

Remade:

A Cultural Investment Strategy for Lancashire

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Lancashire
Enterprise Partnership

Remade: A Cultural Investment Strategy For Lancashire

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FOREWORD

Lancashire's culture – a tremendous conflation of people, history, language, traditions, art and cultural assets - is central to what defines our county as a place of creativity and making, ideas and innovation.

A county of stunning coastline, rich countryside and canals that cut through historic cities and industrial towns, Lancashire is a place of unique contrasts and credibility. It is home to the UK's first mass leisure resort as well as its oldest continual festival. It originated the *Spinning Jenny* in the nineteenth century and the jet engine in the twentieth century, and, where once the industrial spirit and passion of its people brought cotton and textiles to the world, they now attract international renown for their research into new and emerging technologies and Michelin stars and awards for their world class food and drink. We are incredibly proud of Lancashire's culture.

As a sector, culture and the arts attract over £7 million investment from ACE, augmenting the £34 million County Council and Local Authority combined total spend on culture. It employs 13,620 people and sustains 6,648 businesses. As a Local Economic Partnership, our main role is to drive the growth of Lancashire's economy through securing national investment, working with private and public partners, and ensuring we get maximum benefit from initiatives related to the Government's Industrial Strategy and the Northern Powerhouse. We know that whatever the future brings, growth will be increasingly driven by creativity and innovation and we understand the value that culture brings in making our highstreets, towns and cities more vibrant, attractive and appealing places.

Over the years, we have directly supported a wide range of creative and cultural programmes and initiatives across the county. From overseeing the launch of the first Local Digital Skills Partnership in the country, to investing in priority cultural infrastructure projects such as Eden Project North in Morecambe, Showtown, the new Museum of Fun and Entertainment in Blackpool and The Making Rooms in Blackburn, to provide a real boost to the area in terms of jobs and growing visitor numbers, through to establishing close partnerships with our world-class universities to grow the role they play in supporting creative businesses and the wider community.

We have also championed the development of some of the county's key cultural programmes, which help to reconnect communities to our historic and current strengths as a place that forged much of the modern world, including the British Textile Biennial and the National Festival of Making, who we have directly supported to develop a STEM focus within their programme.

Just before the dawn of this new decade we gave our full support for a county-wide bid for Lancashire to be UK City of Culture in 2025. Lancashire 2025 presents a unique opportunity to take a truly visionary, collaborative approach to reframe Lancashire as an integrated, inclusive, virtual city of the future and to showcase the diversity and accessibility of our urban, coast and countryside offer to draw in visitors and drive economic development.

These cultural initiatives, along with many others, make an enormous contribution to establishing our county as a fantastic place to live, work, visit, and invest. And so, in fully acknowledging the importance of culture and its influence on Lancashire's continued growth and success, and to enable everyone in the county the right to a wide and rich cultural life, we have created this strategy, the first Cultural Investment Strategy for Lancashire *and* the first ever cultural strategy to be commissioned by a LEP in the UK.

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Its publication coincides with the unfolding global pandemic, a time of great uncertainty across many sectors. As we work to understand the impact of COVID-19 on Lancashire's creative and cultural industries and how we can best support the county's creative economy through this crisis, we draw confidence from the measures outlined in this strategy. Its implementation is now more important than ever to the sustainable development of Lancashire and as part of the county's wider post COVID economic stimulus activities.

The Cultural Investment Strategy for Lancashire has been developed with the support and expertise of Tom Fleming Creative Consultancy, who we commissioned to undertake research and provide evidence and insights to help inform our thinking and approach.

It has also been created in consultation with our partners, and with a common sense of purpose, and shows how through targeted investment, the strategic integration of culture into the county's growth plans will shape a more positive future for everyone.

With plans for its delivery underway, we look ahead to 2030 with renewed optimism and focus and welcome conversations with those who share our ambition for a Lancashire Remade.

Steve Fogg, Chairman - Lancashire Enterprise Partnership

1. EXECUTIVE SUMMARY

"Culture in Lancashire can play a transformational role: nurturing a stronger and more diverse economic base, infusing innovative practice and greatly enhancing the quality of place. With the right level of support, investment and coordination, the talent, heritage and identity of the county can play a starring role in a re-imagined cultural offer: a Lancashire remade."

Lancashire is a diverse county of considerable geographic, demographic and political complexity. This diversity is both a challenge and a strength, but it presents a unique opportunity for Lancashire to chart a new trajectory and reclaim a leading role in a post-Brexit UK.

This Culture Investment Strategy provides a considered perspective on the impact of focused and sustained investment into the county's cultural offer as part of a wider approach to stimulate economic growth across Lancashire. It is the LEP's first Cultural Investment Strategy and it comes at a time when the direct and indirect benefits of culture to people and places is better understood and for which the evidence is increasingly compelling.

The soft power of culture - the way in which it subtly augments the quality, distinctiveness and energy of the places we live, work and play in, and unquestionably improves the lives of individuals and communities by enhancing their health and wellbeing - is a vital element of civil society and is absolutely essential to Lancashire's future prosperity. For culture is the mechanism through which Lancashire can tell its story to the world. It is the route to renew and grow its international connections. It is an instrument to be used to help build influence and develop collaborations. It is the way in which Lancashire will realise its ambitions for growth and relevance and through which it will enrich the lives of its communities.

This Strategy is about increasing the readiness of the county to respond to opportunities to help leverage strategic investment for cultural and creative initiatives: initiatives that can act as drivers for growth, catalysts for innovation and magnets for talent. It fully acknowledges the county's existing nationally and internationally significant arts and heritage provision on offer, which is matched by a patchwork of vital locally-significant activity, but it also recognises the challenges created by the physical, social and political diversity of Lancashire and exacerbated by the historical significant underfunding of the county by national funders. This includes Arts Council England (ACE), who currently invest £7 per head annually across Lancashire's 1.5 million residents, compared to our nearest large cities of Liverpool (£35 per head) and Manchester (£38 per head)¹.

These challenges, experienced by Lancashire's cultural sector as limitations to their capacity, resource, ambition and aspiration, impact deeply, not just at a sectoral level, but at county level too, within the strength of its social fabric, its economic position and its potential influence and relevance. Yet, even with so much ground to make up, there can be no doubt that culture is the single most unique and important tool at our disposal that has the ability to really cut across the physical, administrative and social boundaries and make a meaningful and substantial difference to the growth of Lancashire's economy.

Importantly, then, the Cultural Investment Strategy also recognises that the same diversity that divides the county, also presents opportunities for Lancashire to build a more

¹ We Made That, Hatch & Regeneris (2018) *Creative Supply Chains Study*

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sustainable, resilient and collaborative cultural sector. It outlines a clear approach to bring about the step change required to help Lancashire meet the challenges of a new era head on.

1. 2030 Vision & Outcomes

Our vision for 2030 is one in which culture sits at the heart of our approach to increasing Lancashire's economic growth; where building on, and investing in, Lancashire's diverse cultural and creative strengths results in driving innovation right across the county to make its distinctive places more dynamic, more resilient and more open to all, ultimately changing the way people view and value Lancashire forever.

For Lancashire to reinstate its position as an economic powerhouse, it needs to harness the potential of its soft power to restore its influence and relevance on a national and international scale. To do this, the role of culture in Lancashire *must* be remade and the value that culture brings to Lancashire *must* be acknowledged as our point of difference.

This Strategy will facilitate the remaking and recognition of culture to deliver the LEP's vision for Lancashire against the following agreed outcomes:

- 1. Increased Connectivity:** A better connected cultural and creative sector that sees the main urban areas, smaller towns and rural areas, working collaboratively to build scale, presence and impact. By working together, the diversity of places in Lancashire can more effectively develop a clear offer and role, which resonates locally, nationally and internationally for audiences and markets.
- 2. Enhanced Capacity:** A stronger, more diverse, sustainable and appropriately skilled cultural sector – delivered by scaling up organisations, nurturing talent and ideas, skilling up creative practitioners and developing and deepening audience knowledge engagement to support the next generation of leaders, innovators and culture seekers. Cultural organisations and infrastructure will be positioned to deliver positive outcomes for economic growth, high-quality real and virtual places, increased collaborations across businesses of all sizes and structures and audience development and reach.
- 3. Improved Crossovers:** An international reputation for the strength, depth and ingenuity of our partnerships and collaborations. These will promote convergence and innovation across our strengths in culture, creativity, research, science, technology and manufacturing.
- 4. Bolder Commissioning and Innovative Infrastructure:** National and international recognition for the strength of our connected cultural and creative infrastructure, and for delivering high quality work to diverse audiences in historic and state-of-the-art buildings and more widely through Lancashire's communities, businesses, higher education, colleges and schools, resulting in a more widely engaged, diverse and developed audience base.
- 5. Compelling Cultural Narratives:** National and international recognition for the distinctiveness of our places, people and environment; with Lancashire's cultural offer and cultural life making the area a highly attractive place for residents, visitors, workers and investors.

Overseen by a Cultural Investment Board, these outcomes will be delivered through a Cultural Investment Plan, built around a thematic framework anchored by the following four priority action areas:

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- 1. Fit for Purpose Infrastructure:** Projects will support more resilient and sustainable local economies and contribute to the regeneration and revitalisation of urban centres for the benefit of residents, visitors and the growth of Lancashire's wider economy. This includes supporting transformative projects already in the pipeline, such as Showtown, the new museum of fun and entertainment in Blackpool, Eden Project North in Morecambe, Linear Park in East Lancashire and the Re-Imagining of The Harris in Preston.
- 2. Scaling-Up Events and Festivals:** Scaling up the county's increasingly popular and growing portfolio of festivals and events will better connect its cultural offer, increase reach and visibility, boost the visitor economy and enrich the lives of residents by enabling them to access world class experiences on their doorstep. Potential opportunities include supporting future rounds of Creative People and Places, a county-wide bid for the UK-wide Festival of Creativity and Innovation planned for 2022 and the UK City of Culture 2025. The process of bidding alone will deliver a pivotal step change in the approach and opportunities for investment for arts and culture across the county and the way it is understood and featured in strategic planning.
- 3. Supporting Convergence:** A programme of activity that connects the county's strengths in research, advanced manufacturing, science, technology and engineering with its growing creative strengths. Potential projects include scaling-up the National Festival of Making and British Textile Biennial to deliver innovation and industrial change throughout the year and working with university partners to support a collaborative R&D hub and platform to drive innovation and growth in knowledge-intensive sectors across creative, culture, science and technology.
- 4. Building Capacity:** A programme of activity that actively pursues the disruptive and transformative impact of advanced technology and pushes the boundaries and capabilities of product design and development to boost future skills, develop a more agile workforce and deliver sustainable prosperity and sectoral resilience across the breadth of Lancashire's cultural and creative industries. Projects include, building on Creative Lancashire's existing creative enterprise support programmes; working with the region's universities and the Lancashire Skills Hub to develop a tailored skills and capacity-building programme for a new cultural workforce; developing culture's role in strategic commissioning in health and wellbeing, and developing a county-wide strategy for increasing film and TV production and capability.

At both strategic and tactical levels, the component parts of this Cultural Investment Strategy will be strongly connected to the LEP and the county's overall strategic goals and frameworks, including the Local Industrial Strategy and The Greater Lancashire Plan, to form part of a considered and co-ordinated approach to deliver the necessary step-change in the role and performance of culture in Lancashire as a driver for economic growth.

This Cultural Investment Strategy, or **REMADE**, as it will be known, henceforth, is, therefore, the first stage in providing 'a big plan' for unlocking the transformative power of culture, in a Lancashire where the full potential of people, place and economic growth are realised together.

2. CULTURE & GROWTH

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

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

Source: Creative Industries Sector Deal, DCMS, 2018.

THE ROLE OF CULTURE IN OUR SOCIETY

In today’s information age, contributing to the global conversation and having deep cultural and educational connections around the world matters more than ever to the prosperity and influence of a place like Lancashire.

The soft power of culture - the way in which it subtly augments the quality, distinctiveness and energy of the places we live, work and play in and unquestionably improves the lives of individuals and communities by enhancing their health and wellbeing - is a vital element of civil society and is absolutely essential to Lancashire’s future prosperity. For culture is the mechanism through which Lancashire can tell its story to the world. It is the route to renew and grow its international connections. It is an instrument to be used to help build influence and develop collaborations. It is the way in which Lancashire will realise its ambitions for growth and relevance, and it is the way in which the lives of its communities can be enriched and the next generation – who we want to attract and retain– can be sustained.

Let’s Create, the new ten year strategy from Arts Council England (ACE), usefully describes culture as the result of creative process and as something we encounter in the world, in museums and libraries, theatres and galleries, carnivals and concert halls, festivals and digital spaces.

It outlines a vision for the UK as a place where communities are more socially cohesive and economically robust, and in which residents experience improved physical and mental wellbeing, as a result of investment in culture. A place of collective creativity, where everyone can play their part.

It envisages ‘a country transformed by its culture’, acknowledging the UK’s increasingly diverse culture as ‘a national asset’ which, as the country redefines its relationship with the wider world, ‘gives us an international advantage, encouraging us to converse and collaborate freely across borders.’²

Building upon, and mining from, the UK’s diverse culture, is the defining theme of the ACE Strategy, which centres around three key outcomes:

1. **Creative People:** Everyone can develop and express creativity throughout their life.
2. **Cultural Communities:** Villages, towns and cities thrive through a collaborative approach to culture.

² Arts Council England (2020) *Let’s Create*. Available at: <https://www.artscouncil.org.uk/letscreate>

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- 3. A Creative and Cultural Country:** England's cultural sector is innovative, collaborative and international.

To achieve the first two Outcomes, ACE recognise the need for a professional cultural sector that generates new ideas, works easily and effectively with others, and is adept at developing diverse talent from every community.

To achieve this at a local level, ACE promise to work with partners to support inclusive economic growth through investment in libraries, museums and arts venues to ensure that they are fit-for-purpose and able to meet the needs of their communities and the people who work and create within them. It also makes a strong case for investing in appropriate new cultural buildings to drive local economic regeneration.

Beyond this, the Let's Create strategy outlines how ACE investment will be targeted towards helping cultural organisations to embrace innovation, adopt new technologies, become more collaborative, more globally connected and to forge new partnerships with the commercial creative industries, the education sector, the technology sector and the charitable and voluntary sectors.

Of course, ACE is not the only funder to invest in cultural programmes across Lancashire. Investment from a range of other culture focused trusts and foundations, including Esme Fairburn Foundation, Paul Hamlyn Foundation and The Baring Foundation, amongst others, have all contributed in recent years.

So too, the National Heritage Lottery fund, which has long been a huge enabler of Lancashire's cultural economy, providing significant investment into some of Lancashire's key cultural infrastructure programmes and heritage engagement projects. This includes, Reimagining The Harris in Preston, the development of Showtown, the museum of fun and entertainment in Blackpool, Super Slow Way's work on the Art In Manufacturing programme as part of The National Festival of Making, their work on the exhibition and Artist in Residence scheme for the British Textile Biennial and Morecambe Bay Partnership's work to deliver their Headlands To Headspace programme.

Beyond this, Council and Local Authority spend on culture, as part of wider infrastructure schemes, has been successfully augmented by a broad spectrum of sector or issue specific funding streams. For example, many areas of Lancashire have received significant support for schemes that have an environmental focus from funders including the Coastal Communities Fund, which has been fundamental to the work of Morecambe Bay Partnership in delivering their 700 days programme to support the visitor economy around the Bay by creating a compelling new destination able to meet the expectations of the national and international market; and the Environment Agency who are behind a £17.5 million sea defence project in Fylde as part of an enhanced leisure and cultural offer for the borough.

Some of Lancashire's key, ongoing, socially engaged cultural programmes are supported by community-based funding streams including The National Lottery Community Fund, which augments the work of many cultural and third sector organisations to deliver opportunities to engage in culture. This includes LeftCoast's 'Real Estates' work in communities across Blackpool and Wyre and 'The Shed', an inclusive theatre project for disabled people across Pendle, delivered by The Cotton Shed Theatre Company. Both organisations were awarded significant support through the TNL Big Lottery Fund Reaching Communities programme. Children In Need also support a wide range of cultural programmes and projects for children and young people delivered by arts and community organisations across Blackpool, Blackburn, Burnley, Chorley, Lancaster and Preston.

THE ROLE OF CULTURE IN DRIVING INNOVATION AND GROWTH

The creative and cultural industries are vital drivers of the UK economy. They account for more than 5% of the UK economies GVA³, contribute over £100 billion to the UK economy, employ two million people⁴ (6% of UK employment) and, at 28.6% growth, have grown twice as fast as other sectors since 2011⁵.

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

UK Labour Market projections⁶ illustrate that this buoyant trajectory is likely to continue and that creative occupations will grow by over 5.3% over the next six years. This is double the projected job growth across the national economy and represents an additional 119,495 creative jobs by 2024. With targeted investment, Nesta and the Creative Industries Council⁷ forecast that over one million new creative jobs could be created by 2023, including jobs within the arts and cultural sectors, which are helping to drive innovation and make places more attractive and dynamic.

The UK Government's 'sector deal' for the creative industries, which champions both the direct and spillover effects of culture⁸, also accepts that targeted investment could have a major impact on the identity and brand of a place, acknowledging the significant 'soft power' to be made through a vibrant cultural and creative economy.

THE SOCIAL & ECONOMIC SPILLOVERS OF CULTURE

All sectors, at least in part, utilise, and are influenced by, the creative and cultural industries. Activities related to marketing, architecture, design, technology etc. are used by industries ranging from car manufacturing and utilities, to education and healthcare. In line with the rest of the UK, figures for Lancashire demonstrate that there are more creative occupations *outside* the creative industries, such as design in manufacturing, marketing and digital innovation specialists in finance and health sectors, than there are *within* the creative industries, hard proof that other industries rely on creative disciplines to thrive.

³ DCMS (2018) *Sector Economic Estimates*

⁴ DCMS and BEIS (2018) *Creative Industries Sector Deal*

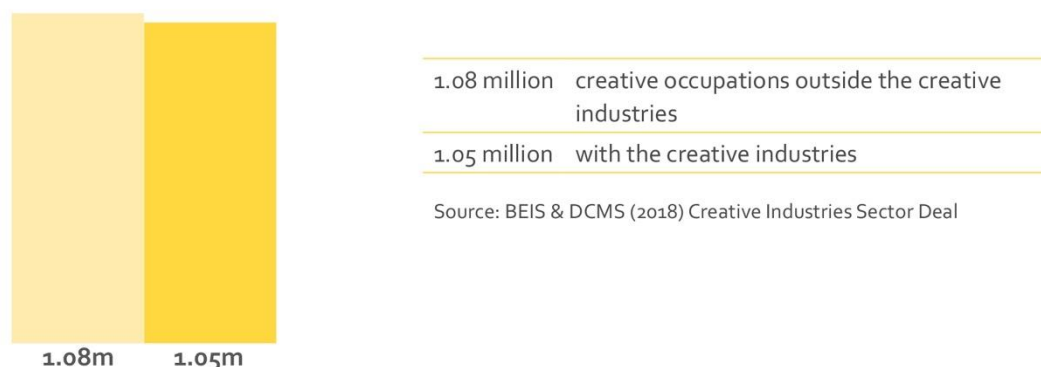
⁵ DCMS (2017) *Sector Economic Estimates*

⁶ NESTA (2018) *Creativity and the Future of Work*

⁷ NESTA (2018) *Creativity and the Future of Work*

⁸ HM Government (2018) *Industrial Strategy*. Available at: <http://www.thecreativeindustries.co.uk/media/462717/creative-industries-sector-deal-print.pdf>

The social and economic spillovers of culture



Furthermore, according to Nesta's 2019 Creative Industries Evidence Review, *'while rapid technological advance threatens to make obsolete jobs in some parts of the workforce, creative occupations offer significant resilience, with over eight out of ten creative jobs in the UK expected to be resistant to future automation.'*⁹ As a consequence, we should, in coming years, see continued rises in the workforce share of creative occupations - as long as skills supply can match growing demands.'

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

- **60% of spend on services:** events management (4%), technical services (3%), logistical and transport (2%), representation (7%), communications (10%), business support services (16%) and AV production (18%)
- **6% of spend on goods:** equipment (3%), other (2%) and manufactured goods (1%)
- **17% of spend on buildings:** maintenance and management (10%), construction and installation (5%) and utilities (2%)
- **13% of spend on creative production:** artistic creation (6%), performing arts (7%) and supporting services to performing arts (4%)¹⁰.

THE PRODUCTIVITY & RESILIENCE OF CULTURE

Viewed holistically, the UK's creative industries are a success story. Evidence demonstrates that, overall, the UK's creative businesses are more productive than companies in other sectors in almost all parts of the economy. Creative businesses with fewer than ten employees have a GVA per worker that is 20% higher than similar sized businesses in other sectors¹¹ making them centrally important to the UK's overall productivity and global success.

Regionally, the picture of productivity is less evenly spread. However, creative and digital cluster mapping and research undertaken by Nesta encouragingly illustrates where the regions show potential to reach world class status. Tackling regional inequalities is then crucial

⁹ NESTA (2015) *Creativity Vs Robots*. Available at: https://media.nesta.org.uk/documents/creativity_vs_robots_wv.pdf

¹⁰ We Made That, Hatch, & Regeneris (2018) *Creative Supply Chains Study*

¹¹ NESTA (2018) *Creativity and the Future of Work*

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to addressing the barriers that prevent small creative businesses accessing business support and investment so that they can unlock their growth potential.

THE TRANSFORMATIVE & REVITALISING POWER OF CULTURE

In 2016, the UK's creative industries delivered over £27 billion of service exports (11% of all UK exports). The Government aims to increase this to £31 billion by 2020.

The higher growth parts of the creative industries (e.g. in digital, audio-visual and design), source their talent and access ideas and content services from the wider arts and cultural sector. They operate in an increasingly integrated and convergent way, in hubs and clusters, and through collaborative practice across the value chain.

The UK arts and culture industry, as a sub sector of the creative industries¹² grew 10% between 2016 - 2017, and now contributes £8.5 billion to the UK economy, more than double that of the Premier League¹³. It employs 674,000 people, accounts for 2% of jobs in the UK - a 23.6% growth in jobs since 2011¹⁴ - generates £6.3 billion in exports¹⁵ and pays £2.6 billion in taxes, £5 for every £1 of public funding¹⁶.

Arts and cultural activities are also particularly impactful for specific places: providing a distinctive identity and energy and helping to reinvigorate the social and economic life of a district, town or city. Their role in spearheading regeneration, in anchoring developments and in providing a more diverse and engaging economic offer, is now widely acknowledged.

In the UK, major recent high-profile successes include Liverpool as European Capital of Culture in 2008 and Hull as UK City of Culture in 2017. In Manchester, next-generation cultural infrastructure such as HOME and the forthcoming Factory, alongside innovative programming demonstrated by cultural events such the Manchester International Festival and WEEK 53, The Lowry's biennial contemporary art and theatre festival, are part of a long-term strategy to diversify the economy and reboot Manchester as a major European city.

In smaller places, from Norwich to Margate, culture and the arts have been integral to economic development. In Norwich, specifically, this has been part of a LEP-wide embrace of the economic and social transformation power of culture, which is championed in their New Anglia LEP Strategy: Culture Drives Growth¹⁷.

In Lancashire, between 2015 and 2016, the cultural and creative industries sector grew by 4%. It currently employs 13,620 people¹⁸ across 6,648 VAT registered businesses¹⁹. Of these, over half (7,035) are employed in the fast-growing IT, Software and Computer Services sector. The next biggest sector, Advertising and Marketing, employs 2,040 people, whilst 1,280 people are employed in Music, Performing and Visual Arts.

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

¹³ Cebr for Arts Council England (2017) *Contribution of Arts and Culture to the UK Economy*

¹⁴ DCMS (2017) *Sectors Estimates*

¹⁵ DCMS (2017) *Sectors Estimates*

¹⁶ Cebr for Arts Council England (2017) *Contribution of Arts and Culture to the UK Economy*

¹⁷ New Anglia Cultural Board (2016) *Culture Drives Growth*. Available at: <https://newanglia.co.uk/wp-content/uploads/2017/11/Culture-Drives-Growth-FINAL-web-version.pdf>

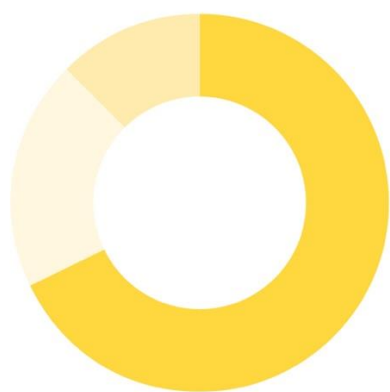
¹⁸ BRES (2017)

¹⁹ BRES (2017)

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In terms of business numbers²⁰, Advertising and Marketing companies in Lancashire account for 6,648 of the county's creative businesses, Lancashire's IT, Software and Computer Services companies account for 3,350 firms, Music, Performing and Visual Arts account for 841 of the county's businesses and Film, TV, Video and Photography account for 653 businesses. It is worth highlighting that both the business numbers and employment figures stated here do not capture all of Lancashire's businesses or workers, as many self-employed and start-up businesses are missed as they are not VAT registered.

The transformative and revitalising power of culture



Number of Jobs in Creative and Cultural in Lancashire

IT, Software and Computer Services:	7,035
Advertising and Marketing:	2,040
Music, Performing and Visual Arts:	1,280

Source: BRES (2017)



Number of Creative and Cultural Businesses in Lancashire

Advertising and Marketing:	6,648
IT, Software and Computer Services:	3,350
Music, Performing and Visual Arts:	841
Film, TV, Video and Photography:	653

Source: MINT (2017)

As a sector, culture and the arts attract over £7 million investment from ACE, augmenting the £34 million County Council and Local Authority combined total spend on culture.²¹ At Local Authority level, 9 out of 12 districts employ at least one dedicated arts or cultural specialist, or someone within one of its Directorates who has a remit for arts/cultural development within their role. However, in all cases, each district supports a range of cultural programme, activities and venues within its footprint as part of broader plans and approaches to infrastructure and community development.

²⁰ MINT (2017)

²¹ ACE Investment Dashboard 2018/19.

LIBRARIES, MUSEUMS, CULTURE & ARCHIVES

The collections, venues and services managed by Lancashire County Council's Libraries Museum, Culture & Archives Service (LMCA) reflect the diversity and uniqueness of Lancashire offering a range of cultural experiences, virtually and face-to-face.

The purpose of the LMCA service is to offer information, inspiration and connectedness, and to strive continually to create opportunities for visitors and users as well as increasing access for those who may not already be engaged in culture.

Their library service includes 64 public libraries, 6 mobile library vehicles and a Home Library service. Their museums service provides public access to, and engagement with 6 historic buildings, displaying collections and exhibitions illustrating Lancashire life, such as the Gillow furniture collection at Judges' Lodgings, and the internationally recognised mills and working machinery at Queen Street and Helmshore.

Their Conservation and Collections team, comprising conservators, curators, technicians and designers, provides specialist support to museums and heritage sites across Lancashire and offers a paid service to organisations and individuals across the region. Whilst their archives service collects and preserves the county's unique and irreplaceable archives, which contain over 1.5 million documents dating from the 12th Century to the present day, and makes them available for personal, family or community history and heritage.

HERITAGE – PROTECTING CULTURAL ASSETS FOR ECONOMIC IMPACT

In addition to contributing to our national sense of place and enhancing the wellbeing of our communities, the UK heritage sector is also an important source of economic prosperity and growth. It now contributes £13.1 billion directly to the economy in England, with every £1 of GVA generating a further £12.1 billion in the wider economy. It employs 196,000 people directly and an estimated additional 156,000 people in the wider supply chain²².

It is through the contemporary use of heritage assets – as visitor attractions and for creative and cultural production – that significant parts of the cultural sector gain their inspiration and distinctiveness. Therefore, it is hugely important that we continue to invest across the whole range of Lancashire's heritage assets and activities to ensure they remain a part of the Lancashire story going forward and find new relevance for generations to come.

In 2020, Lancashire County Council confirmed an annual £936,000 commitment to support the running costs of Queen Street Mill in Briercliffe and Helmshore Textile Mills for the next four years, helping to ensure their long-term future.

Under a memorandum of understanding, the county council and the National Trust are working together to find solutions for the future of these mills, which were reopened to the public by the council after a short period of closure due to budget cuts. Ways in which the mills can generate income and minimise costs, while also conserving the buildings and collections and providing public benefit, are also being considered by the partnership. This will enable potential operators or partners, including local community groups and businesses, to understand how they can be part of the future of the mills.

²² Cebr for Historic England (2018) *Heritage and the Economy*

ARTISAN MAKERS & PRODUCERS – EXPORTING THE LANCASHIRE BRAND

The county's artisan makers and producers play an equally important role in the interpretation of Lancashire's heritage and the way in which visitors and residents both access and understand aspects of the Lancashire brand. By delivering sustainably homegrown appetising food and drink and traditional and contemporary art and craft products to buyers, they help to boost tourism, provide employment opportunities that support Lancashire families, connect to a more circular economic approach and generate prospects for export outside the county.

The UK is a world leader in craft, specifically, generating £3.4bn for the economy, with 150,000 people employed in businesses driven by craft skills. With high levels of micro-enterprises and self-employment, craft is at the vanguard of wider employment and business trends, and increasingly craft is adding value to high-end British exports.²³

Figures for high-end craft products made in Lancashire reflect this national picture, personified by organisations such as Mrs Kirkham's Lancashire Cheese and Lanx Shoes, both great present day examples of artisanal producers rooted in Lancashire who also incorporate a sense of place as part of their core brand proposition.

In addition, the continuing popularity of County Shows, coupled with the rise of contemporary craft markets around the county through the efforts of organisations such as Hopeful & Glorious, Crafty Vintage and others, have helped to showcase Lancashire's best and most innovative makers to new audiences as part of wider schemes created by cultural organisations and LA's to develop audiences, increase footfall to highstreets and develop a connection to place through cultural product.

Facilitating the collaboration between businesses and other sectors at a local level, potentially through the Local Enterprise Partnership, local authorities and growth hubs, with support from the Crafts Council, could help to ensure business support, training, advice and mentoring is fit for purpose.²⁴ Events such as The National Festival of Making and the British Textile Biennial already offer opportunities to showcase this type of collaboration.

TOURISM – DEVELOPING AUDIENCES FOR ACCELERATED SPEND

"Lancashire is a county with many amazing assets, such as access to the coast, the lakes and the hills. Its towns and cities have beautiful Victorian Art Galleries, which could be world leading."

Lubaina Himid, Turner Prize Winning Artist

In 2016, tourism contributed £48 billion to the UK economy²⁵ and directly employed 1.56 million people, representing 4.8% of UK employment - a 7.4% increase in employment figures for this sector since 2011²⁶.

Of the £48 billion contribution made by the tourism sector, £16.9 billion was generated through heritage tourism spend²⁷ and £15.2 billion was generated through domestic cultural

²³ Crafts Council (2014) *Future of Making Manifesto*

²⁴ Crafts Council (2016) *Innovation Through Craft: Opportunities For Growth*

²⁵ Visit England (2017) *England Tourism Factsheet*. Available at: https://www.visitbritain.org/sites/default/files/vb-corporate/Documents-Libran/documents/England-documents/england_tourism_factsheet_2017_without_infographic.pdf

²⁶ DCMS (2017) *Sectors Estimates*

²⁷ Cebr for Historic England (2018) *Heritage and the Economy*

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tourism spend on arts, culture and entertainment activities and events, festivals and exhibitions.²⁸

In Lancashire, the tourism economy, or ‘visitor economy’, continues to grow. Blackpool remains the number one visited seaside resort in the UK²⁹ and on a wider regional scale the visitor economy generated £4.25 billion for Lancashire in 2017, up 2.9% since 2016. Day visitors generated £2.06 billion in 2017, an increase of 3.2% on the previous year, and staying visitors generated even more at £2.2 billion, an increase of 2.8%. Overall, visitor numbers increased from 67 million to 67.63 million over the same period and the number of jobs created by the region’s tourism and hospitality sector increased by 1%³⁰.

CULTURE AND THE LOCAL INDUSTRIAL STRATEGY FOR LANCASHIRE

The DCMS recently published guidance for the LEPs on integrating all its sectors into Local Industrial Strategies³¹. For arts and culture, it emphasizes how investment in culture can multiply the benefits of investment in other infrastructure. In one example, which is particularly relevant for Lancashire, it states:

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

For creative industries, the DCMS guidance highlights how local strategies can be targeted at weaknesses within the sector - this includes identifying and narrowing existing and emerging skills gaps, acknowledging and reducing challenges obtaining finance and investment – and emphasizes the need to encourage R&D and convergence:

“While the creative industries are highly innovative and an important part of the UK’s research agenda, they can lack the capacity for strategic, cross-sectoral R&D, including linkages with universities.”

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

Mindful of the DCMS guidance, the LEP’s emerging Local Industrial Strategy for Lancashire is being built on its current priorities and draws from the previous *Strategic Economic Plan*³² from 2014. At the heart of the Strategic Economic Plan from 2014 was the concept of the arc of prosperity:

²⁸ Visit England (2015) *Arts, Culture & Entertainment, Events, Festivals & Exhibitions Reports*. Available at: <https://www.visitbritain.org/england-visitor-activities>. Please note these figures refer to domestic tourism only and do not include spend from international visitors.

²⁹ Lancashire County Council, (March 2018) *Cultural Strategy for the Lancashire Enterprise Partnership*

³⁰ DCMS (2018) *Connected Growth - A manual for places working to boost their digital, cultural and social connectivity*. Available at: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/808980/Connected_Growth_Manual.pdf

³¹ DCMS (2018) *Connected Growth - A manual for places working to boost their digital, cultural and social connectivity*. Available at: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/808980/Connected_Growth_Manual.pdf

³² Lancashire Economic Partnership (2014) *Strategic Economic Plan*. Available at: <https://www.lepnetwork.net/media/1118/lancashire-sep.pdf>

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

However, while the Strategic Economic Plan acknowledged the importance of heritage and the visitor economy in supporting the development of the strategic vision for Lancashire, culture was not specifically mentioned (though creative industries were).

In contrast to this, and in line with the Preston, South Ribble and Lancashire City Deal, which identifies opportunities for culture to add value and, in some cases, play a central role – e.g. through a focus on housing, skills, infrastructure and placemaking initiatives, the Local Industrial Strategy will acknowledge the direct and indirect impact of culture and the creative industries on the growth of Lancashire in the way they can support:

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

A CULTURAL INVESTMENT STRATEGY FOR LANCASHIRE

In recognition of the transformational role that culture will play in the growth of the county and in reinstating its position as an economic powerhouse, the LEP's Cultural Investment Strategy for Lancashire will become a key component in strengthening Lancashire's competitive advantage. It will outline how, where and when coordinated support should be invested to ensure the talent, heritage and identity of the county plays a starring role in a re-imagined cultural offer: a Lancashire remade.

3. CULTURE & CREATIVITY IN LANCASHIRE

“Lancashire gave birth to the industrial revolution and is now the home of the non-industrial revolution.”

Andrew Dixon, Culture Creativity Place

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

A GLOBALLY CONNECTED COMMUNITY

A changing population, especially in the urban centres and in Pennine Lancashire, is bringing a new youthful, diverse and globally connected community into the county. In turn, this globally connected community is opening up opportunities for growth and innovation in the creative economy and wider cultural sector. Opportunities for market development – from Mumbai to Warsaw – and new trajectories for cultural production are helping to renew the identity of Lancashire as a place of innovation and making, and developing opportunities for our cultural organisations to grow alongside these new audiences and to create employment.

A CULTURE OF MAKING

Even before the Industrial Revolution, Lancashire’s status as a fertile county that made the most of its natural assets was established through its culture of producing. Its agriculture and innovative approach to horticulture were nationally renowned. Blackpool led the way as the UK’s first example of hothouse cropping, pioneering the growing of tomatoes and other fresh produce under glass houses, which became and remains one of the most important, sustainable industries in Britain’s food producing policy. Whilst the Fylde, once Lancashire’s milk can and provider of its breakfast egg and Friday fish,³³ alongside Lancashire’s other rural districts, has long provided the rest of the country with fruit, vegetables, prizewinning livestock, chicken and dairy. By the middle of the 19th Century, Lancashire had developed into a hotbed of making and manufacturing, a reputation that has remained to this day.

“Lancashire is not just a place where things get made, rather this is where the future will be remade. For the creative and cultural sector, Lancashire is a place that allows freedom and space for greater experimentation. Pioneering spirit together with creative risk and experimentation - that’s how the future will be done.”

Debbi Lander, Lancashire 2025

Now, Lancashire’s connection to the act and process of making is celebrated in a growing number of events, most importantly the National Festival of Making in Blackburn. It is a

³³ Collins, Herbert, C., Lancashire Plain and Seaboard, J. M. Dent & Sons (London), 1953.

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tradition carried on by the county's world-class advanced manufacturers, such as BAE Systems, Evans Vanodine International, Victrex and Darwen Terracotta, who recently collaborated with artist, Grayson Perry, to create his tiled artwork, 'A House For Essex' for the 'Structures in Ceramics Exhibition' at Blackburn Museum and Art Gallery; by designer makers and crafts people, artists and producers, such as internationally-renowned and commercially successful sculptor, Charles Hadcock, based at Roach Bridge Mill in Salmesbury, and by some of Lancashire's cultural organisations, including the re-imagined Harris Museum and Art Gallery in Preston, who are putting the concept of 'making' at the heart of their strategies and programmes. Indeed, it is through craft, design and making that the cultural life of the county continues to thrive – from the innovation and resourcefulness of its festivals, to the specialisms of its universities.

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

The rise of festivals across the county, from Highest Point in Lancaster, to the award-winning festival, Lightpool, in Blackpool, to Lancashire Encounter in Preston, are all part of Lancashire's response to a growing market for cultural experiences, a trend that is shaping placemaking and tourism strategies across the world. The annual National Festival of Making in Blackburn is another strong example in action of Lancashire's approach to connect creativity to the wider economy. Through its Art in Manufacturing programme, The National Festival of Making pairs artists and makers with the county's diverse spectrum of traditional and advanced manufacturers to create new world class works of art and to share and showcase the UK's reputation as a powerhouse of making and digital technologies. So too, The British Textile Biennial, hosted across Pennine Lancashire, further connects people to the industrial past by highlighting the nation's creation, innovation and expression in textiles against the backdrop of the impressive infrastructure of the cotton industry in places connected by the 20 mile stretch of the Leeds and Liverpool Canal.

CULTURAL TOURISM

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

DYNAMIC PARTNERSHIPS

Strong and dynamic partnerships and networks exist across the county. Organisations including, Creative Lancashire and the networks it supports (comprising POWWOW, Conversations in Creativity, SoundBytes and Screen Opps), Digital Lancashire and Arts Lancashire, the Lancashire Digital Skills Partnership, as well as five Local Cultural Education Partnerships, facilitate collaborations across the county and build capacity for Lancashire's creative and cultural sector. Indeed, a Creative Enterprise Toolkit and Programme has been developed by Creative Lancashire in collaboration with Nesta specifically to build capacity in

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creative and cultural sector organisations, with a focus on the generation of intellectual property to create more opportunities for the county's creative and cultural businesses to thrive and grow.

Meanwhile, Lancashire's universities are increasing their footprints and impact beyond teaching and research, playing ever stronger roles in local communities through knowledge exchange with industry, commissioning of events and festivals, and providing professional support for entrepreneurs and cultural professionals. Individually, higher education institutions manage theatres and art galleries that cater for the wider community. They also manage programmes of support for artists and deliver cross-department crossover projects which bring culture together with technology and other specialisms across a broad spectrum.

Our universities, of course, are also vital providers of cultural and creative talent, infusing the Lancashire economy with highly skilled and entrepreneurial people. With the ongoing expansion and diversification of the universities, and a continuing shift toward stronger industry partnerships and closer alignment to civic and place-making agendas, their role in supporting the growth and innovation of the Lancashire cultural sector will become even more important.

A CULTURAL INFRASTRUCTURE DEFICIT

The blossoming of culture in the county is inherently linked to the people who live and work in Lancashire – a community who get involved, are resourceful and like to make. Despite this, their success is too often severely hampered by Lancashire's significant entrenched challenges, which limit the capability of culture to play a productive role in economic development and its ability to guard against community fragmentation and dislocation in order to deliver social outcomes.

The size and scale of Lancashire's cultural institutions and organisations is a fundamental issue. While the county has nine organisations that are part of ACE's National Portfolio, a sign they are judged to be of national importance, none operate at the size or scale of the more generously funded, or strategically positioned, organisations to be found in Manchester or Liverpool, or even those in smaller places such as York or Derby. Indeed, many of Lancashire's NPOs operate on significantly less funding than other comparable organisations in comparable places.

NPO, SSO & CPP Distribution across Lancashire

National Portfolio Organisations (NPO)

- 1 Horse + Bamboo - Rossendale
- 2 In-Situ - Pendle
- 3 Lancaster Arts - Lancaster
- 4 Ludus Dance - Lancaster
- 5 More Music - Morecambe
- 6 The Duke Playhouse - Lancaster
- 7 The Grand Theatre - Blackpool
- 8 The Grundy - Blackpool
- 9 The Harris - Preston

Sector Support Organisations (SSO) working right across Lancashire

- 10 Curious Minds
- 11 Lancashire Music Hubs

Creative People and Places Organisations (CPP)

- 12 LeftCoast - Blackpool and Wyre
- 13 Super Slow Way - Peninne Lancashire



Beyond the county's NPOs, there are simply not enough large, cultural organisations which can deliver the scale, reach, agility and quality of cultural experiences enjoyed in other parts of the UK. Empirically, smaller cultural organisations often lack both the strategic muscle required to give confidence to investors that the sector can scale up with minimal risks, and the capacity to experiment with new technology, new ways of reaching audiences, to use

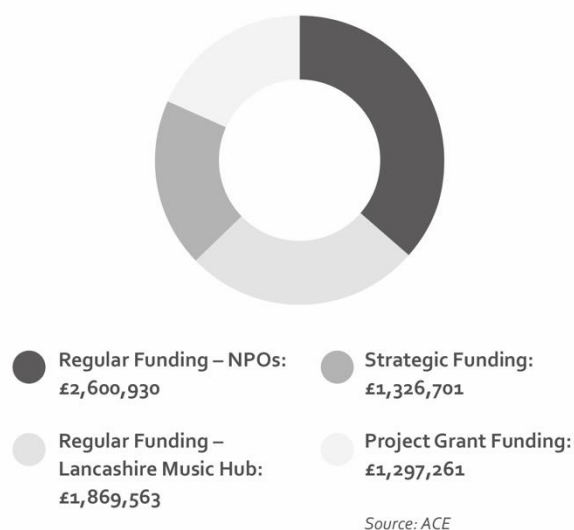
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data and research, or to generate innovative funding models and more. This creates a 'chicken and egg' dilemma, where the sector needs to scale-up to deliver on its potential and to ensure relative parity of investment to other parts of the country, but it lacks the capacity to do so.

In terms of funding per head of population, ACE spends £7 per head across Lancashire's 1.5 million residents, compared to £35 in Liverpool and £38 in Manchester³⁴. Local authorities (LAs), as relatively small districts (or unitary authorities), do not have the spending power and, in some cases, have sought to disinvest from culture as a response to the UK Government's policy of austerity. This in turn reduces opportunities to attract investment from other sources and build capacity so that the county can more effectively attract investment from ACE, the National Lottery Heritage Fund and other sources.



ACE investment into Lancashire



This cultural infrastructure deficit is also partly a question of geography and reflects the relative size of Lancashire's urban centres. In addition, the cultural organisations of Lancashire are not evenly distributed, meaning that many communities are not as well served as others.

³⁴ We Made That, Hatch & Regeneris (2018) Creative Supply Chains Study

Spend on arts and culture by Local Authority during 2017/18.

District	Artist Development & Support	Libraries & Archives	Museums & Galleries	Theatres & Public Entertainment	TOTAL
Blackburn With Darwen	£23,000	£1,542,000	£561,000	£2,330,000	£4,456,000
Blackpool	£461,000	£1,640,000	£605,000	£3,195,000	£5,901,000
Burnley	£1,000	N/A	£427,000	£98,000	£526,000
Chorley	£380	N/A	£422,599	£345,641	£768,620
Fylde	£91,000	N/A	£0,000	£45,000	£136,000
Hyndburn	£0	N/A	£235,000	£236,000	£471,000
Lancashire County Council	£429,000	£12,832,000	£3,082,000	£0	£16,343,000
Lancaster	£0	N/A	£534,000	£730,000	£1,264,000
Preston	£0	N/A	£1,660,000	£426,000	£2,086,000
Ribble Valley	£35,000	N/A	£423,000	£0	£458,000
Rossendale	£0	N/A	£95,000	£0	£95,000
South Ribble	£53,000	N/A	£54,000	£71,000	£178,000
West Lancashire	£198,000	N/A	£241,000	£18,000	£457,000
Wyre	£95,000	N/A	£0	£939,999	£1,034,000
LANCASHIRE TOTAL	£1,386,380	£16,014,000	£8,339,599	£8,433,641	£34,173,620

NB: Figures for Pendle were unavailable for this reporting period.

Source: Spend on arts and culture by Local Authority during 2017/18.

NB: Library services for all Local Authorities are provided by Lancashire County Council. Unitary Authorities provide their own Library Services.

ACE Investment Dashboard 2018/19

However, where focused investment in culture has been made in Lancashire, success has followed. The achievements of Lancashire's two Creative People and Places programmes, LeftCoast in Blackpool and Super Slow Way in Pennine Lancashire, show the benefit of sustained partnership working and collaborative practice in communities with traditional low engagement with culture. In a different way, the new Cultural Compact in Morecambe Bay, Great Places Lakes and Dales - the result of a joint submission to ACE by the Lancaster and South Cumbria Economic Region partners, South Lakeland District Council, Lancaster City Council, Barrow Borough Council – is successfully piloting a model which connects the distinct and different cultural assets of the three localities' to boost future creativity, investment, innovation, jobs and prosperity.

Though there are networks and consortia in the county that are focused on making culture more accessible to the hinterland communities of Lancashire, including the very successful Spot On Lancashire, a network of 35 library and 25 rural promoters who host small scale touring shows across the whole county, run by the independent Lancashire, based

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Culturapedia³⁵, broadly speaking, Lancashire's marketing and audience development systems are not as joined up as other parts of the UK.

The county's diverse population has international connections, particularly in East Lancashire, where Pendle based cultural organisation, In-Situ, supported by Super Slow Way, have developed a longstanding collaboration with Los Angeles based performance artist, Suzanne Lacy, to make a participative and contemporary artwork exploring the cultural and spiritual backgrounds of Pendle's diverse community which is now touring the world. In other parts of the county, strong examples of larger national and international cultural organisations working in Lancashire include the long-standing partnership between the Royal Shakespeare Company and The Blackpool Grand Theatre, the work of Manchester International Festival across the region and the BBC Philharmonic's partnership with Lancaster University. In general, however, Lancashire's international connections and collaborations are not as well developed as they could be and there is scope to build stronger partnerships to help grow local capacity and reach larger audiences.

THE UNIVERSITY CONNECTION

Lancashire's universities lead the way in many respects and are already a real driver of innovation and growth for the county's cultural sector and wider creative economy. Lancashire Forum Creative, UCLan's innovative leadership and business growth programme, contributes to building capacity and leadership within Lancashire's creative and cultural organisations, whilst Imagination Lancaster at Lancaster University is an open and exploratory research lab that investigates emerging issues, technologies and practices to advance knowledge and develop solutions that contribute to the common good. Through the emerging Local Industrial Strategy, the ability of the wider university sector to play a pivotal role in driving more cross-sector and convergent work between sectors will be vital as the proactive alignment of institutional and civic interests could provide fruitful opportunities for Lancashire's universities and the county more broadly.

Looking beyond the robust work of these existing initiatives, as well as those at Lancaster Arts and the Institute for Creative Exchange at Edge Hill University, there is much good practice across the UK to inspire a step-change in the way our local universities support culture-led investment and the creative economy. As an example, the University of Sheffield has played a defining role in setting up the Sheffield Cultural Consortium, attracting inward investment (such as the Cultural Destinations Fund), delivering cultural programming (such as via the Festival of the Mind³⁶ and Off the Shelf³⁷ festivals), and driving creative and technology growth (as partners to the Sheffield Advanced Manufacturing Park) across Sheffield. In Bristol, the University of West of England helped revitalise the city's cultural infrastructure by taking space, investing in collaboration and driving business development in organisations such as Spike Island³⁸, Arnolfini³⁹ and the Pervasive Media Studio⁴⁰ in Watershed. In Exeter, the University of Exeter's new Cultural Strategy⁴¹ has focused on establishing 'purposeful partnerships' via commissioning, joint ventures and talent development activities.

³⁵ Culturapedia, in partnership with Cheshire Rural Touring Arts, form the Cheshire Lancashire Touring Partnership and are part of ACE's national portfolio.

³⁶ <https://festivalofthemind.group.shef.ac.uk/>

³⁷ <http://www.offtheshelf.org.uk/>

³⁸ www.spikeisland.org.uk

³⁹ <https://www.arnolfini.org.uk/>

⁴⁰ <https://www.watershed.co.uk/studio/>

⁴¹ University of Exeter (2018) *Arts and Culture Strategy* Available at: <https://www.artsandcultureexeter.co.uk/news-and-media/new-arts-and-culture-strategy-university-activates-creativity/>

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Lancashire's Local Industrial Strategy will bring our universities ability to do even more to the fore. In partnership with industry they need to build upon the county's economic strengths and existing momentum. Lancashire's strengths in advanced manufacturing could be made even more competitive through developing more connections with its creative industries - for example, in interdisciplinary R&D and the creative application of new technologies. Specialist university sector specific assets, such as the Lancaster University Health Innovation Campus⁴², could provide scope to explore links between culture and health, and technology and wellbeing, which would further the innovative capacity of the county. The new Harris Quarter cinema development in Preston, for which partners including ADI.tv and UCLan are exploring ways to embed cutting-edge digital innovation to the screen industry, could establish new strategic and delivery partnerships for UCLan and provide local talent with access to advanced equipment through a purpose-built flexible space for live performances and production.

Figures 1- 5 give a flavour of some of Lancashire's key cultural assets: examples of Lancashire's unique cultural history and heritage, including cathedrals and country houses, castles, canals, places of popular entertainment, regional and local festivals, which make a huge contribution to the distinctive cultural offer of Lancashire.

Appendix 1 also provides an overview of the range of cultural organisations and programmes.

⁴² Lancaster Health Innovation Campus. <https://www.lancaster.ac.uk/health-innovation/>

Figure 1.

Cultural Assets in Central Lancashire Preston, Chorley & South Ribble

Selected Highlights (See Appendix 1 For Complete List)

- 1. Astley Hall Museum & Art Gallery** - A mid-17th Century Grade I Listed museum and gallery set in 43.75 acres of parkland in Chorley, offering a full programme of cultural events throughout the year.
- 2. Curious Minds** - Leaders of the Cultural Education Challenge in the region and the North West of England ACE Bridge Organisation champions for creative education and learning.
- 3. Harris Museum Art Gallery & Library** - The UK's first blended museum, library and gallery and an ACE National Portfolio Organisation. Once its £10.7m transformation is complete The Harris will fulfil a bigger role as a hub at the heart of Preston and for the county.
- 4. Harris Quarter Cinema Complex** - Partners, Preston City Council, Muse and Maple Grove are currently developing this new cinema and leisure complex which will form a significant part of the wider regeneration of the Harris Quarter which also includes:
- 5. Preston Bus Station Public Plaza** - A large new public area that serves to increase the connection between the Grade II Listed bus station building and Preston city centre. In addition, as part of wider development plans for the Harris Quarter, UCLan are working with Lancashire County Council and Preston City Council to develop **Project GASP**, an augmentation of Preston Bus Station to include a contemporary gallery, cultural hub and rooftop sculpture park.
- 6. In Certain Places** - A curatorial partnership based at the University of Central Lancashire (UCLan). Since 2003, through interdisciplinary projects and interventions, the organisation has worked with artists to question, test, disrupt and shape Preston.
- 7. Lancashire Archives** - A physical and online repository for the collection and preservation of the county's unique and irreplaceable archives. They contain over 1.5 million documents dating from the 12th Century to the present day and are available for personal, family or community history and heritage. Operated and managed by Lancashire County Council.
- 8. Lancashire Encounters** - An annual festival hosted in Preston celebrating the breadth of Lancashire's diverse cultural offer with high quality and high-profile arts.
- 9. Peoples Production Lab** - A hackspace and collaborative platform for creative and digital practice - led by **They Eat Culture** - programming, commissioning and producing quality arts and cultural work into the cultural life of Preston and Lancashire.
- 10. Preston Caribbean Carnival** - The largest and longest running cultural celebration in Preston, excluding Preston Guild, attracting tens of thousands of visitors each year.
- 11. Preston Guild** - A significant cultural event in Preston dating back to 1179. Takes place every 20 years to celebrate the establishment of a Guild Merchant by Henry II and the renewal of the town's royal charter.
- 12. Preston Guild Hall and Charter Theatre** - A vibrant and versatile entertainment venue with a concert arena and theatre for music, comedy and family shows, incorporating the Charter Theatre (capacity: 716 seats) and Grand Hall (capacity: 2,034).
- 13. Preston Mela** - One of the longest running and most dynamic melas in the UK celebrating South Asian art and culture.
- 14. Samsbury Hall** - 14th Century manor house and gardens. Includes a museum, gallery and events programme throughout the year.

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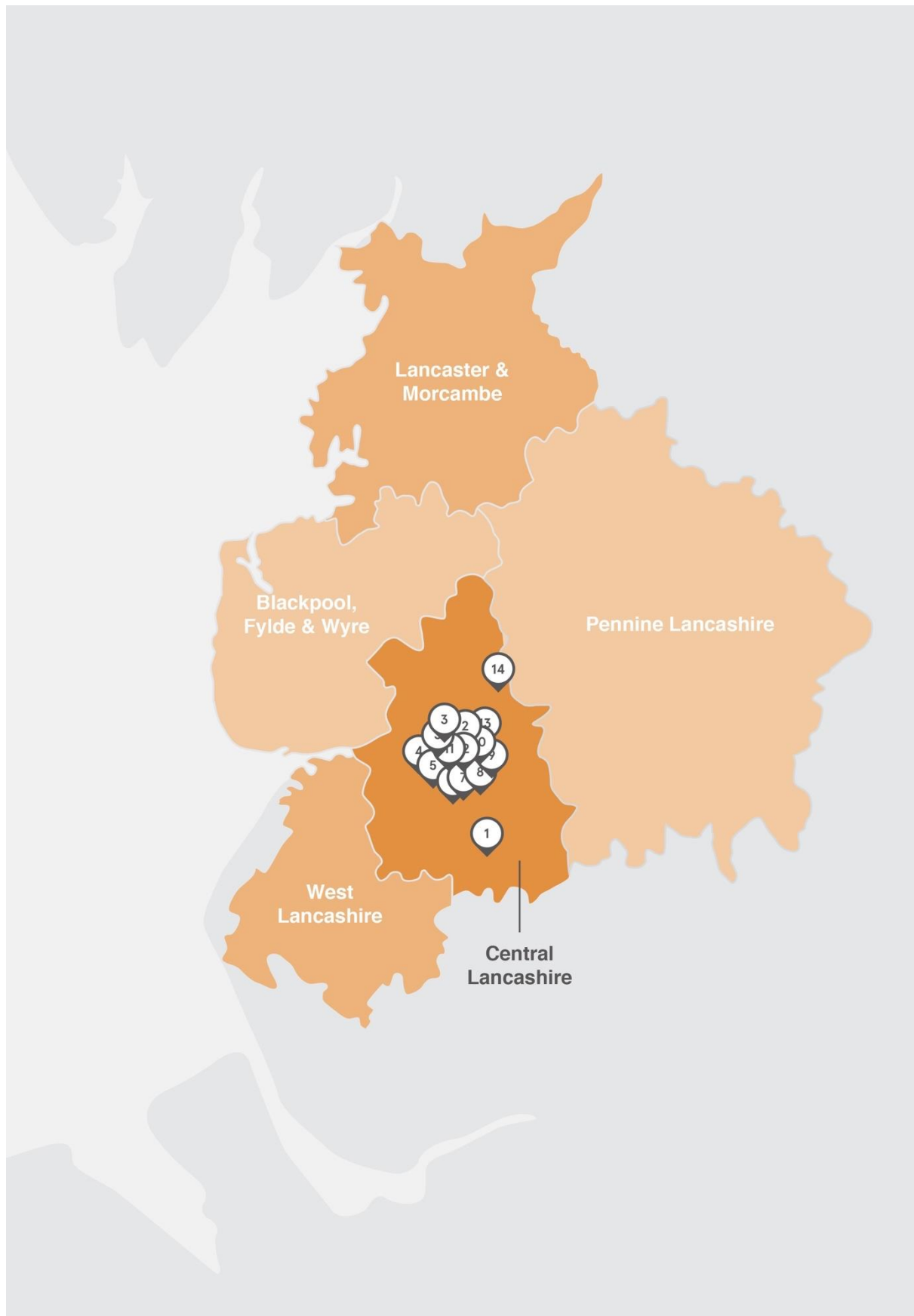


Figure 2.

Cultural Assets in Pennine Lancashire Blackburn, Burnley, Hyndburn, Pendle & Rossendale

Selected Highlights (See Appendix 1 For Complete List)

- 1. Burnley Youth Theatre** - An ACE National Portfolio Organisation, this youth theatre programme produces creative activities, productions and events engaging children, young people and families, housed in a purpose-built venue in Burnley, which includes a 158-seat theatre, three studio spaces and two outdoor spaces.
- 2. Blackburn Museum & Art Gallery** - One of the first purpose built free museums to open outside of London in 1874, now operated by Blackburn with Darwen Borough Council. Houses a rich and fascinating collection covering fine art, decorative art, Egyptology, coins, manuscripts, natural history, social history and South Asia. It also holds the only permanent gallery of Indian and Pakistani culture in the North West.
- 3. Burnley Mechanics** - A modern multipurpose, fully accessible venue in the former Grade II Listed Mechanics' Institute in the market town of Burnley. Facilities include two bars, two performance venues, basement studio and daytime bistro.
- 4. Clitheroe Castle** - Clitheroe Castle Museum has dominated Clitheroe's skyline for over 800 years. It tells the story of Clitheroe and its surrounding area: the formation of the land 350 million years ago; the people who have lived in the area - their work, their homes, their leisure times; and legends and folklore.
- 5. Culturapedia** - A Blackburn based independent arts company enabling people to access and promote high quality professional arts on their doorstep in non-traditional venues, including village halls, parks and libraries. Their largest service is Spot On Lancashire, an ACE National Portfolio Organisation, covering a network of 35 library and 25 rural promoters who host small scale touring shows across the whole county.
- 6. National Festival of Making** - A unique, annual celebration of UK making, from the factory floor to the kitchen table, hosted in Blackburn. Presenting a programme of work that combines Art, Manufacturing, Making and Communities with commissioning international and national artists to create world class works, a free participatory family festival and Makers Market, curated by Hopeful & Glorious, producers of showing and selling events for artists, makers and designers from across the North.
- 7. Helmshore Textile Mills and Museum** - Two original Lancashire textile mills, Higher Mill and Whitaker's Mill, together known as Helmshore Mills Textile Museum, located in Rossendale Valley.
- 8. Horse and Bamboo** - An ACE National Portfolio Organisation, this puppet and mask theatre company serves the community of Pennine Lancashire and delivers national and international touring productions for adults and children. Based at The Boo theatre in Rossendale, which hosts a year-round programme of puppetry films and other performances.
- 9. In Situ** - An ACE National Portfolio Organisation and an innovative, socially relevant arts organisation based in Pendle. Aims to use art to challenge current thinking about environment, people, place and culture; to create art of action and for art to contribute to society as a whole.
- 10. SuperSlowWay** - An arts programme in Pennine Lancashire shaped by local communities working alongside a wide range of local, national and international artists and producers. One of 21 ACE Creative People and Places Programmes and one of two in Lancashire. The other is LeftCoast operating across Blackpool and Wyre.
- 11. The British Textile Biennial** - Programmed and delivered by Super Slow Way. Previously branded 'Fabrications', this major event throws a spotlight on the nation's creation, innovation and expression in textiles against the backdrop of the impressive infrastructure of the cotton industry in Pennine Lancashire.
- 12. The Making Rooms** - A makerspace, Fab Lab and co-working space in Blackburn where creativity, technology and advanced manufacturing come together in a community facility for use by businesses, artists and students. Supported with LEP funds and resources.
- 13. Queen Street Mill** - The last surviving 19th century steam powered weaving mill in Harle Syke. Originally built in 1894 for the Queen Street Manufacturing Company and now maintained as a museum by Burnley Borough Council.

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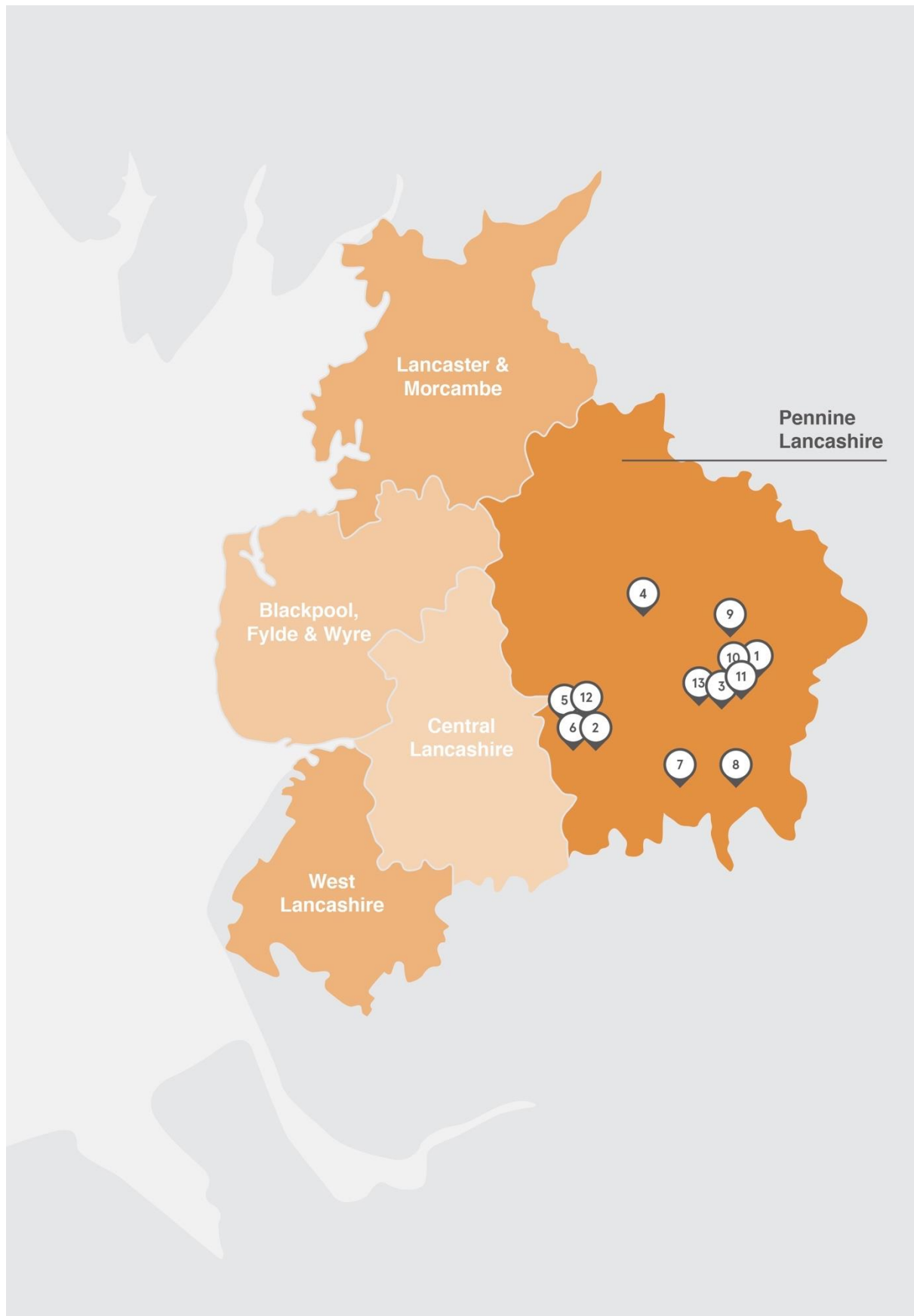


Figure 3.

Cultural Assets in Blackpool, Fylde and Wyre

Selected Highlights (See Appendix 1 For Complete List)

- 1. Art B&B** - Art B&B is an artist designed boutique hotel for art lovers in the heart of Blackpool and the first project of its type from Blackpool's creative communities. Delivered in partnership with LeftCoast and funded by ACE, Power To Change, Blackpool Council and the Coastal Communities Fund.
- 2. Blackpool Illuminations** - World famous annual light festival featuring six miles of traditional festoons and tableaux along the Promenade and illuminated tram tours every evening. Attracts 3.5 million visitors over 66 nights in September and October each year. The programme also includes **Lightpool**, an award winning annual two week celebration of all things light and fire across Blackpool promenade and town centre, providing an amazing mix of live performance and light-based art installations. Programmed in partnership with LeftCoast and supported by the Coastal Communities Fund and Blackpool Council.
- 3. Blackpool Tower, Ballroom, Circus and Eye** - One of the UK's most iconic landmarks. Dating from 1894 and modelled on the Eiffel Tower, the tower and its entertainment complex is known to audiences across the globe and is one of the venues for the Strictly Come Dancing television show.
- 4. Grundy Art Gallery** - One of the UK's most significant contemporary art galleries and an ACE National Portfolio Organisation. Recent exhibitions have included acclaimed artists including Martin Creed, Brian Griffiths, David Hockney, Pierre Huyghe, Heather Phillipson, Susan Philipsz and Matt Stokes.
- 5. LeftCoast** - An arts programme in Blackpool and Wyre shaped by local communities working alongside a wide range of local, national and international artists and producers. One of two ACE Creative People and Places Programmes in Lancashire. The other is Super Slow Way in Pennine Lancashire. LeftCoast is also funded by The National Lottery Community Fund.
- 6. Lytham Festival** - An annual five-day UK music festival, presented by Cuffe and Taylor and Live Nation, hosted on Lytham Green, showcasing global superstars along with up and coming music talent, attracting an audience of over 70,000.
- 7. Showtown** - Currently in development following receipt of £4 million funding from the legacy fund for the Great Exhibition of the North and £4 million from the National Lottery Heritage Fund, this museum and visitor attraction will, for the first time, tell Blackpool's extraordinary history through participatory immersive and inclusive artefacts, film, music and performance.
- 8. SpareParts Festival** - The UK's first annual festival of transport inspired arts, performance and spectacle, dedicated to transport, travel and motion, hosted in Fleetwood and programmed by LeftCoast supporting Fleetwood Festival of Transport.
- 9. St Annes International Kite Festival** - Attracting 80,000 visitors, the UK's largest annual kite festival featuring professional kite flyers from all over the world is hosted on the wide-open beach in St Annes On the Sea.
- 10. The Grand Theatre** - An ACE National Portfolio Organisation and one of the few remaining theatres of great architectural character, designed by Frank Matcham. It has a magnificent 4-level auditorium with 1,100 seats. Presents an all-year-round programme covering all live art forms and enjoys partnerships with the Royal Shakespeare Company and National Dance Company Wales.
- 11. The Pleasure Beach** - Founded in 1896, The Pleasure Beach is the UK's most iconic ride intensive theme park attracting over 5 million visitors a year. Home to the legendary Big One and Valhalla, the Hot Ice Show and large-scale event venues including The Paradise Room and The Attic.

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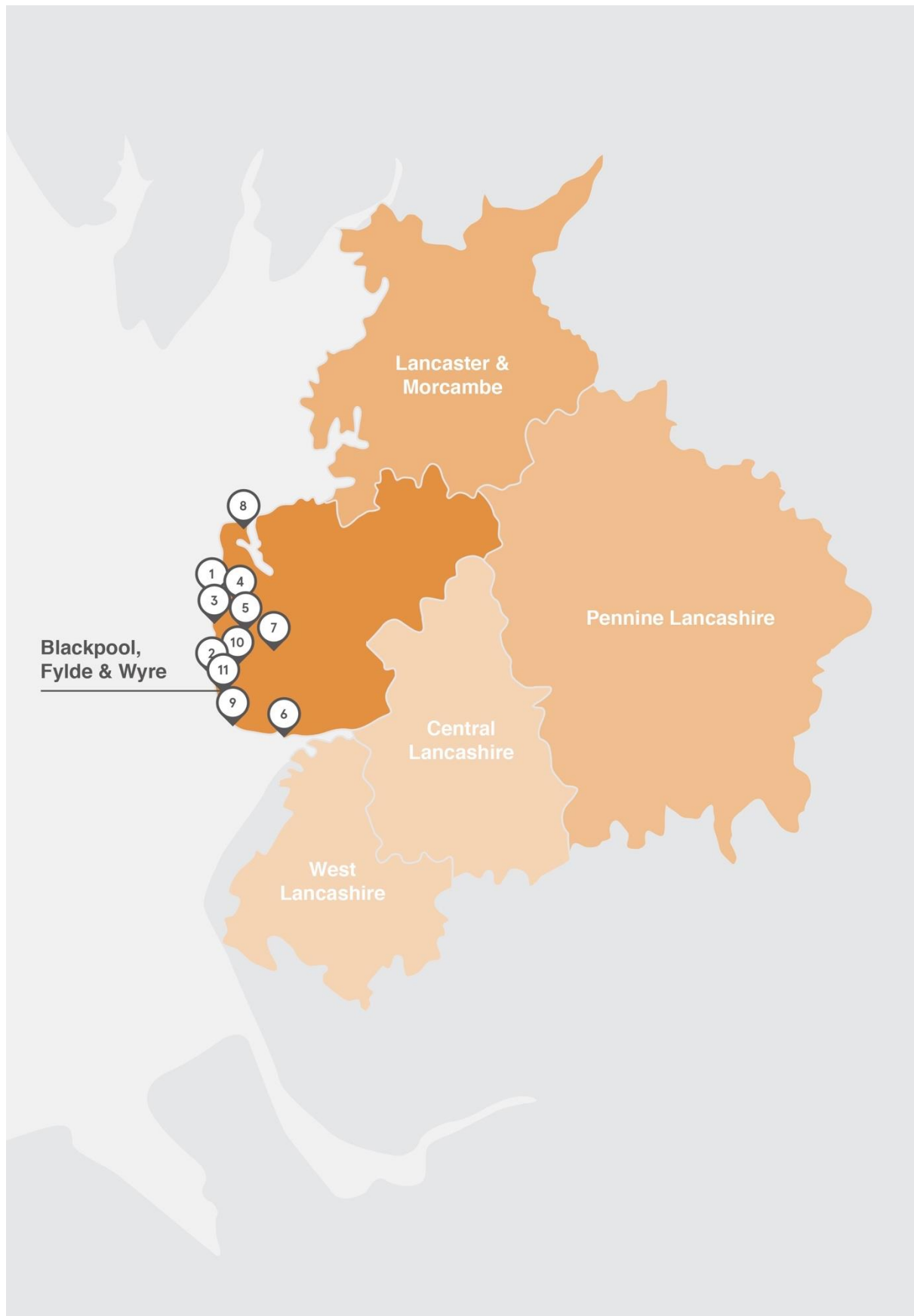


Figure 4.

Cultural Assets in Lancaster and Morecambe

Selected Highlights (See Appendix 1 For Complete List)

- 1. Deco Publique** - A creative practice based in Morecambe. Deco Publique produce cultural festivals and creative projects that support placemaking and regeneration, including The National Festival of Making and Vintage By The Sea..
- 2. Eden Project North** - Led by the team at the hugely successful Eden Project in Cornwall, this unique and ambitious project seeks to reimagine the seaside resort for the twenty-first century. As a ticketed, sustainable and transformative visitor attraction featuring large indoor environments, housed within iconic pavilions combining exhibits, performance, learning, play, immersive experiences, world-class horticulture, art, food, beverage and retail spaces, the project has far-reaching environmental, social and economic ambitions.
- 3. Highest Point** - An urban music and arts festival taking place in Williamson Park in Lancaster. Curated and produced by Skiddle, the summer event hosts live music gigs, club nights and industry panels in the city and surrounding areas.
- 4. Lancaster Arts** - Lancaster University's award-winning arts provider and an ACE National Portfolio Organisation, supporting cultural and artistic engagement at the highest level through a programme of internationally-renowned contemporary theatre, dance, visual art and classical music, in the campus-based performance spaces - the Nuffield Theatre, the Peter Scott Gallery, the Great Hall, extending into the city itself and beyond.
- 5. Lancaster Castle** - Lancaster Castle's origins date back almost 1,000 years. This Grade I Listed Building occupies a city-centre hilltop location on the site of three successive Roman forts and has been described by English Heritage as "not only the North-West's most important historic and archaeological monument but also of international importance".
- 6. Light Up Lancaster** - A magical, annual city-wide festival of lights and art by local and international artists, illuminating the city's heritage buildings, public spaces and community corners.
- 7. Ludus Dance** - An ACE National Portfolio Organisation and Lancashire's leading dance development organisation working across a wide range of social, educational, mental health and wellbeing settings, especially with children and young people.
- 8. More Music** - An ACE National Portfolio Organisation and a music and education charity based in the West End of Morecambe, with over 25 years of experience delivering workshops, training, performances and festivals across the district, region and beyond.
- 9. Morecambe Bay Partnership** - A charitable organisation working to make more of what is distinctive about Morecambe Bay and to bring more to the communities around the Bay through the conservation, protection and celebration of its communities, heritage and environment. Their Headlands to Headspace programme includes a series of significant landscape art and heritage inspired art commissions.
- 10. The Dukes Playhouse** - An ACE National Portfolio Organisation and a much-praised repertory theatre and cinema in Lancaster. Lancashire's only professional producing theatre, producing five shows a year including an outdoor promenade performance and a Christmas family show.
- 11. The Storey** - High quality workspace, studios, creative hub, performing arts venue and contemporary eatery in the heart of Lancaster.
- 13. Vintage by The Sea Festival** - An award-winning annual festival in Morecambe celebrating 20th Century art, design, music and dance, fashion and beauty with 'happenings' around every corner from classic cars to donkey rides and pop-up performances.

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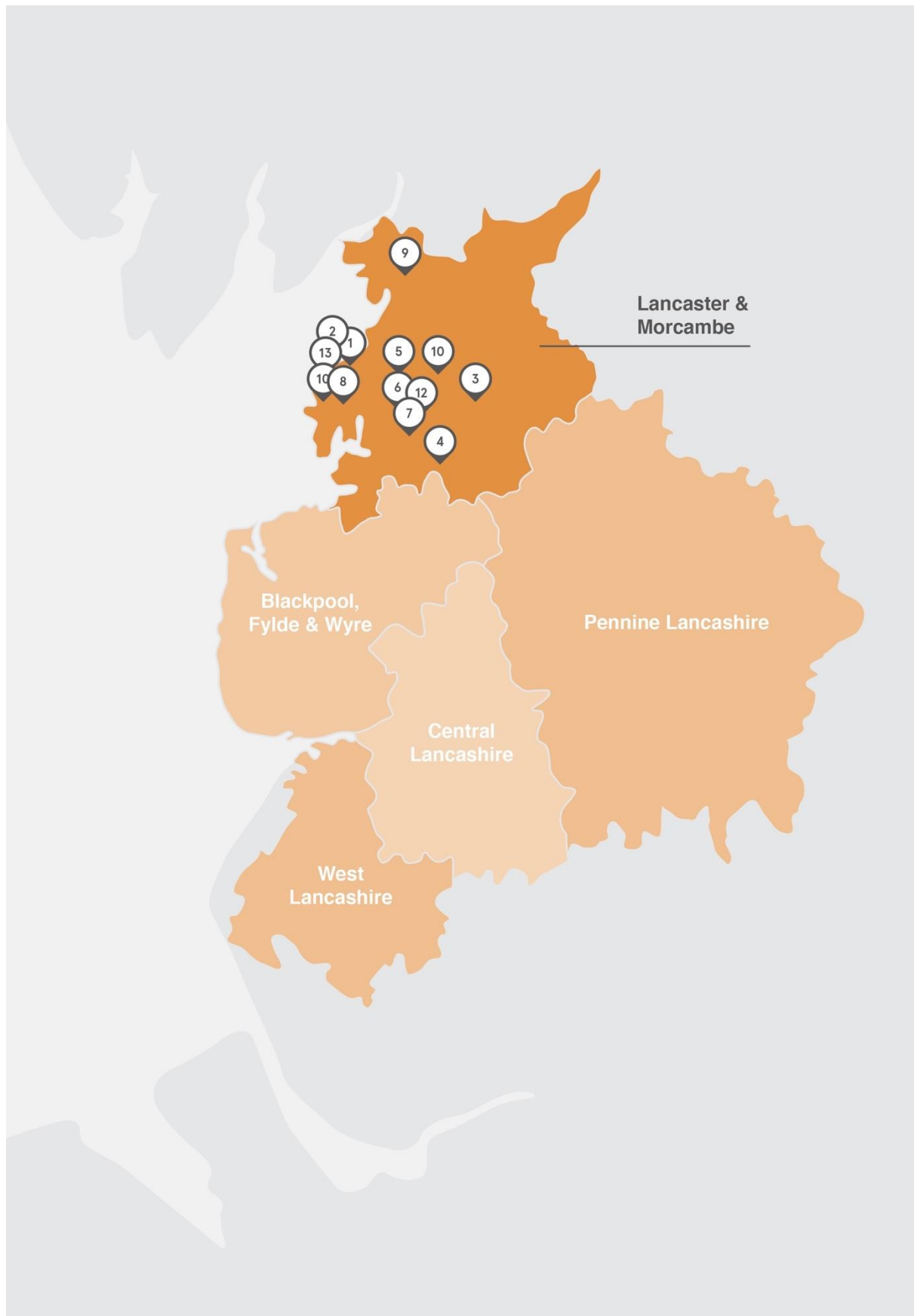


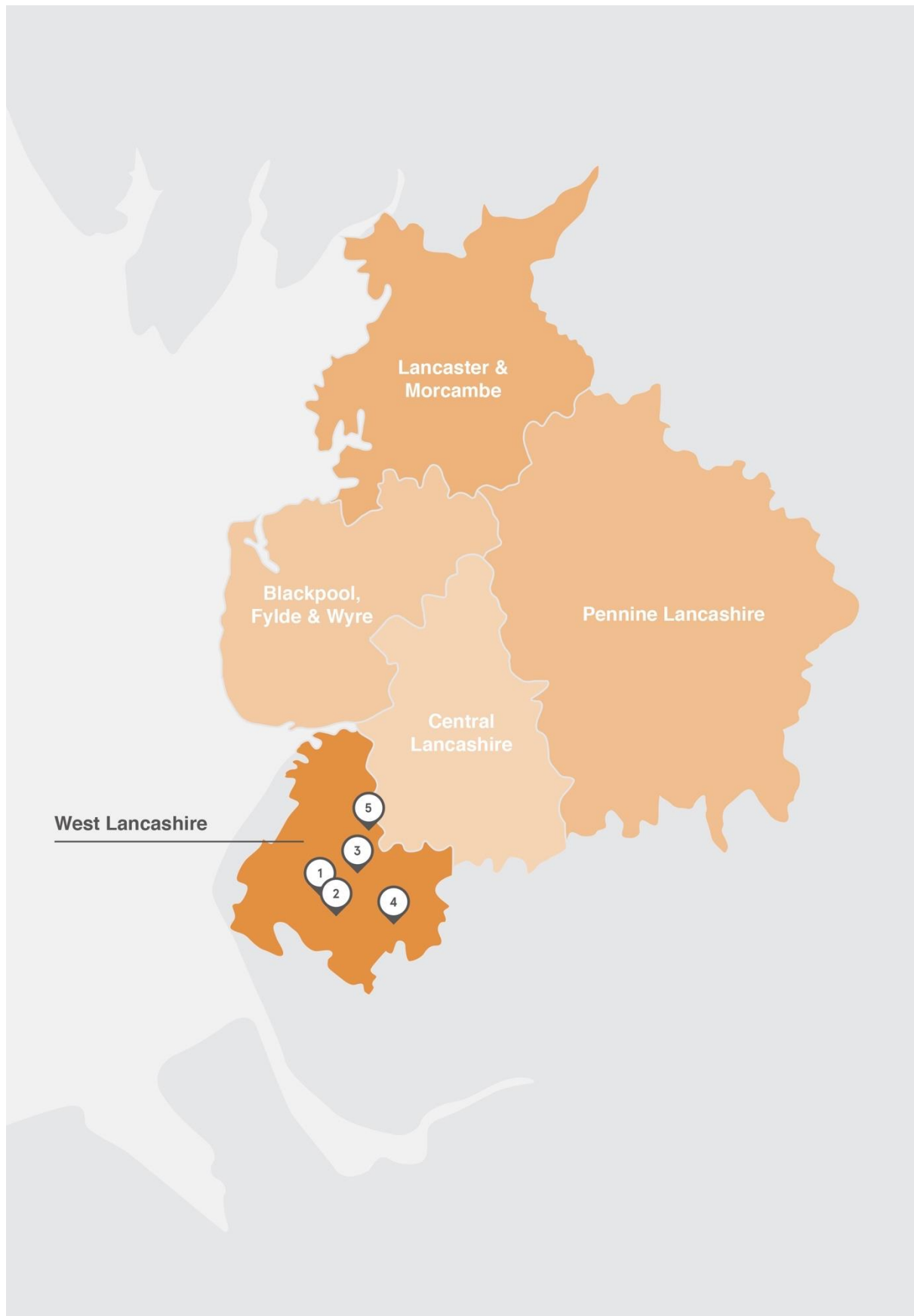
Figure 5.

Cultural Assets in West Lancashire Burscough, Ormskirk & Skelmersdale

Selected Highlights (See Appendix 1 For Complete List)

1. **Chapel Gallery** - An arts centre in Ormskirk combining internationally regarded artists exhibitions with contemporary art and craft from across the UK and career development support for local artists.
2. **Edge Hill University Arts Centre & Institute for Creative Exchange (ICE)** - The Arts Centre hosts the Performing Arts Department as well as the Rose and Studio Theatres. ICE is a practice-led and theoretically grounded interdisciplinary research forum which connects the University with the digital and creative economy and cultural institutions.
3. **The Arts Centre at Burscough Wharf** - A 100 capacity venue for events, exhibitions, cinema showings, theatre productions, live music, dance and comedy.
4. **The E-Rooms** - A not-for-profit social enterprise, serving the community of Skelmersdale and West Lancashire and offering a range of activities and entertainment including music tuition, rehearsal studios and recording studios to live music, comedy and theatre.
5. **Rufford Old Hall** - Rufford Old Hall, owned by The National Trust, is a beautiful Tudor building surrounded by Victorian and Edwardian gardens.

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3.1 Cultural Strengths in Lancashire

- **Established organisations:** Nine Arts Council England National Portfolio Organisations (NPOs) delivering excellence, reach and innovation in cultural provision. These are: The Grand Theatre (Blackpool); The Dukes Playhouse (Lancaster); Lancaster Arts (Lancaster); Ludus Dance (Lancaster); More Music (Morecambe); The Harris Museum & Art Gallery (Preston); Horse & Bamboo (Rossendale); Burnley Youth Theatre (Burnley) and In-Situ (Pendle); Curious Minds and One Sector Support Organisation delivering across the county: Lancashire Music Hub. In addition, Curious Minds – the ACE Bridge organisation serving Lancashire - exists to improve the lives of children and young people by increasing opportunities for their active participation in arts and culture.
- **Place-based programmes:** Two ACE-supported Creative People and Places programmes – Super Slow Way in Pennine Lancashire and LeftCoast in Blackpool and Wyre – provide tailored local cultural provision, helping to build distinctive communities and places. In addition, Spot On Lancashire, Lancashire’s rural touring network enables people to access and promote high quality professional arts on their doorstep in 25 non-traditional venues including village halls, parks and 35 libraries. Spot On Lancashire is run by Blackburn based independent arts organisation, Culturapedia, who in partnership with Cheshire Rural Touring Arts, form the Cheshire Lancashire Touring Partnership and are part of the ACE national portfolio.
- **Culture and education partnerships:** Five Local Cultural Education Partnerships – in Blackburn, Blackpool, Burnley, Lancaster and Preston – are helping to build a local talent base and ensure culture is not squeezed from the educational experience of young people. Blackpool was one of the first across the country and was used as a case study of excellent practice by ACE.
- **Growing creative networks:** Organisations including Creative Lancashire, Digital Lancashire and Arts Lancashire are facilitating collaboration across the county and building the capacity for the cultural sector. These networks and the hubs that support them, including co-working and studio spaces such as Society 1, Make North, The Birley and Cotton Court in Preston, Abingdon Studios in Blackpool, The Storey in Lancaster, Prism Contemporary in Blackburn, Landmark in Burnley and Strawberry Fields in Chorley, are all facilitating exchange, building capacity and nurturing innovative practice.
- **Growing creative industries:** In 2016 there were 13,440 people in creative employment across the county following a 4% growth in the sector between 2015 and 2016. Within these figures are some genuine innovators in design, digital and festivals.
- **A county of festivals:** A growing festival ecology, which is generating significant tourism and spearheading approaches to ‘making’ and cultural production, includes Lancashire Encounter, Lytham Festival, Highest Point, the National Festival of Making, Lightpool, Fleetwood Music and Arts Festival, the British Textile Biennial, Vintage by the Sea, Cloudspotting and the once-in-a-generation, Preston Guild.
- **A solid museums and heritage sector infrastructure base:** Ranging from significant historic buildings, museums and collections including those at Gawthorpe Hall, Haworth Art Gallery, The Harris Museum and Art Gallery, Lancaster Castle and Towneley Hall, to the unique industrial heritage found all over the county. Blackburn Museum and Art Gallery in partnership with the V&A are also currently working with

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secondary school students from across Blackburn to benefit from a national programme aimed at supporting design education.

- **A network of 64 public libraries:** Ranging from small community-focused libraries through to large city centre premises, which deliver a wide spectrum of services to 3.7 million users from health and wellbeing, through to skills and activities focused on young people and vulnerable groups.
- **Local cultural ecologies:** Independent artists groups and networks are working with larger cultural organisations to give real distinctiveness and texture to the cultural life of Lancashire, as well as providing jobs and driving cultural tourism. Exemplars in mobilising creative activity include the work of Deco Publique, Morecambe Artists' Colony, Mid-Pennine Arts and Culturapedia.
- **Excellent university sector:** Edge Hill University, Lancaster University, University of Central Lancashire (UCLan) and University of Cumbria are expanding their civic and creative roles, supported by a strong FE sector. The new campus being developed by UCLan in Burnley shows their ambition stretches beyond their existing footprints. University Centre Blackburn College (UCBC), Blackpool and the Fylde College and Myerscough College also contribute to the excellent skills base in the county.

3.2 Cultural Weaknesses in Lancashire

- **Size and capacity:** A lack of large-scale cultural organisations of comparable scale, reach and resource to other parts of the UK with a similar population and urban profile (e.g. Kent – which, like Lancashire, does not have a core city at its heart). Whilst this does give some agility and a leaner, less subsidy-dependent sector than elsewhere, the lack of scale and capacity limits opportunities to be ambitious and build on cultural potential.
- **Geographic challenge:** The combination of relatively small urban centres spread across a large area, compounded by inconsistent provision of public transport and issues with digital infrastructure in some rural areas, together with the benefits/disbenefits of proximity to large cities, which both provide opportunities (e.g. audiences and resources) and challenges (attracting investment and audiences which might otherwise provide value to Lancashire).
- **Austerity and funding:** Historically, Lancashire has received lower levels of national funding per capita - in terms of funding per head of population ACE spends £7 per head across Lancashire's 1.5 million residents, compared to £35 in Liverpool and £38 in Manchester. This has been compounded by austerity and reduced investment in culture, libraries, parks and heritage by County Council and across local authorities right across the county.
- **Under-leveraged connections to larger NPOs:** Though some touring and partnership work does take place, the county, as a whole, does not benefit from proximity to larger scale more (relatively) generously funded ACE NPOs across the country.
- **Lack of a coherent Lancashire story:** Historic changes to the county's shape, the sheer number of borough councils and unitary authorities and the diversity of its geography and community, have made crafting a credible, external-facing cultural identity difficult. At a local level, progress has been made via the Creative People and Places programmes in Blackpool and Wyre and Pennine Lancashire, also via

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the National Festival of Making in Blackburn and the launch of the Lancaster Story by The Lancaster Place Board, but these narratives need to be better connected into the development of an overarching Lancashire story.

- **Underplayed strengths:** Lancashire's strengths in academic research, advanced manufacturing, science and technology are not as connected to culture and creative industries as they could be. Whilst our universities excel at transnational working, opportunities to apply their broad research expertise at a local level are too often missed and the possibilities of exploring and connecting this research to social and cultural impact initiatives are largely overlooked.
- **Creative industries not visible enough:** Though the county's creative industries continue to grow, provision of the types of co-working and collaborative space which could provide visibility and help supercharge further progression of the sector to ensure it continues to thrive alongside those in the bigger cities is lagging.

3.3 Cultural Opportunities in Lancashire

- **Fit for purpose infrastructure:** The key pipeline and planned projects outlined in this strategy will revitalise existing assets and provide state of the art new spaces for Lancashire.
- **More connectivity:** Opportunities exist to better connect the fragmented cultural ecology, internally and nationally and internationally, through strengthened networks, collaboration and partnership.
- **Maximise local strengths:** There is scope to connect-up and maximise the county's strengths in advanced and modern manufacturing, science, technology and research with its creative strengths to encourage innovation.
- **Capacity and scale:** Alongside the infrastructural improvements, increasing the size and capacity of the county's cultural and creative organisations to deliver high-quality work, reach new audiences and be sustainable over the long term could amplify the capacity and scale of the cultural and creative sector.
- **Higher profile:** Investment and support for large-scale events (including a potential UK City of Culture 2025 bid) would increase the profile of the county, bring scale, additional investment, enable more partnership working and help to reach new audiences.

3.4 Cultural Threats in Lancashire

- **Big cities dominate:** The cultural and economic dominance of the larger cities in the North West impacts negatively on the small urban centres and towns of Lancashire.
- **Brain drain:** Talented young people, including recent graduates, are being drawn away from the county for lifestyle and work reasons.
- **Quality diminishes:** As resources become scarcer, and with more cuts to come, the county's smaller scale organisations and its two CPPs, LeftCoast and Super Slow Way, whose funding is being reduced phase on phase, will find it increasingly hard to compete against better funded and connected organisations in larger cities.

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- **Innovation and productivity gap widens:** A failure to maximise the county's cultural and creative strengths will see it continue to fall behind the fast-growing technology and service-based economies of the South East.
- **Skills and confidence diminish:** Underpromotion of Lancashire's cultural and creative sectors as relevant, viable and high-quality career opportunities will risk the dilution of the county's skill base and knowledge economy and impact negatively on the diversity of its workforce in this sector. Phase on phase reduced investment into Lancashire's CPPs by ACE will see skills, experience and programming confidence diminish in tandem with their reduced capacity to deliver.
- **Missed opportunities:** The delivery of HS2 and other infrastructure improvements will bring benefits and opportunities to the county that will be missed if they are not matched by Lancashire's provision of quality experiences and attractions – factors that modern towns and cities require to thrive.

4. LANCASHIRE CULTURAL INVESTMENT PLAN

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

As part of our remit to lead on Lancashire's economic growth, investment in culture and creativity will feature significantly in the LEP's strategic plans to boost the economy. The Local Industrial Strategy provides us with an opportunity to develop a 'connected growth' strategy which recognises that true prosperity is built on social, economic *and* cultural growth.

In their recently published manual, Connected Growth⁴³, the DCMS state:

“Economic growth has social and cultural roots: places need to be liveable in order to be productive...DCMS's contribution to local prosperity is the connectivity we help create, the productive connections between people, businesses, institutions and communities. Connectivity happens because of economic infrastructure, including the right transport links, housing and business facilities. It also happens because of digital, social, creative and cultural infrastructure.”

Just as our current economic strategy is based on the concept of developing an arc of prosperity that connects up the major towns and surrounding areas, boosts their key strengths and tackles their weaknesses, so too, the development of this Cultural Investment Strategy for Lancashire. As well as informing the Local Industrial Strategy, it will also see culture and creativity supported across the region and guide the work of the Cultural Investment Board to deliver on its five priority outcomes:

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

In order to deliver these outcomes, we have identified four priority action areas:

4.1 Fit for Purpose Infrastructure

Over the next three years, a pipeline of planned and potential infrastructure works in Lancashire could be transformative to the county's cultural and creative industries. The following projects will not only support more resilient and sustainable sectors, but will augment the regeneration and revitalisation of urban centres to boost Lancashire's visitor economy:

⁴³ DCMS (2018) *Connected Growth. Growth - A manual for places working to boost their digital, cultural and social connectivity*. Available at: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/808980/Connected_Growth_Manual.pdf

Short Term (1-3 Years)

- ⇒ **Culture Investment Fund & Cultural Development Fund:** The Culture Investment Fund was announced by the DCMS in 2019. Innovative cultural projects, libraries, museums and creative industries will benefit from new funding for the culture and creative sector. Over £125m will be invested in regional museums and libraries around the country. More than £90m will be provided to extend the Cultural Development Fund which uses investment in heritage, culture and creativity to drive regeneration and growth. In total, over the next 5 years, the DCMS will invest an additional £50 million each year in culture and the creative industries across England to revitalise existing assets and to support new cultural development.
- ⇒ **The development of Showtown:** The new museum of fun and entertainment in Blackpool has received £4 million in funding from the Northern Cultural Regeneration Fund, a legacy of the Great Exhibition of the North, and £4 million from the National Lottery Heritage Fund. The £13 million museum and visitor attraction⁴⁴ will open in 2021 on the Golden Mile and will tell Blackpool's extraordinary history through participatory and immersive exhibitions, artefacts, film, music and performance.
- ⇒ **The Re-imagining of The Harris:** An ambitious £10.7 million project⁴⁵ will make one of the finest museum, library and gallery buildings in the UK more accessible and more suited to the needs of contemporary audiences so that it is able to play an even bigger role as a hub at the heart of Preston.
- ⇒ **The development of the Canal Quarter in Lancaster:** Currently at public consultation stage, the proposed regeneration of the 6.5 hectare area of Lancaster city centre, containing the old Mitchell's Brewery site and adjacent car parks bounded to the east by the Lancaster Canal, aims to combine contemporary development with hidden heritage to create a diverse residential, commercial, cultural and recreational neighbourhood with sustainability, collaboration and innovation at its heart. The scheme will incorporate elements of a new arts and creative village to enable the co-location of organisations and businesses to create a dynamic new hub.⁴⁶ This will be augmented by Lancashire County Council investment into Fraser House at Whitecross to create a new digital hub and co-working space.
- ⇒ **Making Blackburn: Cultural Master Planning and Assets:** The implementation of a culture and heritage-led master plan for Blackburn will focus on the town's physical and social gateways to making and creativity to take an asset based approach to the delivery of major refurbishment and improvement programmes of key town centre arts and heritage venue. This includes the Cotton Exchange, the Museum and Art Gallery, King George's Hall, St John the Evangelist Church, the Cathedral Crypt and Tony's Ballroom.^[2] In particular, the refurbishment of the Cotton Exchange will enable this unique historical icon from the 19th Century to operate as a regionally important, large-scale, flexible space for performance and events.
- ⇒ **The intentional use of town and high street funds:** To catalyse and augment the collective ambition of Lancashire's left behind, underinvested towns and highstreets, alignment of place-based funding schemes such as Towns Fund, Future Highstreets and Heritage Action Zones, with planned cultural investments across the county could help transform our towns and breathe life into struggling highstreets.

⁴⁴ Showtown. <https://www.showtownblackpool.co.uk/>

⁴⁵ Re-Imagining The Harris. <http://www.harrismuseum.org.uk/news/1025-re-imagining-the-harris-a-new-vision>

⁴⁶ Lancaster Canal Quarter. <https://www.lancaster.gov.uk/sites/canal-quarter/get-involved>

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LeftCoast's burgeoning Painting The Town⁴⁷ programme in Blackpool presents a unique placemaking and profile raising opportunity to reinvigorate Blackpool's highstreets, businesses and homes through a collaboration with Johnstone's Paints to create a branded commercial paint range inspired by Blackpool's people and places, with additional potential for national and international reach.

Medium Term (4-7 Years)

- ⇒ **Queen Street Mill and Helmshore Mills:** Lancashire County Council and The National Trust are working together under a memorandum of understanding to explore the future of these mills and to identify ways in which the mills can generate income and minimise costs while also conserving the buildings and collections and providing public benefit are also being considered by the partnership. Future development opportunities could enable potential operators or partners, including local community groups and businesses, to be part of the future of the mills.
- ⇒ **Linear Park:** A feasibility study is being co-commissioned by ACE and Lancashire County Council, Super Slow Way and Canal & River Trust to explore the creation of a park along the Leeds and Liverpool Canal. The Linear Park project, which will span a 20-mile stretch, starting in Blackburn and ending in Pendle, seeks to transform canal side assets for cultural, artistic and placemaking purposes in order to attract, nurture and retain highly skilled residents, students and visitors. Inspired by large-scale cultural interventions in industrial regions such as Emscher Park⁴⁸ in Germany's Ruhr Valley and metropolitan exemplars such as the High Line in New York⁴⁹, the Linear Park is an ambitious and wide-reaching culture-led regeneration project which will link together communities close to the Leeds and Liverpool Canal with a mix of physical renewal, programming and engagement.

The project could provide transformational cultural infrastructure and experiences in some of the most deprived wards in the Lancashire and the UK, not only in providing a major new cultural attraction for the north of England, but also in helping to drive housing renewal, improve transport infrastructure, and bring about environmental and social improvements. Future phases could also extend into Preston, Lancaster and Burscough to the west, to potentially create a countywide approach to urban regeneration.

- ⇒ **Project GASP:** The potential of creating a new cultural space within the footprint of an existing functioning hub and heritage asset could inject new life into Preston's cultural infrastructure and Preston's visitor economy and could increase opportunities for Lancashire's residents engage with culture on a daily basis. It also offers an opportunity for UCLAN to expand their footprint and connection to the community.

Long Term (8+ Years)

- ⇒ **Eden Project North:** This ambitious £70 million development in Morecambe⁵⁰ has already received feasibility funding and would provide a year-round visitor attraction, as well as boost the local economy, in the same way the original Eden Project has successfully delivered in Cornwall.

⁴⁷ Painting The Town <http://ptblackpool.co.uk>

⁴⁸Emscher Park. https://en.wikipedia.org/wiki/Internationale_Bauausstellung_Emscher_Park

⁴⁹ Highline. <https://www.thehighline.org/>

⁵⁰ Eden Project North. <https://www.edenproject.com/eden-story/our-ethos/eden-project-north>

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- ⇒ **Burnley Empire:** The redevelopment of this iconic heritage building in the centre of Burnley could not only revitalise the town centre of Burnley, but create a unique opportunity to develop a brand new specialist training centre for conservation and restoration of heritage buildings to support the development of skills in an under-provided expertise at both county and national levels. Further opportunities to connect this into UCLan's offer as it expands its footprint and reach into the town, could cement a brand new USP for Burnley and Lancashire.
- ⇒ **HS2:** The proposed development of a new high-speed railway for the UK will see Preston becoming an HS2 station⁵¹. Should this development go ahead, cultural investment will help ensure that the increased role and opportunities for the city as a hub will be realised.

4.2. Scaling-Up Events and Festivals

Connecting up the county's cultural offer, increasing its reach and visibility, boosting the visitor economy and bringing benefits that only large, open festivals and events can bring is a priority. LEP support for the following initiatives could help to deliver this:

Short Term (1-3 Years)

- ⇒ **Developing a new compelling narrative for Lancashire:** The creation of an overarching Lancashire story to help boost inward investment and tourism and attract new audiences. This narrative should connect up events and activities and describe the county in a way that makes it less fragmented and more understandable and accessible for residents, visitors and businesses.
- ⇒ **The major nationwide Festival of Creativity and Innovation:** Planned for 2022 and backed by £120 million of Government funding the Festival of Creativity and Innovation⁵² could provide a way of supercharging the county's existing festivals and events, enabling them to improve the quality of their programming and provision and to increase their reach. As the Government makes more announcements on this, it will be a priority to ensure that Lancashire is as geared up as possible to maximise the opportunity.
- ⇒ **British Textile Biennial:** Supporting the growth of the success of the inaugural festival⁵³ from Super Slow Way in 2019, which attracted 52,000 additional visitors to the county, will not only throw a spotlight on the nation's creation, innovation and expression in textiles, but will shine a light on the impressive infrastructure and heritage of the cotton industry in Pennine Lancashire. With real potential to become an ACE NPO, The British Textile Biennial has plans to expand its reach county wide through further connections to other regional cultural assets by 2025, to coincide with City of Culture.
- ⇒ **Creative People and Places:** Ensuring the continuation and impact of Lancashire's two Creative People and Places programmes, LeftCoast and Super Slow Way, as they come to the end of their respective ACE funded phases, will be vital to retaining capacity, skills and experience within the county; to continuing some of the county's

⁵¹ HS2. <https://www.hs2.org.uk/>

⁵² Festival of Creativity and Innovation. <https://www.gov.uk/government/news/uk-festival-of-creativity-and-innovation-to-be-held-in-2022>

⁵³ British Textile Biennial <https://britishtextilebiennial.co.uk/>

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most successful and impactful cultural programmes including, The National Festival of Making, the British Textile Biennial, SpareParts, Lightpool and the burgeoning, Painting The Town programme in Blackpool; and to maintaining connections into some of the county's most hard to reach communities.

Medium Term (4-7 Years)

- ⇒ **A county-wide bid for UK City of Culture in 2025:** A bid for Lancashire, as a whole, to become the UK City of Culture in 2025⁴¹ will bring myriad benefits, from raising the county's profile, increasing interest from the private sector, building new partnerships, and catalysing growth in the creative economy. Regardless of whether the bid is successful, the process of bidding will undoubtedly deliver a step change in the position and performance of Lancashire's cultural sector, and in the county's strategic ability and capacity to support the cultural sector. Comparatively, the momentum sustained by Norwich following its unsuccessful bid for the European Capital of Culture (ECOC) 2008 title is cited as a pivotal driver for step change in the region's cultural sector, which hosts similar numbers of ACE NPOs to Lancashire. Following their ECOC bid, NPOs in Norfolk went on to secure a significant £17m investment for the 2018-2022 period, against the £9.7 million secured by Lancashire's NPOs for the same period. The legacy for Lancashire will mean continued benefits for the county well beyond 2025 as the county reaps the rewards of sustained investment and takes advantage of the opportunities generated by new strategic assets to achieve national influence and global relevance

Long Term (8+ Years)

- ⇒ **Upscaling Lancashire Encounter:** As Lancashire's pinnacle event, last celebrated in 2012 and next due in 2032, planning for Preston Guild⁵⁴ should already be underway. With its recent increased investment from ACE, the development of an upscaled, more focused biennial Lancashire Encounter⁵⁵ procession and programme could be a key part of these preparations, providing the perfect opportunity to explore, test and develop new partnerships, collaborations, commissions, programming, venues and cross platform delivery to engage new participants and audiences. The result could help to reposition Preston, and Lancashire, as a hotbed of creativity renowned for its rich cultural heritage and genuine community spirit and cement the city's, and the county's, status as the self-proclaimed home of Processions in the UK.

Critically, a move away from Preston City Council to a more independent status could provide Lancashire Encounter with an organisational structure better suited to sustainable long-term development and the potential to become an ACE NPO, as well as offering a real prospect of national impact and reach through further connections to other regional cultural assets and events such as the British Textile Biennial and future phases of a county wide Linear Park concept.

- ⇒ **A collaborative, co-commissioning cross county approach:** To enhance these opportunities further, plans for Preston Guild and Lancashire Encounter to co-commission and collaborate with the British Textile Biennial, could support a joined up, cross county approach to culture. At a community level, this could see Lancashire Encounter become the culminating event for existing annually celebrated Club, Gala and Field Days, which are hosted throughout the summer in Lancashire's

⁵⁴ Preston Guild. <http://www.harrismuseum.org.uk/guildresources/about-the-preston-guild>

⁵⁵ Lancaster Encounter. <http://www.lancsencounter.co.uk/>

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rural communities, some of which originated from trade associations, others from church processions, enabling traditionally hard to reach places and people to contribute to and connect into a larger place based cultural events. On a wider scale, the development of a programme around the historical, industrial and spiritual heritage of Wakes Weeks, centred on the longstanding historical and social connection between East Lancashire towns and Blackpool, is a good example of how culture could be used to cut across county lines. If successful, this approach could be replicated across different cultural programmes throughout the year, overriding the county's complex geographical, political and demographic boundaries to link all parts of Lancashire together.

4.3 Supporting Convergence

A programme of activity that connects up the county's strengths in research, advanced manufacturing, science and technology with its growing creative strengths is of real significance. LEP support for the following initiatives could help to deliver this:

Short Term (1-3 Years)

- ⇒ **The National Festival of Making:** Bolstering commitment to extend ACE's support for The National Festival of Making⁵⁶ will enable one of Lancashire's most successful festivals to scale-up its ability to deliver innovation and industrial change throughout the year via programmes such as Art in Manufacturing (AIM). This will enable it to continue to act as a catalyst of innovation in art and industry; grow its role as a development agency through larger scale projects connected to research; continue to connect with Lancashire's Creative People and Places programmes and in particular, Super Slow Way, who were originally co-commissioners of the AIM programme, and consider an application to become part of the ACE National Portfolio.
- ⇒ **The British Textile Biennial:** The British Textile Biennial, also hosted in Pennine Lancashire, connects to the county's manufacturing strengths and industrial heritage by highlighting the nation's creation, innovation and expression in textiles against the backdrop of the impressive infrastructure of the cotton industry in places connected by the 20 mile stretch of the Leeds and Liverpool Canal, from Pendle to Blackburn, with future plans to extend the programme into Preston and potentially countywide. Partnerships and collaboration with institutions such as University of Central Lancashire (UCLan), University of the Arts London (UAL) and sector initiatives such as Business of Fashion, Textiles and Technology (BFTT) and NW Texnet hold the potential to supercharge research and development that facilitates innovation in this key UK industry. To align with this planned expansion British Textile Biennial will seek to assert its position with its own application to become part of the ACE National Portfolio.

Medium Term (3-7 Years)

- ⇒ **A collaborative R&D hub and platform:** The development of a hybrid R&D and production lab, similar to the Pervasive Media Studio⁵⁷ in Bristol, will help to drive innovation and growth across Lancashire's knowledge-intensive sectors - creative, cultural, science and technology. As a hub and catalyst for innovation, with culture at

⁵⁶ National Festival of Making. <https://festivalofmaking.co.uk/>

⁵⁷ Pervasive Media Studio. <https://www.watershed.co.uk/studio/>

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its heart, it will take the core strengths of the local economy and invest in their convergence to drive innovation, provide an active role for arts and cultural practitioners to explore new technologies.

Long Term (8+ Years)

- ⇒ **Cultural production at the heart of the tourism offer:** The creation of a suite of facilities and programmes which encourage active participation from audiences in making new culture will enable Lancashire to contribute to the UK's Sustainable Development Goals⁵⁸. These goals are part of a shared blueprint for peace and prosperity for people and the planet adopted by United Nations Member States in 2015. To support these goals, Lancashire, could, for example, develop a writers' centre; a gaming hub; a commissioning programme for culture and social technology.

4.4 Building Capacity

Considerable importance must be given to a programme of activity that boosts skills, sustainability and resilience across culture and the creative industries. LEP support for the following initiatives could help to deliver this:

Short Term (1-3 Years)

- ⇒ **Creative enterprise support:** Alongside university partners, it is vital that the breadth and capacity of existing enterprise support programmes (e.g. Lancashire Forum Creative⁵⁹, the Creative Enterprise Toolkit and Creative Step programme⁶⁰) are increased to better connect up networks and reach more organisations and creative practitioners across Lancashire. This needs to include support for AI and VR technology.
- ⇒ **Cultural and Creative Skills:** Work with the Lancashire Skills Hub⁶¹ and Creative & Cultural Skills (CCSkills)⁶² to develop a tailored skills and capacity-building programme for a new cultural workforce. This should adopt and adapt the four priorities of the Lancashire Skills and Employment Strategic Framework 2016-2021⁶³: Inspire (to generate a pipeline of talent to the cultural and creative sectors and to give credibility to work in this sector); Recruit (work with the cultural and creative sector to recruit from the local talent pool); Upskill (build the technical and management capacity of the cultural sector); and Influence (working with the cultural and creative sector to build support for long-term investment).
- ⇒ **Cultural Compact:** Providing support for the Cultural Compact⁶⁴ in Morecambe Bay, which focuses on one of the key themes of the Lancaster and South Cumbria Economic Region partners – Culture, Creative, and Visitor Economy – will unlock the untapped potential of the area's natural and built environment; wider initiatives

⁵⁸ UK Sustainable Development Goals. <https://sustainabledevelopment.un.org/?menu=1300>

⁵⁹ Lancashire Forum Creative. https://www.uclan.ac.uk/business_at_uclan/lancashire-forum-creative.php

⁶⁰ Creative Lancashire (Creative Enterprise Toolkit and Creative Step). <https://www.creativelancashire.org/>

⁶¹ Lancashire Skills Hub. <https://www.lancshireskillshub.co.uk/>

⁶² Creative and Cultural Skills. <https://ccskills.org.uk/>

⁶³ Lancashire Economic Partnership (2016) *Lancashire Skills and Employment Strategic Framework 2016-2021* Available at: <https://lancashirelep.co.uk/wp-content/uploads/2019/02/The-Lancashire-Skills-and-Employment-Strategic-Framework-final-version-February-2016-1.pdf>

⁶⁴ Cultural Compact (Great Places Lakes and Dales). <https://www.lakesanddales.org>

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including, Eden Project North; creative industries; arts and festivals; and the visitor economy.

Medium Term (4-7 Years)

- ⇒ **Strategic commissioning in health, social care and town centre renewal:** Hard-wiring cultural delivery into Lancashire's core social and economic development agendas is integral to diversifying the offer of town centres in a time of crisis for high streets. This could include implementing a cultural business improvement district model and a culture for health and wellbeing fund to support social prescribing.

Long Term (8+ Years)

- ⇒ **Education and culture infrastructure:** The higher education sector in Lancashire could help shape a new generation of cultural infrastructure by first prototyping and then developing new facilities and spaces for research and experimentation including, virtual and augmented reality; artificial intelligence; and contemporary crafts.
- ⇒ **Film and TV:** The success of Screen Yorkshire⁶⁵ in promoting the area as a home for film and TV production shows how successful strong regional initiatives can be. With partners including the Film Hub North (the regional delivery arm of BFI), Screen Skills and Creative England, there is scope for Lancashire to develop its own model based on the strength of its creative community, its heritage and environmental offer.

⁶⁵ Screen Yorkshire. <https://www.screenyorkshire.co.uk/>

5. PARTNERSHIP AND DELIVERY

The establishment of an active, strategic Culture Investment Board made up of representatives of culture, business, higher education, health and the wider public sector, will be key to ensuring that the outcomes outlined in this Cultural Investment Strategy are achieved over the next decade.

The development of a Cultural Investment Board builds on the recommendations set out in the 2017 Feasibility Report commissioned by Lancashire County Council⁶⁶, which made the case for a cultural board that was broad in make-up and ambition across culture, business and local government. It also draws on the recommendations made by the 2019 Cultural Cities Enquiry⁶⁷, which outlined suggestions for how cities can boost funding for culture through the establishment of new shared social investment funds, the establishment of city skills strategies, the development of more portfolio approaches to management of cultural assets, and a bigger role for BIDs (alongside a debate on the establishment of a tourism levy to fund culture).

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

These Compacts will provide “locally determined strategic partnership to create ‘whole place leadership’ for culture. It is designed to create a sustainable local framework to replicate the impact of a major cultural programme. It will significantly raise levels of ambition and align investment and resources toward shared priorities.”

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

While Preston is in the process of deciding whether it will develop its own model of a compact, it seems likely Blackpool will consider developing an approach as part of its ambitious plans. For Lancashire, the question is how the Cultural Investment Board can best support these individual initiatives, while at the same time delivering the benefits that partnership working brings across the county.

ROLE AND RESPONSIBILITIES

The primary goal of the Cultural Investment Board will be to maximise the role that culture and creativity can play in the economic growth of Lancashire within the overall context of the Local Industrial Strategy.

To achieve this, the core objectives of the Cultural Investment Board will be:

1. To develop and implement a Cultural Investment Plan for the growth of culture and creative industries sectors (based around the Cultural Investment Strategy) across the LEP area to support the aims of the LEP and the delivery of the Local Industrial Strategy.

⁶⁶ Anthony Preston (2017) *A Feasibility Report Into A Lancashire Cultural Partnership: Preparing For A Sustainable Future*

⁶⁷ BOP Consulting and Oxford Economics (2019) *Cultural Cities Enquiry: Enriching UK Cities Through Smart Investment in Culture*. Available at: <https://www.corecities.com/sites/default/files/field/attachment/Cultural%20Cities%20Enquiry%20%5Bweb%5D.pdf>

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2. To implement a specific action plan for Year 1 of the delivery of the Cultural Investment Plan, setting out short, medium and long-term goals and including a set of KPIs which connect to the ambitions of wider LEP and county strategies.
3. To develop investment cases, based on evidence, for consideration by the LEP.
4. To ensure effective alignment between local authority, county council and LEP plans for culture and that actions are co-ordinated and undertaken within the appropriate administrative footprint.
5. To ensure that strategic planning for culture and creative industries is fully integrated with wider plans for infrastructure, transportation, jobs and skills, wellbeing and environment.
6. To provide professional advice and support to the LEP on issues affecting the growth of the culture and the creative industries, including responding to new opportunities and consultation.

To this end, the Cultural Investment Strategy will become the focus for a strategic conversation with national bodies around the county's portfolio of exciting cultural and creative projects. It will be the Cultural Investment Board's role to help ensure that coalitions and partnerships are established to deliver projects where required and to help attract new forms of public and private investment. The Cultural Investment Board could also provide the necessary governance infrastructure which could sit behind the 2025 bid for UK City of Culture. Furthermore, to ensure the work of the Cultural Investment Board is closely aligned to the wider work of the LEP and that the Cultural Investment Strategy feeds directly into the LEP's activities at a top level, the LEP will also establish a culture sub-committee as a liaison point between the Cultural Investment Board and the LEP Board.

FORM AND FUNCTION

The Cultural Investment Board will respond to Arts Council England's Creative Case for Diversity and the recommendations in Bazalgette's Independent Review of the Creative Industries and will be made of representatives drawn from across the cultural ecology of Lancashire, reflecting its depth and breadth as well as the geographic spread of assets and programmes. As so much of its focus will be the interaction between culture and place, it is vital that the Board includes representatives of the public and private sector, whose partnership and support will play such an important part in delivering the Cultural Investment Plan. It will also be important to make links to the wider wellbeing and health agenda, connecting into the work of the Lancaster Health and Innovation Campus at Lancaster University and others.

Specific consideration must also be given to how the Cultural Investment Board for Lancashire might function. As part of our considerations, we will look to other LEPs around the country for examples of how the integration of a cultural remit into industrial strategies has been done successfully elsewhere. A case in point being The Cornwall and Isles of Scilly Local Enterprise Partnership, who, in addition to signing an MOU between Cornwall Council and key national funders (including ACE, the National Lottery Heritage Fund and Historic England), have developed a White Paper For Culture⁶⁸, which sets out joint priorities across three main themes of resilience, place and identity. The result of Cornwall's strategic approach has been continued investment in major projects spanning culture, heritage and creative industries, all connected to growing more sustainable communities and driving economic regeneration.

In the same way, Lancashire's Cultural Investment Board will provide expert advice to the LEP and Local Authorities. It may or may not be an official decision-making entity, but it will

⁶⁸ Cornwall Council (2019) *White Paper For Culture*. Available at: https://www.cornwall.gov.uk/media/38059709/white-paper-for-culture-23_web_mar2019.pdf

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play an active role as advocate, champion and critical friend in the decision-making process. This is to ensure culture sits at the heart of the growth agenda and that decisions are informed by experts who share a passion for the role of culture in shaping great places.

6. LANCASHIRE CULTURE REMADE

Lancashire is a diverse county of considerable geographic, demographic and political complexity. This diversity is both a challenge and a strength, but it presents a unique opportunity for Lancashire to chart a new trajectory and reclaim a leading role in a post-Brexit UK. This Cultural Investment Strategy provides a considered perspective on the impact of focused and sustained investment into the county's cultural offer as part of a wider approach to stimulate economic growth across Lancashire.

From reviewing the county's creative and cultural assets and the ambition and capacity of the county's leading cultural organisations and providers, several key findings were acknowledged.

First, the physical, social and political diversity of Lancashire has created a disconnected cultural sector, unable to readily meet opportunities presented by commercial partners, public funders, or even county initiatives.

Second, even within Lancashire's largest, most resourced cultural organisations there is a fundamental lack of capacity preventing their development and their facility to bring about the benefits that come with the capability to sustain work at scale and depth. Certainly, a continued reduction in cultural investment at national, regional and sub-regional levels over the years has taken its toll on Lancashire in ways that really matter, impacting deeply not just on the cultural sector itself, but on the social fabric of the county, and on its economic position and potential too.

Third, a host of missed opportunities, resulting from persistently underplaying and under-utilising our strengths in research, digital innovation, creative skills pipeline, programming and producing, festivals, socially engaged arts which stunt our potential to capitalise, connect and collaborate across sectors and markets, at home and abroad.

Fourth, the struggle to retain creative talent and the overall lack of capacity and resource within our cultural sector has held aspiration in check, preventing the development of the kind of ambitious cultural commissioning programmes of scale that raise profile and drive economic spend to impact on the health of our highstreets and hotels.

Finally, the lack of a clear, shared narrative for Lancashire, a recognisable and relatable story we can reveal and reinforce through the work and efforts of every single programme, project, partner and place is the ultimate missing link in Lancashire's arsenal, affecting the robustness of everything the LEP and every other public body in the county aim to effect.

Yet, even with so much ground to make up, there can be no doubt that culture is the single most unique and important tool at our disposal that has the ability to really cut across the physical, administrative and social boundaries and make a meaningful and substantial difference to the growth of Lancashire's economy.

What is very clear is that if Lancashire is to reinstate its position as an economic powerhouse, it needs to harness the potential of its soft power to restore its influence and relevance on a national and international scale. To do this, the role of culture in Lancashire *must* be remade and the value that culture brings to Lancashire *must* be acknowledged as our point of difference.

Through the adoption and implementation of the Cultural Investment Strategy, the LEP will do both by 2030. Together, with partners, we will take an ambitious and co-ordinated

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approach to deliver a step-change in the role and performance of culture in Lancashire as a driver for economic growth. We will do this by scaling up the county's innovative cultural production and the networks and hubs which support it, to create a stronger, more confident and cohesive Lancashire.

This Cultural Investment Strategy, or **REMADE**, as it will be known, henceforth, is, therefore, the first stage in providing 'a big plan' for unlocking the transformative power of culture, in a Lancashire where the full potential of people, place and economic growth are realised together.

RECOMMENDATIONS:

There are several practical steps that could help realise the LEP's vision of a more connected, collaborative and ambitious cultural offer for Lancashire and secure continued economic growth for the county. Focusing on the five identified outcomes, the LEP could facilitate:

1. Increased Connectivity:

By better connecting the cultural and creative sector so that the main urban areas, smaller towns and rural areas, work collaboratively to trade together more freely to build a more circular economy, and build scale, presence and impact locally, nationally and internationally through the creation of a shared platform for culture, which dovetails with Visit Lancashire and Invest in Lancashire, could position culture at the heart of the visitor economy and inward investment story. In addition, adopting a co-ordinated cross-sector approach to workforce development, commissioning, programming and communication would ensure the cultural portfolio of Lancashire is better understood and is more collaborative and accessible.

2. Enhanced Capacity:

By creating a stronger, more diverse, sustainable and appropriately skilled cultural sector and audience base, enabled to deliver positive outcomes for economic growth and high-quality places through partnering with Lancashire's universities to nurture talent and ideas and develop tailored skills and entrepreneurship activities to help build the growth and innovation capacity of the cultural sector; investing in the region's CPPs, LeftCoast and Super Slow Way, to ensure maintained capacity and continued delivery beyond their current phases; supporting cross county/regional initiatives such as Light Up the North (LUTN), the network of light festivals in which Blackpool and Lancaster play a leading role alongside Leeds, York, Newcastle/Gateshead and Durham and investing in Lancashire's major cultural gems, including The Harris in Preston and Showtown in Blackpool, to catalyse new interest, influence and relevance for Lancashire's enhanced cultural offer across real and virtual places.

3. Improved Crossovers:

By establishing an international reputation for the strength, depth and ingenuity of our partnerships and collaborations to promote convergence, innovation and creative collaboration across sectors and our strengths in culture, creativity, research, science, technology and manufacturing through tailored R&D activities connecting culture and the arts to science, technology and manufacturing to establish a rich creative and knowledge ecosystem for Lancashire; capitalising on the rise of cultural champions and private sector partners investing in new infrastructure and backing their hometowns to deliver culture-led growth in Lancaster, Burnley, Blackburn and Blackpool; backing collaborative projects which connect the businesses of Digital Lancashire to key cultural organisations in order to

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testbed organisational change and digital culture to pioneer new ways of making, working and engaging.

4. Bolder Commissioning and Innovative Infrastructure:

By garnering national and international recognition for the strength of our connected cultural and creative infrastructure, and for delivering high quality work to diverse audiences in historic and state-of-the-art buildings and more widely through Lancashire's communities, businesses, higher education, colleges and schools, resulting in a more widely engaged, diverse and developed audience base, through major projects such as the National Festival of Making, British Textile Biennial and a bid to be UK City of Culture in 2025 or 2029; a network of dynamic creative production hubs in key urban centres which provide the space, facilities and skills support to enable local talent to develop world-class creative and cultural production skills; new cultural infrastructure to anchor major developments, for example, HS2 in Preston.

5. Compelling Cultural Narratives:

By gaining national and international recognition for the distinctiveness of our places, people and environment, ideas and cultural experiences; with Lancashire's cultural offer and cultural life making the area a highly-attractive place for residents, visitors, workers and investors, through an interactive multi-media campaign to showcase Lancashire's cultural assets to audiences and investors (dovetailing with Visit Lancashire and Invest in Lancashire) and an internationalisation programme to boost Lancashire's relevance and influence as a place of diverse culture and history synonymous with world class creating, making, leisure, pleasure, food and drink, in order to help build strong socio-cultural links with priority markets through targeted collaborations and promotional activities.

GLOSSARY

AREAS OF OUTSTANDING BEAUTY (AONB):

An Area of Outstanding Natural Beauty (AONB) is a designated exceptional landscape whose distinctive character and natural beauty are precious enough to be safeguarded in the national interest. AONBs are protected and enhanced for nature, people, business and culture. 156m people visit AONBs annually, spending over £2bn and supporting thousands of jobs and businesses.

ARTS COUNCIL ENGLAND (ACE):

A government-funded body dedicated to promoting the performing, visual and literary arts in England. Since 1994, ARTS COUNCIL ENGLAND (ACE) has been responsible for distributing lottery funding.

CREATIVE PEOPLE AND PLACES (CPP):

An acronym for Creative People and Places, an Arts Council England programme which focuses on parts of the country where involvement in arts and culture is significantly below the national average.

CULTURAL DEVELOPMENT FUND:

Over the next 5 years more than £90m will be provided to extend the CULTURAL DEVELOPMENT FUND which will channel investment in heritage, culture and creativity to drive regeneration and growth. The fund will aim to support 4-5 projects nationally for each round (typically awards of £4-5m each successful scheme). Proposed schemes will be invited from organisations and consortia. The aim of the CULTURAL DEVELOPMENT FUND is to support towns and cities to develop transformative culture-led economic growth and productivity strategies by investing in place-based cultural initiatives and the creative industries.

CULTURAL INVESTMENT BOARD:

A strategic board of representatives from key political, arts, cultural, commercial and community organisations across Lancashire charged with creating the CULTURAL INVESTMENT PLAN in line with the recommendations of the CULTURAL INVESTMENT STRATEGY and overseeing its delivery.

CULTURAL INVESTMENT PLAN:

A tactical and evolving document to be produced by the CULTURAL INVESTMENT BOARD to explore and deliver the recommendations of the CULTURAL INVESTMENT STRATEGY.

CULTURAL INVESTMENT FUND:

The £250m CULTURAL INVESTMENT FUND was announced by DCMS during 2019 as a way to drive local growth, support young people and reinforce culture's role at the heart of communities. Innovative cultural projects, libraries, museums and creative industries will benefit from new funding for the culture and creative sector. Over the next 5 years, £125m will be invested in regional museums and libraries around the country. An additional £90m of the fund will support future rounds of the Cultural Development Fund plus a further £18.5m for the National Railway Museum (York), and £7m for Coventry's UK City of Culture (2021) programme.

CULTURAL INVESTMENT STRATEGY:

A strategic document commissioned by the Lancashire Economic Partnership to examine how culture can unlock further economic growth for Lancashire. The CULTURAL

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INVESTMENT STRATEGY will inform the approach and work of the CULTURAL INVESTMENT BOARD who will create the CULTURAL INVESTMENT PLAN for Lancashire.

DEPARTMENT FOR DIGITAL, CULTURE, MEDIA AND SPORT (DCMS):

A department of the UK government with responsibility for culture and sport in England, the building of a Digital Economy, and some aspects of the media throughout the whole UK, such as broadcasting and internet. The DCMS helps to drive growth, enrich lives and promote Britain abroad. It protects and promotes our cultural and artistic heritage and helps businesses and communities to grow by investing in innovation and highlighting Britain as a fantastic place to visit.

GREATER LANCASHIRE PLAN:

Lancashire County Council, with the region's 15 local authority leaders, are currently overseeing the production of the GREATER LANCASHIRE PLAN, which will focus on a range of issues affecting the future of the county.

LANCASHIRE 2025:

LANCASHIRE 2025 is the title of Lancashire's bid for UK City of Culture 2025. LANCASHIRE 2025 is about the whole of Lancashire coming together as one county to champion a new vision, a new identity and to make a new culture for a sustainable future.

LOCAL INDUSTRIAL STRATEGY (LIS):

The LOCAL INDUSTRIAL STRATEGY (LIS) is a strategic document produced by the Local Enterprise Partnership which will promote the coordination of local economic policy and national funding streams and establish new ways of working between national and local government, and the public and private sectors.

NATIONAL PORTFOLIO ORGANISATION (NPO):

NATIONAL PORTFOLIO ORGANISATION status is awarded by Arts Council England to arts and cultural organisations in recognition of their strength and leadership in their area of discipline and location. On becoming an ACE NPO, cultural organisations receive strategic funding from ACE over a four-year period and assume a collective responsibility to protect and develop the UK's national arts and cultural ecology.

PRESTON, SOUTH RIBBLE AND LANCASHIRE CITY DEAL:

The PRESTON, SOUTH RIBBLE AND LANCASHIRE CITY DEAL was signed in September 2013. Investment of £434 million is helping expand transport infrastructure, create 20,000 new jobs and generate more than 17,000 new homes over the next ten years.

THE NATIONAL LOTTERY (TNL):

The state-franchised national lottery in the United Kingdom. THE NATIONAL LOTTERY COMMUNITY FUND, legally named THE BIG LOTTERY FUND, is a non-departmental public body responsible for distributing funds raised by the National Lottery for "good causes". THE NATIONAL LOTTERY HERITAGE FUND distributes a share of National Lottery funding, supporting a wide range of heritage projects across the United Kingdom. The fund supports all kinds of projects, as long as they make a lasting difference for heritage, people and communities.

APPENDIX 1: LANCASHIRE CULTURAL ASSETS

CULTURAL ASSETS IN CENTRAL LANCASHIRE

CHORLEY

Astley Hall Museum & Art Gallery - A mid-17th Century Grade I Listed museum and gallery set in 43.75 acres of parkland in Chorley offering a full programme of cultural events throughout the year.

Chorley Little Theatre - A volunteer run 236 seat Edwardian theatre and arts venue in the centre of Chorley.

Chorley Live - An award-winning annual weekend of live music and entertainment in Chorley, attracting over 12,000 people into the town over the two days every October. Run by Chorley Council.

Rivington Country Park - A 45-acre country park created by Lord Leverhulme, founder of Unilever. Featuring rugged hills, picturesque reservoirs, woodland castle, terraced gardens, pigeon tower, it is considered to be one of the largest and most impressive examples of landscape design in Edwardian England and is home to various Bronze Age burial sites. Venue for the 2002 Commonwealth Games Outdoor Cycling events.

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

What's Your Story Chorley - An annual festival of words, fun, fiction and fairy tales celebrating the spoken and written word. Attracts 1,000 people to venues across Chorley town centre every March. Run by Chorley Council in collaboration with local businesses and volunteers.

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PRESTON

Alison - Preston's longest running independent creative community development project based on the Brookfield estate in Ribbleson.

Birley Studios - Artist led studios and project space in Preston city centre, hosting workshops, residencies, exhibitions and live events, as well as outside/off-site projects. Supports artists who are testing out new ideas, developing collaborations, and taking an experimental approach to practice.

BLAZE - A Cultural Olympiad Legacy project that works across Lancashire and the North West to create the next generation of cultural producers, artists and entrepreneurs. Based at the Harris Library in Preston and funded by Lancashire County Council, Blackpool Council, Curious Minds and ACE.

Curious Minds - Leaders of the Cultural Education Challenge in the region and the North West of England ACE Bridge Organisation champions for creative education and learning.

Derelict - Preston's primary producers of contemporary theatre and live performance. Operating out of The Media Factory and in partnership with The University of Central Lancashire (UCLan), Derelict produce incoming theatre programme, community projects and annual festivals in the city.

Guild Hall and Charter Theatre - A vibrant and versatile entertainment venue with a concert arena and theatre for music, comedy and family shows, incorporating the Charter Theatre (capacity: 716 seats) and Grand Hall (capacity: 2,034).

Harris Museum Art Gallery & Library - The UK's first blended museum, library and gallery and an ACE National Portfolio Organisation. Once its £10.7m transformation is complete, The Harris will fulfil a bigger role as a hub at the heart of Preston and for the county.

Harris Quarter Cinema Complex - Partners, Preston City Council, Muse and Maple Grove are currently developing this new cinema and leisure complex, which will form a significant part of the wider regeneration of the Harris Quarter which also includes:

Preston Bus Station Public Plaza - A large new public area that serves to increase the connection between the Grade II-Listed bus station building and Preston city centre. In addition, as part of wider development plans for the Harris Quarter, UCLan are working with Lancashire County Council and Preston City Council to develop Project GASP, an augmentation of Preston Bus Station to include a contemporary gallery, cultural hub and rooftop sculpture park.

In Certain Places - A curatorial partnership based at the University of Central Lancashire (UCLan). Since 2003, through interdisciplinary projects and interventions, the organisation has worked with artists to question, test, disrupt and shape Preston.

Lancashire Archives - A physical and online repository for the collection and preservation of the county's unique and irreplaceable archives, which contain over 1.5 million documents dating from the 12th Century to the present day, and are available for personal, family or community history and heritage. Operated and managed by Lancashire County Council.

Lancashire Encounters - An annual festival hosted in Preston celebrating the breadth of Lancashire's diverse cultural offer with high quality and high-profile arts.

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Make North - Centrally located creative workspace providing membership based open-access pottery facilities, professional studios and classes for professional designer-makers alongside weekly programmes for young people and adults with additional needs.

People's Production Lab - A hackspace and collaborative platform for creative and digital practice – led by They Eat Culture - programming, commissioning and producing quality arts and cultural work into the cultural life of Preston and Lancashire.

Preston Caribbean Carnival - The largest and longest running cultural celebration in Preston, excluding Preston Guild, attracting tens of thousands of visitors each year.

Preston Guild - A significant cultural event in Preston dating back to 1179. Takes place every 20 years to celebrate the establishment of a Guild Merchant by Henry II and the renewal of the town's royal charter.

Preston Guild Hall and Charter Theatre - A vibrant and versatile entertainment venue with a concert arena and theatre for music, comedy and family shows, incorporating the Charter Theatre (capacity: 716 seats) and Grand Hall (capacity: 2,034).

Preston Mela - One of the longest running and most dynamic melas in the UK celebrating South Asian art and culture.

Preston North End Football Club - EFL Championship football club based at the 23,404 capacity Deepdale Stadium, the oldest professional football stadium in England. Its charitable arm, Preston North End Community and Education Trust, serves the community of Preston

Society 1 - This state of art co-working space is also a hub for a community of small creative organisations and freelancers. Society 1 collaborate with partners including Creative Lancashire to host regular events to address subjects relevant to creative practitioners plus opportunities to access professional development support.

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

SOUTH RIBBLE

Brockholes - 250-acre wetland and woodland nature reserve, home to rare bird species, with a floating visitor village off Junction 31 near Preston.

Leyland Festival - An annual one-day event in Leyland each June, featuring music in Worden Park, a parade, sports, games, stalls, funfair, food and drink. Run by South Ribble Borough Council.

Longton Live - Community music and arts festival featuring 140 events across 18 venues across the village over a weekend in mid-July each year. Run by South Ribble Borough Council.

Penwortham Live - Community music and arts festival featuring 100 acts across 21 venues in Penwortham over a weekend in May each year. Run by South Ribble Borough Council.

Samlesbury Hall - 14th Century manor house and gardens. Includes a museum, gallery and events programme throughout the year.

South Ribble Museum and Exhibition Centre - A small museum based in a Tudor building in Leyland. Exhibits feature artefacts from the region's past, from Viking coins to medieval pottery. Operated by South Ribble Borough Council.

Worden Arts and Crafts Centre & Marsden Theatre - Events space within the 157-acre Worden Park in Leyland, with plans for development as combined cultural, heritage, workshop, retail and hospitality space currently being considered by South Ribble Borough Council as part of a wider Feasibility Study for Worden Park.

CULTURAL ASSETS IN PENNINE LANCASHIRE

BLACKBURN WITH DARWEN

Blackburn Cathedral – One of the newest cathedrals in the UK, completed and consecrated in 1977, and at the centre of the ambitious renewal of Blackburn Cathedral Quarter. The Cathedral is committed to connecting diverse community through the building becoming a conduit for arts and culture for all communities.

Blackburn Empire Theatre - Formerly Thwaites Empire Theatre is a small community-based theatre in Blackburn with an events calendar with performances including opera, musicals, comedy, drama and more.

Blackburn Museum & Art Gallery - One of the first purpose built free museums to open outside of London in 1874, now operated by Blackburn with Darwen Borough Council Houses a rich and fascinating collection covering fine art, decorative art, Egyptology, coins, manuscripts, natural history, social history and South Asia. It also holds the only permanent gallery of Indian and Pakistani culture in the North West.

Blackburn Rovers Football Club - EFL football club and founder member of the Football League and Premier League based at the 31,367 capacity Ewood Park Stadium in Blackburn. The club's charitable arm, the Blackburn Rovers Community Trust, serves the people of Blackburn with Darwen and wider Lancashire area.

Bureau Arts Centre - Currently relocated to a temporary location due to a major fire at St John's Place, plans are underway for the Bureau to return as a vibrant new arts centre in the heart of Blackburn, providing versatile space for arts activities, theatre, music, cultural events and community participation.

Confessional Festival - Ten hours of music and arts held in Holy Trinity, a disused church in Blackburn, featuring some of the best emerging acts from around the UK, along with high profile artists.

Culturapedia - A Blackburn based independent arts company enabling people to access and promote high quality professional arts on their doorstep in non-traditional venues, including village halls, parks and libraries. Their largest service is Spot On Lancashire, an ACE Portfolio Organisation, covering a network of 35 library and 25 rural promoters who host small scale touring shows across the whole county.

Darwen Live - A free, annual two-day music festival featuring national bands and acts in venues across Darwen.

Darwen Tower - An 86ft tall tower built on the West Pennine Moors overlooking Darwen to commemorate the Diamond Jubilee of Queen Victoria in 1898 and to celebrate the victory of the local people for the right to access the moor.

King George's Hall - An Edwardian theatre and one of regions premier live entertainment venues with three separate venues offering everything from pop to pantomime. Operated by Blackburn with Darwen Borough Council.

National Festival of Making - A unique celebration of UK making, from the factory floor to the kitchen table, hosted annually in Blackburn. Presenting a programme of work that combines Art, Manufacturing, Making and Communities with commissioning international

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and national artists to create world class works, a free, participatory family festival and Makers Market, curated by Hopeful & Glorious, producers of showing and selling events for artists, makers and designers from across the North.

Over Darwen House - A co-working space for creatives and other knowledge-intensive businesses based in Darwen.

Prism Contemporary Art Gallery - A former clothing store transformed into an artist led contemporary gallery and studio based in the heart of Blackburn town centre. Prism Contemporary is supported by Blackburn with Darwen Borough Council, UCBC Blackburn College and ACE.

Restricted Forest Festival - Annual music festival from the genres of House, Techno, Old Skool and more, hosted in the woodland setting of Witton Park, Blackburn, each June.

The Cotton Exchange - A unique Grade II Listed building from the 19th Century currently being restored by charity, Re:Source, to operate as a large-scale space for performance and events fit for the 21st Century. Most recently, the main space has hosted major presentations for the National Festival of Making and the British Textile Biennial.

The Darwen Library Theatre - An extension to Darwen Library, the theatre promotes an all year-round programme of theatre, music, comedy and community arts activities.

The Making Rooms - A makerspace, Fab Lab and co-working space in Blackburn where creativity, technology and advanced manufacturing come together in a community facility for use by businesses, artists and students. Supported with LEP funds and resources.

Turton Tower - A manor house in Chapelton in North Turton that was originally built in the Middle Ages and altered throughout history. Open to the public, it is now a scheduled ancient monument, a Grade I Listed building of national importance and unique in Northwest England.

Queen Street Mill – The last surviving 19th century steam powered weaving mill in Harle Syke. Originally built in 1894 for the Queen Street Manufacturing Company and now maintained as a museum by Burnley Borough Council.

BURNLEY

Burnley Canal Festival - Award winning annual festival celebrating canal heritage through performance, music and fun and attended by more than 12,000 people. Co-produced by Mid Pennine Arts and Super Slow Way and sponsored by UCLan.

Burnley Empire - An iconic heritage building in the centre of Burnley, which has been saved by members of the community. Burnley Empire Trust has been established to restore The Empire in conjunction with the local community to become a dynamic venue for heritage, arts, entertainment, training and community in the revitalised town centre of Burnley.

Burnley Football Club - Currently the county's only Premier League club, based at the 21,944 capacity Turf Moor Stadium in Burnley, the second oldest continually used site for professional league football in the world, behind Preston's Deepdale. Burnley FC in the Community (BFCitC); the award-winning, official charity of Burnley Football Club, works with a huge spectrum of people in and around Burnley.

Burnley Literary Festival - An annual event celebrating local and international writers at venues across Burnley town centre each October.

Burnley Mechanics - A modern multipurpose, fully accessible venue in the former Grade II Listed Mechanics' Institute in the market town of Burnley. Facilities include two bars, two performance venues, basement studio and daytime bistro.

Burnley Youth Theatre - An ACE National Portfolio Organisation, this youth theatre programme produces creative activities, productions and events engaging children, young people and families, housed in a purpose-built venue in Burnley, which includes a 158-seat theatre, three studio spaces and two outdoor spaces.

Gawthorpe Hall - An Elizabethan Mansion in Padiham near Burnley, owned by the National Trust, with an incredible collection rich in Gothic Revival furniture, metalwork and textiles.

Mid Pennine Arts - MPA is an arts commissioning agency based in Pennine Lancashire and developing projects across Lancashire and beyond including the four-year project *Pendle Radicals* project, exploring Pendle Hill's heritage of radical thinkers and non-conformists and the internationally renowned, Panopticons comprising of **Halo** – An 18m-diameter steel sculpture on Top o' Slate, an old quarry and former landfill site; **The Singing Ringing Tree**, a unique musical sculpture which overlooks Burnley from its position high above the town on Crown Point; **Colourfields**, a dramatic transformation of the former cannon battery in Blackburn's Corporation Park in Blackburn and **The Atom**, a cement sculpture that rests on the hillside above Wycoller village in Wycoller Country Park.

Queen Street Mill Textiles Museum - The last surviving 19th century steam powered weaving mill located in Harle Syke, a suburb to the north-east of Burnley. Operated by Burnley Borough Council and maintained as a museum.

Super Slow Way - An arts programme in Pennine Lancashire shaped by local communities working alongside a wide range of local, national and international artists and producer. One of 21 ACE Creative People and Places Programmes and one of two in Lancashire. The other is LeftCoast operating across Blackpool and Wyre.

The British Textile Biennial - Programmed and delivered by Super Slow Way. Previously branded 'Fabrications', this major event throws a spotlight on the nation's creation,

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innovation and expression in textiles against the backdrop of the impressive infrastructure of the cotton industry in Pennine Lancashire.

Townley Hall Art Gallery and Museum - 14th Century Grade I Listed hall and art gallery in Townley Park in Burnley. Owned by the Townley family for over 600 years, now operated by Burnley Borough Council. Hosts an eclectic collection including an Egyptian mummy, the Whalley Abbey vestments, Lancashire made oak furniture, Pilkington Pottery and Kashmir embroidery, as well as a spectacular collection of oil paintings including works by Lawrence, Alma-Tadema, John William Waterhouse and Johan Joseph Zoffany.

HYNDBURN

Accrington Food and Drinks Festival - An annual event attended by 14,000 each June to sample artisan food and drinks, watch cookery demonstrations and get involved in activities.

Accrington Library - A Carnegie library located in the town of Accrington, Lancashire. It is known for its wonderful stained-glass window designed by Gustav Hiller and inspired writer, Jeanette Winterson, as a child.

Accrington Stanley Football Club - League One historically named football club based at a 5,450 capacity multi-use Crown Ground stadium in Accrington. The club's award-winning, non-profit, self-funding registered charity, Accrington Stanley Community Trust is a community organisation that has been working within the Hyndburn community since 2007.

Haworth Art Gallery - A public art gallery based in Accrington, housing the largest public collection of Tiffany Glass in Europe.

Idle Women - An arts and social justice project that creates vibrant, creative, adventurous and sustainable spaces with and for all women in the post- industrial towns of Blackburn, Accrington and Nelson. They deliver a seasonal programme of free opportunities for women to get involved through public workshops, social gatherings and activities, as well as long-term outreach projects with specialist service providers.

The Civic Arts Centre & Theatre - Oswaldtwistle based cultural venue for drama, dance and all performing arts. Also home to weekly sessions, classes and smaller events for ages.

PENDLE

ARTPAD - An art studio in Colne providing a range of art and craft activities for both children and adults.

Bancroft Mill - 1920 Textile Mill in Barnoldswick containing a Cross-Compound Steam Engine with rope drive to a countershaft, powered by a hand-fired Cornish Boiler.

Colne Christmas and Food Festival - An annual event held every December in Colne.

In-Situ - An ACE National Portfolio Organisation and an innovative, socially relevant arts organisation based in Pendle. Aims to use art to challenge current thinking about environment, people, place and culture; to create art of action and for art to contribute to society as a whole.

Nelson Food & Drink Festival - An annual festival held across Nelson in September.

Northlight (Brierfield Mill) - A former cotton mill built in 1832 and purchased by Pendle Council in 2012. The 380,000 sq ft complex is currently being redeveloped under the name of Northlight as a place for new and existing businesses in Pendle to grow. In-Situ created 'The Garage' on site as a centre of excellence for socially engaged art practice, socially relevant art and learning.

Pendle Heritage Centre - 18th Century walled garden, cruck frame barn, Pendle Arts Gallery and a conference centre.

Pendle Walking Festival - One of the biggest events of its kind in the country - from competitive walks to family trails – taking place every August.

Pendle Witch Trail - A self-guided car, minibus or bike trail of 45 miles through the tiny hamlets and farms which played a part in the true story of the Pendle Witches.

The ACE Centre - A purpose-built centre in Nelson with a mix of community facilities, arts, film, music, dance and theatre spaces and programmes with a bar, bistro and outdoor courtyard.

The Great British Rhythm & Blues Colne Food Festival - An annual four-day event over August bank holiday across venues in Colne attracting 25,000 people.

The Muni - A 600 capacity Edwardian theatre in Colne town centre, with a year-round programme of live music, comedians, dance nights and an annual pantomime.

Wycoller Hall - Ruins of a 16th Century Hall in the village of Wycoller, believed to have been the inspiration for Ferndean Manor in Charlotte Bronte's novel, 'Jane Eyre'.

RIBBLE VALLEY

Beat-Herder Festival - An annual event in Sawley hosted over one weekend mid-July with 16 music areas, 40 stalls, 14 bars, a fairground and more.

Clitheroe Castle - Clitheroe Castle Museum has dominated Clitheroe's skyline for over 800 years. It tells the story of Clitheroe and its surrounding area: the formation of the land 350 million years ago; the people who have lived in the area - their work, their homes, their leisure times; and legends and folklore.

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Clitheroe Food Festival - An annual showcase of artisanal produce hosted every August in the streets of Clitheroe.

Cloudspotting - An annual micro music & family arts festival hosted over three days in Gisburn Forest.

Festival Bowland - A year-round calendar of events celebrating the birds, wildlife, landscape and culture of the Forest of Bowland Area of Outstanding Natural Beauty (AONB) to help visitors to focus on particular aspects of Bowland.

Hoghton Tower - A historic house with magnificent state apartments, banqueting hall, ballroom, grounds and dolls' houses on display. Hoghton Tower has been a part of Lancashire's landscape since 1565. Legendary playwright William Shakespeare is said to have stayed as a guest of the de Hoghton family, tutoring the family's children and making use of the extensive library. Charles Dickens is also said to have visited the Tower in 1854, and then again in 1867, when he gave a reading in Preston.

Everyman Cinema at Holmes Mill - A former textiles mill based in the heart of Clitheroe. Combines leisure and entertainment including a hotel, food hall, the state-of-the-art Everyman Cinema and vintage, collector and craft and events hosted by Crafty Vintage.

Platform Gallery and Craft Shop - Showcasing independent art, design and crafts.

Ribble Valley Jazz Festival - An annual music festival over May Day Bank Holiday weekend. Showcases the very best of jazz in all its genres, bringing together performers from across the world to the pubs, clubs, restaurants and venues in and around Clitheroe.

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

Ribble Valley Sculpture Trail - Includes over 20 works of art and runs from Brungerley Bridge to Crosshill Quarry along part of the Ribble Way.

Stonyhurst College - One of the largest buildings in the North West. This magnificent 16th Century manor house is home to a famous Catholic co-educational independent boarding and day school. Inspiration to many great authors, including The Lord of The Rings creator, J.R.R. Tolkien. Another author to take inspiration from the grand estate was Arthur Conan Doyle, a student at the college from September 1868, who later went on to create the famous Sherlock Holmes novels.

The Grand - A creative community venue in Clitheroe featuring a programme of live music, comedy, spoken word and film as well as music, art and performance classes.

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ROSSENDALE

Cotton Shed Theatre Company - The only inclusive theatre company in East Lancashire which aims to provide the local community with a space where participants can be creative, feel comfortable to express themselves and enjoy working with new people. Part of London's renowned Chickenshed's 'Shedlink' scheme.

Helmshore Textile Mills and Museum - Two original Lancashire textile mills, Higher Mill and Whitaker's Mill, together known as Helmshore Mills Textile Museum, located in Rossendale Valley.

Horse and Bamboo - An ACE National Portfolio Organisation, this puppet and mask theatre company serves the community of Pennine Lancashire and delivers national and international touring productions for adults and children. Based at The Boo theatre in Rossendale, which hosts a year-round programme of puppetry films and other performances.

Rossendale 60's Festival - Includes events in Rawtenstall, Bacup, Haslingden and Whitworth.

Whitworth Heritage Museum - Exhibits and an extensive library of documents relating to the local area and providing insight into the historical life of Rossendale.

CULTURAL ASSETS IN BLACKPOOL, FYLDE AND WYRE

BLACKPOOL

Abingdon Studios - Abingdon Studios is a contemporary visual art studios and project space based in the heart of Blackpool Town Centre providing a centre for talent development whilst nurturing development across visual arts.

Art B&B - Art B&B is an artist designed boutique hotel for art lovers in the heart of Blackpool and the first project of its type from Blackpool's creative communities. Delivered in partnership with LeftCoast and funded by ACE, Power To Change, Blackpool Council and the Coastal Communities Fund.

Blackpool Dance Festival - The world's first and foremost festival of dancing held in Blackpool at the world-famous Empress Ballroom, Winter Gardens and presented by Blackpool Entertainment Company Ltd on behalf of Blackpool Council.

Blackpool Festival - Music festival held on Blackpool's famous promenade, featuring a weekend of over 100 music acts and DJ sets.

Blackpool Football Club - League One football club based at the 16,616 capacity Bloomfield Road stadium in Blackpool. Its charitable arm BFC Community Trusts serves the community of Blackpool. In addition to football games, the stadium is also venue to a range of large-scale events and live music acts.

Blackpool Illuminations - The world's number one free light show. Attracts 3.5 million visitors over 66 nights in September and October each year.

Blackpool Museum - Currently in development following receipt of £4 million funding from the legacy fund for the Great Exhibition of the North. This museum and visitor attraction will, for the first time, tell Blackpool's extraordinary history through participatory immersive and inclusive artefacts, film, music and performance.

Blackpool Piers - Blackpool's North, Central and South Piers have always been key to the success and growth of Blackpool. North Pier, designed by the great seaside architect Eugenius Birch, dates back to 1863 and led the way in offering working-class entertainment during the Wakes Week of the late 19th Century. The three piers still provide entertainment ranging from a big wheel to live shows.

Blackpool Tower, Ballroom, Circus and Eye - Dating from 1894 and modelled on the Eiffel Tower, the tower and its entertainment complex were an instant success and are known to audiences across the globe thanks to Strictly Come Dancing.

Blackpool World Firework Championships - Four nights of free fireworks in September during the Blackpool Illuminations season, providing the most amazing displays synced to music, from some of the most talented fireworks technicians in the world.

Blott Artist Studios - An artist run gallery with a regularly changing programme of exhibitions throughout the year.

Grundy Art Gallery - One of the UK's most significant contemporary art galleries and an Arts Council National Portfolio Organisation, recent exhibitions have included acclaimed

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artists including Martin Creed, Brian Griffiths, David Hockney, Pierre Huyghe, Heather Phillipson, Susan Philipsz and Matt Stokes.

LeftCoast - An arts programme in Blackpool & Wyre shaped by local communities working alongside a wide range of local, national and international artists and producers. One of two ACE Creative People and Places Programmes in Lancashire. The other is Super Slow Way in Pennine Lancashire.

Lightpool - The award winning annual two-week celebration of all thing light and fire across Blackpool promenade and town centre, providing an amazing mix of live performance and light-based art installations. Programmed in partnership with LeftCoast and supported by the Coastal Communities Fund and Blackpool Council.

Painting The Town - A range of 35 trade and retail paints inspired by Blackpool developed by LeftCoast in collaboration with Johnstone's Paint. Part of a cross sector place-making programme showcased on Ocean Boulevard at Blackpool Pleasure Beach in 2019 and being rolled out across Blackpool and the UK from 2020.

Rebellion Festival - The original Punk and Alternative Festival hosted over four days across six stages, featuring over 200 bands, punk art and cinema celebrating all things Punk Rock.

Showtown - Currently in development following receipt of £4 million funding from the legacy fund for the Great Exhibition of the North and £4 million from the National Lottery Heritage Fund, this museum and visitor attraction will, for the first time, tell Blackpool's extraordinary history through participatory immersive and inclusive artefacts, film, music and performance.

Stanley Park - 104-acre Grade II Listed park including woodland, boating lake and significant sporting provisions. Opened in 1926, has been twice voted, and is the current title holder of, the best park in the UK. Home to the annual Wordpool Festival programmed by LeftCoast.

The Golden Mile - A mile of cultural attractions along Blackpool's central coastal stretch including the Blackpool Comedy Carpet, Madam Tussauds, Ripley's and The Great Promenade Show.

The Grand Theatre - A historic 1,100 capacity theatre designed by Frank Matcham and an Arts Council NPO, which puts on a range of contemporary productions, as well as enjoying a long-lasting partnership with the RSC.

The Pleasure Beach - Founded in 1896, The Pleasure Beach is the UK's most iconic ride intensive theme park attracting over 5 million visitors a year. Home to the legendary Big One and Valhalla, the Hot Ice Show and large-scale event venues including The Paradise Room and The Attic.

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

Wordpool Festival - Blackpool Arts and Libraries annual Festival of Words, hosted in Stanley Park and across Blackpool and programmed in partnership with LeftCoast.

FYLDE

1940s Festival Wartime Weekend - An annual festival hosted on Lytham Green and across the town of Lytham which brings to life the wartime era with a weekend of forties singing, dancing and big bands, battle re-enactments, weapons displays, historic vehicles, military charities, vintage traders and more.

AFC Fylde - 6,000 capacity football ground and home to professional Association Football Club team, Fylde, in the Conference Premier League and AFC Fylde Community Foundation, a charitable trust dedicated to the development of young people across Lancashire through sports and cultural enrichment programmes.

Ashton Gardens - A 10-acre park and Grade II Listed garden in the heart of St Annes and home to The People's Pavilion and a range of outdoor cultural festivals and events.

Fable Arts - Socially engaged arts organisation, Fable Arts, creates large scale participative cultural programmes and installations around heritage engagement, literacy development & local distinctiveness for the communities of Lancashire and beyond.

Fairhaven Lake - A 10-hectare marine leisure lake, historic gardens laid out by Thomas H Mawson and Sons, a wide range of sport and recreational facilities, together with a traditional lakeside café located between Lytham and St Annes. In the process of being redeveloped with a £1.47 million grant funding from the National Lottery Heritage Fund, to include the restoration of the Mawson-designed Japanese Lagoon Garden.

Glasform - The studio, workshop and shop of John Ditchfield, internationally renowned Master Glass Blower, offering glass blowing sessions to the public.

Les Dawson Statue - Larger than life bronze statue of famous comedian, Les Dawson located in the Sunken Gardens next to St Annes Pier in St. Annes.

Lowther Gardens and Pavilion - A 450 capacity theatre and community arts space with programme of music, theatre spoken word comedy and more, at the heart of Lowther Gardens in Lytham St Annes.

Lytham Festival - An annual five-day UK music festival, presented by Cuffe and Taylor and Live Nation, hosted on Lytham Green, showcasing global superstars along with up and coming music talent attracting an audience of over 70,000.

Lytham Hall - The finest Grade I Listed Georgian house in Lancashire set in 78 acres of wooded parkland. Home to the annual Lytham Proms, an annual summer programme of Outdoor Theatre and a range of other cultural events and activities.

Lytham Heritage Centre - A Grade II Listed building in Lytham, operated by the Lytham Heritage Group, displaying local history and housing art and heritage exhibitions throughout the year.

Lytham St Annes Art Collection - A public art collection of over 240 artworks in Lytham St Annes, Lancashire. Fylde Borough Council are the custodians of the paintings, sculptures, prints and artefacts that are mostly held within the Town Hall in St Annes. The collection was started in 1925 by the donation of *The Herd Lassie*, painted by Richard Ansdell, to the townspeople of Lytham St Annes, Lancashire and is now one of the largest public collections of Ansdell's paintings.

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Lytham Windmill & Old Lifeboat House - Lytham's best known landmarks, the Windmill and the Old Lifeboat House contain a seasonal museum with a series of exhibits focused on the 'History of Mills and Milling', the 'Great Lifeboat Disaster' and the 'Heritage of Lytham St Annes and the Fylde Area'. The Museum, which annually attracts over 30,000 visitors from all parts of the world, was established in 1989 by Lytham Heritage Group.

St Annes International Kite Festival - The UK's largest kite festival featuring professional kite flyers from all over the world and hosted on the wide-open beach in St Annes On the Sea.

St Annes Pier - A Victorian era pleasure pier in St Annes-on-the-Sea, welcoming visitors since 1885.

The Cartford Gallery - An independent art gallery and creative workspace connected to The Cartford Inn featuring exhibitions and shows from local artists and jewellery workshops.

The Fylde Gallery - A public art gallery and exhibition space housed above Booths supermarket in Lytham and operated by the Friends of Lytham St Annes Art Collection.

Urban Arts Studio - Independently owned cafe bar and gallery which hosts the most eclectic mix of music/ live band events and art exhibitions in the area, showcasing local talent.

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WYRE

Festival Bowland, Garstang - A year-round calendar of events celebrating the birds, wildlife, landscape and culture of the Forest of Bowland Area of Outstanding Natural Beauty (AONB) across the themes of Dark Skies Festival, All Things Spring, Welcome Bowland and Bowland Foodie Foray.

Fleetwood Folk and Blues Festival - A three-day music festival hosted on the first weekend in September in venues across Fleetwood.

Fleetwood Museum - Housed in the oldest surviving building in Fleetwood. The museum also operates the Jacinta, the town's 'heritage trawler', stationed in the Wyre Dock Marina and open for public viewing throughout the year.

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

Fleetwood Transport Festival - Over 200 vintage vehicles on display on The Esplanade in Fleetwood each year accompanied by performances and entertainment from SpareParts Festival.

Garstang Arts Centre - Set in the very heart of Garstang in Lancashire, Garstang Arts Centre is the focal point for local arts of all types, and home to Garstang and District Arts Society.

Garstang Scarecrow Festival - An annual Scarecrow Festival held each July in the beautiful market town of Garstang with funfair, events, entertainment, live music and more.

Lawrence House Astronomy and Space Science Centre - Located at Rossall School in Fleetwood and headed by Astronomer, Dr Nick Lister. Offers a range of course programmes and lectures in astronomy and space science to the general public, schools, corporate organisations and specialist interest groups throughout the year.

LeftCoast - An arts programme in Blackpool and Wyre shaped by local communities working alongside a wide range of local, national and international artists and producers. One of two ACE Creative People and Places Programmes in Lancashire. The other is Super Slow Way in Pennine Lancashire.

Marine Hall - A 650 capacity, domed, 1930s, seafront theatre with original art deco features, hosting a broad performance programme of live music, comedy, children's shows and entertainment in the hall and the outdoor performance space throughout the year.

Marsh Mill - Grade II listed windmill with working machinery in Thornton Cleveleys, built by Ralph Slater in 1794, a Fylde Millwright. Now open to the public every weekend throughout the season as a unique introduction to milling of a bygone age.

Pilling Pottery - A working pottery with shop for pottery, clay, glaze and materials and offering pottery lessons. Also home of Northern Kilns.

SpareParts Festival - The UK's first annual festival of transport inspired arts, performance and spectacle, dedicated to transport, travel and motion, hosted in Fleetwood and programmed by LeftCoast supporting Fleetwood Festival of Transport.

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Thornton Little Theatre - 197 capacity theatre in Thornton offering a year-round programme of event and shows by local amateur dramatic companies, live acoustic gigs and family shows.

Wyre Estuary Country Park - Award winning country park on the banks of the River Wyre offers year-round activities and events for all.

CULTURAL ASSETS IN LANCASTER AND MORECAMBE

LANCASTER

Highest Point - An urban music and arts festival taking place in Williamson Park in Lancaster. Curated and produced by Skiddle, the summer event hosts live music gigs, club nights and industry panels in the city and surrounding areas.

King Street Studios and Art Gallery - A small arts organisation creating, showing and supporting art with modern and contemporary values through their art gallery, studio space and associate artist membership in the heart of Lancaster.

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

Lancaster Grand Theatre - One of the oldest theatres in England and a Grade II listed building designed by Frank Matcham. This 457-capacity theatre is now owned by Lancaster Footlights and offers a programme of music, theatre, spoken word comedy and more throughout the year.

Lancaster Music Festival - An award-winning festival featuring over 300 local, national and international music artists across over 40 venues in Lancaster.

Light Up Lancaster - A magical, annual city-wide festival of lights and art by local and international artists, illuminating the city's heritage buildings, public spaces and community corners.

Litfest - An annual literature festival and literature event organisation showcasing professional literary talent from a wide range of genres. One of the oldest literature festivals in the country and now run by a volunteer board.

Ludus Dance - An ACE National Portfolio Organisation and Lancashire's leading dance development organisation working across a wide range of social, educational, mental health and wellbeing settings, especially with children and young people.

Mirador Arts - Independent arts organisation based in Lancaster revealing the heritage of the North through art including, Viking Superhighway, an epic, kaleidoscopic arts, heritage and cultural experience of 7,000 years of life along the River Ribble, which is currently in development to be delivered in partnership with UCLan, Regional Heritage Centre at Lancaster University, The Ribble Rivers Trust.

The Dukes Playhouse - An ACE National Portfolio Organisation and a much-praised repertory theatre and cinema in Lancaster. Lancashire's only professional producing theatre, producing five shows a year including an outdoor promenade performance and a Christmas family show.

The Gregson Centre - An arts and community centre in the heart of Lancaster with a programme of cultural events and exhibitions throughout the year.

The Storey - Hi-tech office space, creative hub, performing arts venue and contemporary eatery in the heart of Lancaster.

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Lancaster Castle - Lancaster Castle's origins date back almost 1,000 years. This Grade I Listed Building occupies a city-centre hilltop location on the site of three successive Roman forts and has been described by English Heritage as "not only the North-West's most important historic and archaeological monument but also of international importance".

Williamson Park - 54 acres of beautiful parkland and enchanting walks and play areas with breath-taking views to the Fylde Coast, Morecambe Bay and the Lake District fells and mountains. Includes a tropical butterfly house, mini-beasts, bird enclosure and small mammal section.

MORECAMBE

Deco Publique - A creative practice based in Morecambe. They produce cultural festivals and creative projects that support placemaking and regeneration, including The National Festival of Making and Vintage By The Sea.

Eden Project North - Led by the team at the hugely successful Eden Project in Cornwall this unique and ambitious project seeks to reimagine the seaside resort for the twenty-first century As a ticketed, sustainable and transformative visitor attraction featuring large indoor environments, housed within iconic pavilions combining exhibits, performance, learning, play, immersive experiences, world-class horticulture, art, food, beverage and retail spaces. the project has far-reaching environmental, social and economic ambitions.

Make My Day - A free festival jam-packed with things to make and do at a creative theme park hosted at The West End Gardens on Morecambe's promenade. Produced by The Exchange.

More Music - An ACE National Portfolio Organisation and a music and education charity based in the West End of Morecambe, with over 25 years of experience delivering workshops, training, performances and festivals across the district, region and beyond.

Morecambe Artist Colony - A not for profit collective of artists and creatives passionate about the regeneration of Morecambe through art in existing, under-utilised and new spaces across Morecambe.

Morecambe Bay Partnership - A charitable organisation working to make more of what is distinctive about Morecambe Bay and to bring more to the communities around the Bay through the conservation, protection and celebration of its communities, heritage and environment. Their Headlands to Headspace programme includes a series of significant landscape art and heritage inspired art commissions.

Morecambe Carnival - An annual family festival celebrating Morecambe featuring a range of cultural activities including, a parade along the promenade and music at Bay Arena, a family fun zone, circus tent, science and enterprise zone and more on The Midland Hotel lawn.

The Exchange Creative Community - A subscription based community business that acts to improve creative facilities and opportunities for everyone in Morecambe via The Good Things Studio in Arndale Morecambe Bay, The Good Things Library, a Swap and Share scheme, workshops and their annual Make My Day event.

The Platform - A music and performance venue in Morecambe hosting a strong touring programme from jazz and blues to world music, folk and classical.

Vintage By The Sea Festival - An award-winning annual festival in Morecambe celebrating 20th Century art, design, music and dance, fashion and beauty with 'happenings' around every corner from classic cars to donkey rides and pop-up performances.

West End Winter Lantern Festival - A one day celebration of light and the changing of the seasons on the weekend the clocks go back. Curated by More Music and hosted at Alexandra Park, Morecambe the festival includes a lantern procession, music, puppetry and creative craft market.

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The White Elephant Contemporary - An independent contemporary art gallery and a 'centre for creative consumerism' in Morecambe town centre. Set up by the Karabekian/Nagardo Foundation with initial support from East Street Arts.

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WEST LANCASHIRE

ArtzCentre - A creative arts centre that provides a wide range of unique opportunities to people of Skemersdale incorporating a performing arts school and theatre. The new Up Holland Artz Centre and Library Café facility will see upwards of 300 visitors each week; accessing the Library service, Café facility and regular creative classes for young people and adults.

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

Edge Hill University Arts Centre - Home to the University's Performing Arts Department. The 220 seat Rose Theatre and the 170 capacity Studio Theatre, which receive national and world class productions.

Institute for Creative Exchange, Edge Hill University - A practice-led and theoretically grounded interdisciplinary research forum which connects the University with the digital and creative economy and with cultural institutions. Their work is underpinned by five themes: sustainability; good enterprise; the flourishing city; creative labour; class, community and social justice.

Lancashire Open Exhibition - An annual eclectic exhibition of artwork from over 200 UK based artists who've exhibited widely and those who are exhibiting work for the first time hosted at the Chapel Gallery between July-September.

Rufford Old Hall - The National Trust's Rufford Old Hall is a beautiful Tudor building surrounded by Victorian and Edwardian gardens.

The Arts Centre at Burscough Wharf - A 100 capacity venue for events, exhibitions, cinema showings, theatre productions, live music, dance and comedy.

The E-Rooms - A not-for-profit social enterprise, serving the community of Skelmersdale and West Lancashire offering a range of activities and entertainment including music tuition, rehearsal studios and recording studios to live music, comedy and theatre.

A COUNTY OF CULTURE FOR ALL

COUNTRY SHOWS

Lancashire is home to more than 12 country shows which are members of the North West Federation of Show Societies, including Great Harwood Agricultural Show and the Fylde Vintage and Farm Show.

HERITAGE & HISTORIC HOUSES

Historic houses are among the most popular visitor attractions in the county, with notable examples including, Salmsbury Hall in Preston, Gawthorpe Hall in Burnley, Astley Hall in Chorley and Lancashire's oldest surviving family home, Browsholme Hall in the Ribble Valley. They capture much of the history of the area from medieval manor houses to industrial revolution, with many, such as Rufford Old Hall, being of national significance.

SPORT

Sport is vital to Lancashire. Professional sports clubs are an important part of life in many towns and cities. Notable long-established football clubs include, Blackburn, Blackpool, Burnley, Darwen, Fleetwood, Fylde, Lancaster, Morecombe and Preston; cricket at League and County level has always been important, especially in East Lancashire. Weekly Park Runs attract thousands of runners across the county at 13 locations from Blackpool to Pendle.

STRATEGIC SECTOR SUPPORT ORGANISATIONS

Active Lancashire - The strategic lead for sport and physical activity in Lancashire to help bring about active lifestyles. Based in Leyland, but delivering across Lancashire, one of the many national Sport England-led Active Partnerships that drive a sports delivery system across the country.

Arts Lancashire - Exists to support and promote the work of Lancashire's sub-regional arts partnerships and their members, including Arts Partners Pennine Lancashire incorporating Ribble Valley Arts, Lancaster Arts Partnership and Arts Partnership for Fylde. Offering a strategic voice for professional arts and culture in the county, they organise the annual Lancashire Arts Exchange and host, The Gathering, a podcast and event series for artists and creatives.

Creative Lancashire - Dedicated to helping raise the profile of Lancashire's creative talent and to harnessing the economic potential in companies and organisations working in the creative sector through advocating for creativity and design; building collaborations and networking opportunities; offering creative and digital business advice; providing information on finance, funding and growth.

Digital Lancashire - The voice of digital business in the county, lobbying on behalf of Lancashire's digital organisations to ensure the strength and diversity of Lancashire's digital skills-base is heard loud and clear, locally and nationally. They help the county's digital

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businesses to forge partnerships and collaborations they might otherwise never make, so they can tackle bigger, more ambitious, more rewarding projects together.

Lancashire Cultural Network - A newly established consortium of representatives from across Lancashire, who aim to build common purpose, work collaboratively and drive ambition for culture in Lancashire by providing a mechanism which supports strategic cultural ambition and contributes to the unlocking of investment aligned to a few big ambitions and to identify and improve the evidence base for culture to support its case and align this to wider economic and social priorities.

Lancashire Museums Service - County Council service caring for historic Lancashire properties including Clitheroe Castle, Gawthorpe Hall, Helmshore Mills, Judges Lodgings, Lancaster Castle and Queen Street Mill. Through its Lancashire Conservations Studios, the service delivers a comprehensive range of services for the care and interpretation of cultural heritage from specialists in conservation, curation, collection management and design.

Lancashire Music Hub and Lancashire Music Service - A network of people and organisations based in Chorley, but delivering across Lancashire, working together to champion music education and make sure that all children and young people in the County get access to music making and learning that's right for them. Funded by Department for Education (DFE) administered through ACE to deliver the ambitions of the Government's National Plan for Music Education.

APPENDIX 2: CASE STUDIES

CASE STUDY: BLAZE

Creating and Retaining the Next Generation of Lancashire's Cultural Leaders

Background

Blaze Arts aims to develop the next generation of cultural producers. It focuses on young people taking the lead through co-creating projects which are inspired by youth culture, art and heritage and provides progression routes for young people who want to work in the cultural sector.

Blaze Arts believes that putting young people at the heart of decision-making is critical to the creating responsive, adaptive and problem-solving pioneers and young creative leaders for the future and ensuring organisations can remain relevant in the long term.

Approach

One of the organisation's flagship programmes, The Harris Young Producers (HYP), a partnership project with The Harris Museum and Art Gallery, provides opportunities for young creatives to programme their own events, workshops and exhibitions. Projects such as *MORE T'NORTH* exhibition project, have seen young creatives take responsibility for curation, programming, liaising with artists, branding, marketing and managing the budget.

Whilst in *Generation Change*, an ongoing project produced in partnership with Super Slow Way and aimed at developing socially engaged art activists, young creatives from Burnley are working with artists to use art as a tool to address social issues and create positive change in their lives and communities. As part of this, they've been involved in the recruitment and commissioning of artists and creative professionals, writing briefs, interviewing and appointing and will participate in the development of a public artwork along the Leeds & Liverpool Canal.

Blaze Arts is now working across five heritage sites across the North West to deliver a series of youth-led live and digital festivals under the name of *Festival of Hope* as part of *Hope Streets*, a five year Curious Minds Programme creating strategic partnerships between the Heritage and youth sectors in the North West.

Matt Wilde, the Director of Blaze Arts, forged his own path into the cultural sector with the support of the organisation he now runs and leads by example.

"The opportunities I had during Blaze's inception as a London 2012 Cultural Olympiad project shaped the foundations of my skills and values. As a participant, I was given authority to curate a youth-led festival that was powered by young people and celebrated the talents and ideas of the people around us. From collaborating with cultural leaders and artists to study visits at festivals, Blaze gave me experiences I never knew existed.

Now an independent charity with a constitution stating that young people aged under 30 will lead Blaze Arts at all levels, including the board of Trustees, we've shared our work nationally and internationally at the International Culture Summit, Music Mark, the Museums Association Conference, Erasmus+ projects and at the European Parliament.

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It's been a process which continues to teach me about vision, leadership and self-efficacy and which motivates me to empower young producers to bring the noise from the margins to the core."

Matt Wilde, Director, Blaze Arts

Looking Forward

Longer term, Blaze Arts is focused on growing its team and building more partnership opportunities that can offer more young people concrete career pathways and paid opportunities in the arts, culture and heritage sectors across Lancashire.

CASE STUDY: IN-SITU

International Visibility through Self-Sustaining Intercultural Art and Community

Background

In-Situ is an embedded arts organisation based in Pendle. Since 2012, it has worked alongside the local community to create visible, self-sustaining art and culture, through a range of collaborative artworks, events, local and international artist residencies and partnerships with other organisations.

Approach

In-Situ works by being fully present in their locality. Their work has both immediacy and cultural longevity because it draws from their reciprocal exchange with the community and its global connections.

“We host artists and practitioners and the indigenous and diaspora communities of Pendle host us. We are creating an art of relationships that derives from chance meetings and the people living here.”

Paul Hartley, Director, In-Situ

The work In-Situ makes in Pendle is seen around the world. It incorporates many voices and encourages an intercultural exchange of ideas from a starting position of common ground, in which everyone is equal and valued. Focusing on collective effort, the ingrained ethos of Pendle’s radical heritage, their work promotes dialogue and understanding to imagine futures, innovative shared approaches that push boundaries and tackle taboos.

International residencies have informed the intercultural aspect of In-Situ’s embedded practice and have also provided the catalyst for the organisation’s audience development. Early work with Pakistani artist, Zoya Siddique, in a British Council funded project with Beacon House in Lahore, provided an opportunity for In-Situ to engage with Pendle’s Asian community for the first time, changing the way both arts organisation and community connected and collaborated from then on.

Later, In-Situ’s work with internationally acclaimed American artist, Suzanne Lacy, resulted in *The Circle and the Square*, a large-scale community work which sparked unprecedented artistic ambition locally and has since been shown at international Biennials in San Francisco and Sydney. The making of the work, which involved 1,000 participants, enabled the community to explore deep themes around economics, Brierfield Mill and migration and created a space for difficult conversations around a shared spiritual vocalisation and food.

As well as fostering strong partnerships between In-Situ, Building Bridges Pendle and Super Slow Way it also led to a legacy of community conversations, intercultural and cross-sector projects and collaborations and a new base of operations next to Brierfield Mill.

Most recently, a residency and creative exchange with American artist, Autumn Knight, in Houston, brought about new perspectives which led to the development of new cross-sector partnerships and a joint National Lottery Heritage Fund bid with the Forest of Bowland AONB, a programme which is ongoing.

Looking Forward

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In-Situ will continue their embedded, long term approach to developing place responsive art and cultural experiences to make meaningful social impact and to create the conditions for artists to co-create exploratory, relevant and responsive work in Lancashire. It's an approach that has enriched their own creative practice and enhanced the work of their partners and the lives of people in the communities with whom they work. Most notably, it has platformed Lancashire's cultural strengths and diversity to the wider world like never before.

CASE STUDY: THE GRUNDY

Building Contemporary Collections with Contextual Programming for an International Reputation

Background

The Grundy Art Gallery has been at the centre of artistic life in Blackpool for over 100 years, inspiring audiences through a year-round programme exploring the relationship between contemporary art, entertainment and popular culture.

Recognized as a leading contemporary visual arts venue in the North West, with a growing national and international profile, it makes a significant contribution to the cultural infrastructure of Blackpool. It has been an Arts Council National Portfolio Organisation for the past eight years and holds Museums Accreditation status.

Approach

Through ambitious and contextual programming, The Grundy makes the most of its beautiful exhibition spaces and the environment beyond the gallery walls to engage new and traditionally hard-to-reach audiences by exploring the relationship between gallery, culture, communities and place.

It has also developed a reputation for nurturing strong regional and national partnerships, most recently with the Tate Artist Rooms collection, which saw the hosting of a Roy Lichtenstein print exhibition in summer 2019. Whilst the international success of The Grundy's Light Programme has positioned the gallery as an international centre for production and excellence in light-based contemporary art.

The Grundy takes a seasonal approach to programming to align with the town's seasonal influx of holiday makers and day trippers, focusing on artists, artworks and projects that have the ability to attract and connect large, diverse audiences over the summer period especially. Broadly focusing on Blackpool as context and content, the summer exhibitions explore the resort's elemental, geographic, cultural and socio-political condition both past and present. Most recently this included a series of exhibitions celebrating 250 years of contemporary circus featuring *A Clown Walked into a Gallery*, a series of photographs of circus performers by Peter Lavery and works celebrating the history of Blackpool Tower Circus.

During the autumn and winter, exhibitions are thematically tied to two of Blackpool's biggest visitor attractions, Blackpool Illuminations and the contemporary, Lightpool Festival. Recent exhibitions such as *Sensory Systems*, *NEON* and *A Trick of the Light*, where the form and content of artworks focused on 'light', connected to The Grundy's acquisition strategy for the gallery's growing contemporary light art collection.

In spring, talent development projects take centre stage, offering 'step-change' solo and group exhibition opportunities to artists for whom an exhibition at Grundy Art Gallery will significantly advance their creative thinking, their career development position and their regional, national and international profile.

Looking Forward

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Special projects, such as the recent commissioning of a vinyl record featuring a sound artwork created by young people from the Grange Estate will continue to enhance the Grundy's programme of on-site, in-community and online workshops and interpretation around its exhibitions programme and permanent collection.

APPENDIX 3: LIST OF CONSULTEES

Angie Ridgewell	Lancashire County Council	Clr Eileen Blamire	Lancaster Council
Adrian Leather	Active Lancashire (Sports England)	Clr Geoff Driver	Lancashire County Council
Adrian Philips	Preston City Council	Clr Ian Moran	West Lancashire Borough Council
Alex O'Toole	Creative Consultant	Clr Ken Hind	Ribble Valley Borough Council
Alex Rinsler	Artist	Clr Mark Townsend	Burnley Borough Council
Amanda Thompson	Blackpool Pleasure Beach	Clr Martyn Rawlinson	Preston City Council
Andrew Atherton	Lancaster University	Clr Mary Green	South Ribble Borough Council
Andrew Dixon	Culture Creativity Place	Clr Matthew Brown	Preston City Council
Andy Walker	Lancashire County Council	Clr Miles Parkinson	Hyndburn Borough Council
Andy Walmsley	Wash Studio	Clr Mohammed Khan	Blackburn with Darwen Council
Anne Bonnar	Bonnar Keenlyside	Clr Neil Cartwright	Preston City Council
Ann Jordan	Benetimo Ltd	Clr Nweeda Khan	Preston City Council
Ann Marie Harrison	Lancaster Council	Clr Pauline Mary Brown	Preston City Council
Anthony Briggs	Ludus Dance	Clr Peter Buckley	Lancashire County Council
Anthony Preston	Creative Consultant	Clr Peter Kelly	Preston City Council
Arts Lancashire		Clr Peter Moss	Preston City Council
Arts Partnership for Fylde		Clr Simon Blackburn	Blackpool Council
Beverley Wood	Beverley Wood Design	Clr Susan Fazackerley	Fylde Borough Council
Burnley Borough Council		Cloudspotting Festival	
Burnley Leisure		Crafts Council	
Carolyn Primett	Blackpool Council	Creative Lancashire	
Charles Hadcock	Artist	David Wilmore	Theatre Researcher
Catherine Shaw	Derelict	David Gaffney	Arts Council England
Charles Quick	In Certain Places	David Taylor	University of Central Lancashire
Charles Wesley	Duchy of Lancaster	Debbi Lander	Lancashire 2025
Christine Cort	Manchester International Festival	Deonne Tanner	Balfour Beatty Investments
Chris Gilligan	University of Central Lancashire	Derri Burdon	Curious Minds
Claire Turner	Blackburn with Darwen Borough Council	Design Council	
Clr Aidey Riggott	Lancashire County Council	Dion Williams	Lancaster University
Clr Alistair Bradley	Chorley Council	Ed Matthews - Gentle	Creative Lancashire
Clr Alyson Barnes	Rosendale Borough Council	Eddie Kirkby	The Making Rooms
Clr Brian Rollo	Preston City Council	Edwin Booth	EH Booth & Co
Clr David Henderson	Wyre Council	Elaine Speight	In Certain Places

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Elena Kate Gifford	Deco Publique	Mark Beveridge	Ribble Valley Council
Esther Ferry-Kennington	Horse + Bamboo	Mark Allanson	Edge Hill University
Heather Fox	Lancashire County Council	Matt Wilde	Blaze
Heather Morrow	Blackpool Council	Matt Evans	The Grand Clitheroe
Helen Jones	LeftCoast	Michael Conlon	Conlon Construction
Helena Wilson	Department for Digital, Culture, Media and Sport	Michael Gibson	Digital Lancashire
Ivan Wadeson	Manchester City Of Literature	Mirador Arts	
Janet Walker	The Villa at Preston North End	Nathan Lee	National Lottery Heritage Fund
Jenny Rutter	Super Slow Way	Nathan Thompson	Duchy of Lancaster
Jim Carter	Eric Wright Group	Neil Fairhurst	Preston City Council
Joanna Heaton	University of Central Lancashire	Neil Harris	Wigan Council
Jocelyn Cunningham	Lancaster Arts	Neil Thornton	Etc Urban Developments
John Ogdon	CBRE (North)	Nick Burnham	Cardinal Newman College
John Downes	Langtree Group plc	Nick Hunt	Mid Pennine Arts
Julie Bell	Lancashire County Council	Nigel Simpkins	Simpkins Design
Joel Aber	SUMS Consulting	Parvinder Sohal	Lancashire County Council
Jon Finch	Bristol City Council	Paul Kelly	Community Gateway
Jonathan Ball	DesignMine	Paul Billington	The Landing
Justina Ma	Marketing Lancashire	Paul Hartley	In Situ
Kate Shane	Merlin Entertainments Group	Pendle Leisure Trust	
Kate Ingram	Burnley Borough Council	Penny Thompson	Arts Council England
Katherine Axon	University of Central Lancashire	Peter Mileham	Creative Lancashire Board
Kathryn Molloy	Lancashire Economic Partnership	Peter Moser	More Music
Kerry Vasiliou	Showtown	Phil Barrett	Lancashire County Council
Kirsty Rose	Creative Consultant	Preston Cultural Framework Board	
Lancaster Arts Partners		Prof Mike Thomas	University of Central Lancashire
Lancashire Cultural Board		Phil Kaila	Salsa Northwest
Lauren Zawadzki	Deco Publique	Phil Riley	Blackburn with Darwen Borough Council
Laurence Kenwright	Signature Living	Rachel Cooper	Lancaster University
Laurie Peake	Super Slow Way	Rachel McQueen	Marketing Lancashire
Lis Smith	Preston College	Rebecca Johnson	Blackburn Museum & Art Gallery
Lubaina Himid	Artist	Richard Smith	Lancaster Arts
Maria Murray	University of Central Lancashire	Richard Dyer	Skiddle
Mark Hendricks	Member of Parliament for Preston	Rita Whitlock	Preston City Council
Mark Whittle	Preston BID	Rob Carter	Onside

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Robert Howell	Culturapedia
Roger Shannon	Edge Hill University
Robert Walsh	University of Central Lancashire
Russell Tennant	Creative Consultant
Ruth Eastwood	The Grand Theatre
Ruth Heritage	Peoples Production Lab
Ruth Raban	University of Central Lancashire
Shirah Bamber	Preston Partnership
Simon Goff	Burnley Borough Council
Simon Bedford	Deloitte Real Estate
Stuart Parsons	Get It Loud in Libraries
Sue Robinson	Culturapedia
Susanna Boccaccio	Brilliant Trees Media
Steph Fletcher	Birley Studios
Stephen Caton	Source Creative
Stephen Higham	Canal & Rivers Trust
Stephen Young	Lancashire County Council
Steve Lloyd	Lancashire County Council
The Dukes	
They Eat Culture	
Tim Joel	Preston City Council
Tim Rogers	Lancashire County Council
Tina Redford	LeftCoast
Tony Prosser	Realtime Visualisation UK
Wayne Hemingway	Hemingway Design

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