscape designers, poets, writers and other creative people can help to ensure that local character is understood and enhanced by the Local Plan, and not ignored or obliterated. When creating the plan for a new large-scale development, a concerted effort should be made to identify local arts and cultural centres with a view to involving local creative people in the planning and place-making process.

A well evidenced arts and cultural strategy (as noted above) can help to speed up the plan-making process by providing the evidence base in support of the development policy. Policy must also be clearly deliverable, making linkages with external funding as well as with Section 106 agreements and CIL income. This will help in navigating the key viability test applied to all plan policy as required by the NPPF. Supplementary planning guidance can provide opportunities for more detailed design considerations as long as a clear hook exists in Local Plan policy.

Policy should set requirements for monitoring, which will be important to ensure that any cultural elements of a development are actually delivered as required by planning permission.

Recommendation

Local Plan and other delivery policy must actively identify space for formal and informal arts and cultural activities over the long term, ensuring flexibility of design to meet future needs.

Recommendation

Policy in relation to Section 106 and Community Infrastructure Levy contributions should reflect the need to adequately support arts and cultural facilities.

Recommendation

A process of monitoring and review should be included in planning policy requirements for arts and culture.

3.4 A flexible approach to design and delivery, to accommodate changing needs

The traditional approach to the provision of arts and cultural facilities has involved specialised buildings such as theatres or cinemas with a single fixed use. While there remains a case for such buildings, the changing nature of cultural aspirations and funding is such that there is a need flexible spaces that can be put to multiple – or temporary – uses and that are adaptable over the long term. These are likely to be both more useful to the community and easier to sustain financially. There is also a longer-term opportunity to secure space for arts and cultural use through other forms of development. Co-ordinated engagement with other sectors and stakeholders is required to ensure that where possible facilities are provided as part of other developments – for example in new school provision.

Many developers now work closely with artists and other creative people to help ensure that their projects are unique and attractive. Consequently, the cultural vision for a new place may be delivered through a very wide range of types of buildings and spaces, rather than through a few council-owned civic centres. Development control officers should be aware of the cultural vision for the new place and encourage developers to do their bit in working towards it by collaborating with creative people from the earliest stages of planning.

Recommendation

Design of community buildings should be sufficiently flexible to allow for adaptation to meet different needs and to provide a range of opportunities for income generation. For example, a carefully designed building could be used as a café, an arts centre, a nursery, an office, or an exercise studio.

Recommendation

Those delivering new communities should maximise opportunities for ‘meanwhile uses’ – temporary, flexible and interchangeable uses of empty property and land – throughout the development process, which may take up to 30 years. The need for meanwhile uses should be considered in partnership with the community.

Recommendation

In allocating space for informal cultural activities, links should be made with the provision of recreation space and green infrastructure in order to identify opportunities to provide multi-functional spaces.

3.5

A strong financial model and governance structure that together provide for the long-term stewardship of assets on behalf of the community

The construction, maintenance and management of arts and cultural assets require both capital investment and long-term revenue funding. Arts and cultural provision must be seen as an element of the wider infrastructure requirements and associated financing for any new development.

Building a Garden City or new settlement is challenging – but it does offer unique opportunities. In the current context of reduced funding for public and community-based arts, one of the most important is the opportunity to create cultural facilities that will fund themselves in the long term and to establish stewardship structures to oversee the management of these facilities. In the past, community buildings were sometimes created with no thought for how their upkeep would be funded. With no money for maintenance, many became derelict eyesores rather than community assets. It is therefore vital to consider how any cultural buildings will be funded and managed right from the start of the design and planning process.

The two main ways of securing long-term funding are through land value capture – claiming some of the increase in land values accruing from the granting of planning permission for the benefit of the community – and by creating facilities that are deliberately designed to be

shared (see, for example, the Letchworth Garden City Heritage Foundation and Idea Store case studies below). Various models of land value capture are set out in Practical Guide 2, *Finance and Delivery*.⁹ The TCPA has produced a guide (available as a download, free of charge) to the long-term funding and stewardship of community assets.¹⁰

Other direct investment through charitable trusts could provide match-funding. And early engagement with both funders and major arts and cultural institutions could result in touring, temporary exhibitions or, in the longer term, permanent locations for parts of national collections.

Recommendation

Long-term stewardship should be considered at the earliest stage in the planning and development process.

Recommendation

Garden Cities are defined by strong and ongoing community participation in all aspects of place-making. Consideration of long-term stewardship should be included within community engagement processes for the project. Keeping people involved and developing new audiences is ongoing task and requires resources and skilled staff.

Recommendation

Establishing partnerships at an early stage – including with bodies operating outside the Local Plan boundary – can be beneficial.

Recommendation

Community assets come in many forms, and all opportunities for asset management by a stewardship body should be considered, not just those relating to green space.

Recommendation

Taking a staged approach to identifying the opportunities for stewardship in a new development and how a stewardship scheme will be implemented allows for due diligence and community engagement throughout the development process.

Recommendation

Opportunities for securing ongoing revenue streams for community assets must be considered from the outset.

9 Available from the TCPA's 'Garden Cities' webpages, at <http://www.tcpa.org.uk/pages/garden-cities.html>

10 *Built Today, Treasured Tomorrow – A Good Practice Guide to Long-Term Stewardship*. TCPA, Jan. 2014. http://www.tcpa.org.uk/data/files/TCPA_GC_Stewardship_Guide.pdf

4 Case studies

The case studies presented here demonstrate aspects of the successful application of the principles set out in Section 3.

4.1 Multi-functional buildings for culture and the arts – the Idea Store

The concept of the Idea Store is simple. It is not simply a library or place of learning, but offers a wide range of adult education classes, along with career support, training, meeting areas, cafés and arts and leisure pursuits alongside the usual library services. Following consultation with the local community, Tower Hamlets Council in London found that residents wanted high-quality, modern library facilities that also provided a far greater range of services. In 1999 the Secretary of State for Culture, Media and Sport launched the then groundbreaking Idea Store concept, and Tower Hamlets Council invested £20 million at a time when the national trend was to reduce investment in library services.

There are now five 'Idea Stores' in Tower Hamlets, providing a range of services, including subsidised education in culture and the arts. They demonstrate that there are opportunities to integrate provision for arts, culture and education in a space designed to be sufficiently flexible to accommodate a range of activities for the community. A list of funding sources used for the Idea Stores is available from Tower Hamlets Council's Idea website (link below).

<https://www.ideastore.co.uk/idea-story>

4.2 Developing a strong arts and cultural strategy in new communities – North West Bicester

Cherwell District Council is committed to embedding public art and culture into the planning of the North West Bicester urban extension. The Council has developed a Cultural Wellbeing Strategy,¹¹ which seeks to secure a positive approach to public art, culture and community engagement and aims to make North West Bicester a culturally vibrant place through a marriage of high-quality design and community engagement. The Cultural Wellbeing Strategy is designed to ensure that cultural wellbeing activities support the vision and aims of the original vision for North West Bicester Eco-town, by encouraging the use of sustainable materials, celebrating nature and the natural environment, encouraging environmentally-friendly behaviour, encouraging environmental awareness, creating an identity for the development, and using art to create a '*distinctive, safe, vibrant, cohesive and socially sustainable community*'.¹²

The Council requires that all planning applications (outline and full applications) for the North West Bicester site must demonstrate how proposals to support cultural wellbeing will be incorporated into detailed development plans, by including a Cultural Wellbeing

11 *North West Bicester Supplementary Planning Document*. Cherwell District Council, Feb. 2016. Appendix V: North West Bicester Cultural Wellbeing Strategy. <http://modgov.cherwell.gov.uk/documents/s31168/>

12 *North West Bicester Supplementary Planning Document*. Cherwell District Council, Feb. 2016. Para. 4.350. <http://modgov.cherwell.gov.uk/documents/s31168/>

Statement with the application. The Statement should be prepared and implemented by a public art consultant/curator or artist and should contain detailed proposals to support the cultural enrichment of the site. It should demonstrate that the proposals are realistic and achievable and can be funded as a necessary part of the site development costs, although the Council is willing to discuss other funding options for particularly ambitious or innovative proposals.

The Council is seeking to use Section 106 agreements attached to outline and full planning consents to deliver the approach set out in the Cultural Wellbeing Strategy. The Strategy has been included in the North West Bicester Supplementary Planning Document (SPD) and so the approach will have statutory weight when the SPD is adopted, in spring 2016. The Council has found that developers have so far been positive about the Strategy, particularly as the approach involves moving away from one in which a sum appears on a balance sheet for public art and instead encourages an enhanced outcome from normal development processes. On the strength of the reception given to the approach proposed for North West Bicester, Cherwell District Council is rolling out a similar approach to cover the whole district, and intends to include the relevant policy basis within the forthcoming Cherwell Local Plan 2011-2031 Part 2.

The Cultural Wellbeing Strategy focuses on Section 106 agreements, but if it had been developed earlier in the planning process for the site, it would have been possible to embed it as a more fundamental objective underpinning the development. Ensuring that the aims of the Strategy are closely linked to the original sustainability vision and objectives for the North West Bicester Eco-town demonstrates that overall project objectives can be properly implemented throughout the course of the development, providing certainty and consistency for local people.

<http://nwbicester.co.uk/>

<http://modgov.cherwell.gov.uk/documents/s31168/>

4.3

Funding models for culture and the arts – Letchworth Garden City Heritage Foundation

At the world's first Garden City in Letchworth, the residual assets of the original development company (First Garden City Ltd) have been incorporated into Letchworth Garden City Heritage Foundation. The Heritage Foundation, an Industrial and Provident Society with charitable status, is self-funding and reinvests its profits for the long-term benefit of the local community.

The endowment income generated mainly from its property portfolio enables Letchworth Garden City Heritage Foundation to provide additionality to services and facilities provided by the local authority (North Hertfordshire District Council). Provision includes the operation of a cinema, a day hospital for the local community and people who work in the town, a museum, a family farm, a community hub, an area of open space, a greenway around the town, and other services.

The Heritage Foundation is currently paying for the conversion of the cinema into a space capable of hosting larger, touring theatre productions. It also supports an outdoor cinema and a range of community arts organisations and other cultural events, providing for one of the most comprehensive arts and cultural offers for a town of its size in England. The development of the town's cultural offer was part of a positive response to the wider task of reinvigorating the town centre and promoting the night-time economy.



Letchworth Garden City Heritage Foundation supports a range of community arts organisations and cultural events

Details of how the Letchworth Garden City Heritage Foundation stewardship model was developed, how it is funded and its Governance mechanisms can be found in the TCPA's Garden City 'Stewardship Guide', *Built Today, Treasured Tomorrow – A Good Practice Guide to Long-Term Stewardship*.¹³

<http://www.letchworth.com/heritage-foundation>

4.4 Radical community-building in action – Incredible Edible

In 2007 a group of like-minded individuals in the Yorkshire town of Todmorden decided to take action to improve their local community. They wanted to focus on something that would enable everyone to take part, and chose food-growing – something everyone can relate to and get involved in. Starting with small herb gardens and community plots, Incredible Edible went on to back campaigns and support businesses, and the group's activities led to the creation of learning centres at the Incredible Aqua Garden and the Incredible Farm, and the emergence of the Incredible Edible network.

One of the most remarkable things about the Incredible Edible initiative is that it has been entirely community-led. In Todmorden the group occupied public spaces (including council-maintained verges and brownfield sites) in food-growing interventions – sometimes without planning permission. Calderdale Council has since recognised the importance and benefits of the group's activities to the local community and supported the interventions. As well as simply staying 'out of the way', some councils, such as Monmouthshire (as well as Calderdale), have actively identified parts of the public realm that can be used for food-growing and through a simple and cheap licensing agreement offered them up to communities to grow on. Council community officers have been tasked with building community awareness around the initiatives.

<http://www.incredible-edible-todmorden.co.uk/>

<http://incredibleediblenetwork.org.uk/>

¹³ *Built Today, Treasured Tomorrow – A Good Practice Guide to Long-Term Stewardship*. TCPA, Jan. 2014. http://www.tcpa.org.uk/data/files/TCPA_GC_Stewardship_Guide.pdf



U and I Group PLC

The Old Vinyl Factory – an example of the creative use of space for the arts and the cultural life of the community

U and I Group PLC specialises in the regeneration of sites and buildings with challenging development conditions. The company has used culture and the arts and culture to make links with the community and have created informal and temporary spaces for community and cultural activity during and after site development. The Old Vinyl Factory in Hayes provides an example of how a creative approach to the use of space and strong private sector commitment to the cultural and social life of the community can have multiple benefits in regeneration projects – and how temporary buildings and structures might be used to host activities as a site is developed, and to provide a sense of interest activity and identity from the outset.

Before building work had begun on the Old Vinyl Factory site, U and I Group commissioned a pop-up café and a temporary museum and invited musicians to record on the site. The strong narrative about the history and potential future of the site attracted new funding and partners such as the local university. What was once a derelict eyesore will soon provide 624 new homes, 650,000 square feet of business space, a cinema, a music venue, restaurants, space for start-up businesses, and more.

<http://www.uandi plc.com/portfolio/the-old-vinyl-factory-hayes>



David Lock Associates/Caroline Brown

The Milton Keynes International Festival has been held as part of the development of MK's cultural infrastructure

The arts in the New Town of Milton Keynes are integral to its success and attractiveness – as a place for people to live and work in, and to visit. The arts have been built into the fabric of Milton Keynes through the vision of the Milton Keynes Development Corporation, which placed artists in communities, secured community buildings as arts venues, and commissioned public art as development took place. Milton Keynes Council's Corporate Plan sets out an aim of international recognition as 'World Class MK' through 'distinctive arts and heritage'.

Over the last five years, assisted by Arts Council England, Milton Keynes has significantly developed its cultural infrastructure. Invited by Arts Council England to put forward ideas for investment, Milton Keynes' two major arts organisations – The Stables and Milton Keynes Gallery – suggested piloting an arts festival; and Arts Council England brought potential partners together to make it happen. The Milton Keynes International Festival, held in 2010, featured ten days of world-class arts events, reaching over 90,000 people. The event was held again in 2012 and 2104. In 2012, leading organisations and Milton Keynes Council worked together, using London 2012 and the Cultural Olympiad as a focus, to put on hundreds of events in Milton Keynes' public spaces.

A survey found that the 2012 Summer of Culture succeeded in changing perceptions of Milton Keynes as a place for arts and culture and demonstrated the intrinsic social and economic impacts of its cultural offer;¹⁴ it generated jobs, developed local people's skills, created new opportunities, and brought new spending into the local economy.

<http://www.ifmiltonkeynes.org/home.html>

<http://www.artscouncil.org.uk/funding/funded-projects/case-studies/milton-keynes-2012-summer-culture-brings-arts-culture-and-64m-city/>

14 Milton Keynes Summer of Culture 2012: Evaluation and Economic Impact Study. Executive Summary. Milton Keynes Council/Arts Council England, 2012. http://www.milton-keynes.gov.uk/assets/attach/13012/Evaluation_of_the_Summer_Of_Culture_Executive_Summary_vFinal_3_with_images.pdf

5 Sources of further information

5.1 TCPA Garden City publications

- *Creating Garden Cities and Suburbs Today: A Guide for Councils*. TCPA, Mar. 2013. http://www.tcpa.org.uk/data/files/Creating_Garden_Cities_and_Suburbs_Today_-_a_guide_for_councils.pdf
- *Built Today, Treasured Tomorrow – A Good Practice Guide to Long-Term Stewardship*. TCPA, Jan. 2014. http://www.tcpa.org.uk/data/files/TCPA_GC_Stewardship_Guide.pdf
- *The Art of Building a Garden City – Garden City Standards for the 21st Century*. TCPA, Jul. 2014. <http://www.tcpa.org.uk/data/files/ArtBGC.pdf>

5.2 TCPA guides on planning for culture and the arts

- *Improving Culture, Arts and Sporting Opportunities through Planning. A Good Practice Guide*. TCPA, Jun. 2013. http://cultureandsportplanningtoolkit.org.uk/fileadmin/user_upload/2013_Guide/TCPA_Culture_Guide.pdf
- TCPA Culture and Sport Planning Toolkit. TCPA. Available at <http://cultureandsportplanningtoolkit.org.uk/>

Further information is available from the TCPA's 'Planning for Culture, Arts and Sport' webpage, at <http://www.tcpa.org.uk/pages/planning-for-culture-arts-and-sport.html>

5.3 Other sources of information

- Arts Council England <http://www.artscouncil.org.uk/>
- U and I Group PLC (formerly Cathedral Group) <http://www.uandiplc.com/>
- Public Art Online (resources for authorities and artists, managed by ixia) <http://www.publicartonline.org.uk/>

Arts Council England

Arts Council England is the government agency for the arts in England and is an excellent starting place for advice on planning for culture and the arts. It champions, develops and invests in artistic and cultural experiences that enrich people's lives, and supports a range of activities across the arts, museums and libraries – from theatre to digital art, reading to dance, music to literature, and crafts to collections – as a means to achieve its five goals:

- 'Excellence is thriving and celebrated in the arts, museums and libraries.'
- 'Everyone has the opportunity to experience and to be inspired by the arts, museums and libraries.'
- 'The arts, museums and libraries are resilient and environmentally sustainable.'
- 'The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled.'
- 'Every child and young person has the opportunity to experience the richness of the arts, museums and libraries.'