AN ARTS STRATEGY FOR SOUTH LAKE LAND

2005 - 2010

“By 2010 South Lakeland will be a district in which the arts are central to the cultural, social and economic well being of its people.”
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Introduction

This working document is the result of widespread consultation. It presents what the Arts Strategy Steering Group proposes as a shared vision for the arts in South Lakeland. It builds on existing strengths and suggests what might be achieved through partnership.

It sets out a strategy for the arts in South Lakeland for 2005 – 2010. The ambition is that, by 2010, South Lakeland will be a district in which the arts are central to the cultural, social and economic well being of its people.

The aims and objectives of the strategy reflect not only the needs and aspirations of people already working in and participating in the arts in South Lakeland but also those of the whole community. The achievement of these aims and objectives will depend upon the imagination, participation, commitment and resourcefulness of artists, arts and other organisations, policy makers and funders and their willingness and ability to work together.

The many different players in the arts in South Lakeland have their own priorities and will find some of the aims and objectives presented here more relevant and more challenging than others. It is for everyone who is, or wants to become, engaged in the arts to decide which of these aims and objectives reflect or complement their own, and which they would like to support. The next stage will be the development, in partnership, of an action plan that will evolve over the life of the strategy.

The strategy is the result of a six-month period of research and consultation. It has been developed by the Steering Group, with consultants, and the contributions from a wide range of individuals and organisations.¹

The production of an Arts Strategy was a recommendation of A Cultural Strategy for South Lakeland, 2005 – 2010² and became a key action in the South Lakeland District Council Corporate Plan 2004 – 2007³. It is a strategy for the whole community and not for a single organisation. It has been supported by the District Council, by Cumbria County Council and by Arts Council England, North West

How has the strategy been developed?

The brief was to produce an Arts Strategy that would ‘steer the development of the arts in the district over the next five years’. It was to take into account the character of South Lakeland, its local needs and resources. It was to be based on the needs of the local community, to address the full range of arts and to promote inclusivity and access for all. While identifying gaps and opportunities across the district, the priority was to increase opportunities for young people (up to 25 years old), older people (over 50), and people living in the most isolated areas.

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¹ The consultants were Phyllida Shaw, Keith Allen and Peter Booth. The members of the Arts Strategy Steering Group are listed at Appendix 2.
² A Cultural Strategy for South Lakeland is available on-line at www.southlakeland.gov.uk Go to Subjects A-Z. Go to C and scroll down to Cultural Strategy.
³ The SLDC Corporate Plan is available on line at www.southlakeland.gov.uk go to Council and policies and plans, Corporate Plan.
Work began in August 2004. The process involved:

- reviewing documents provided by the commissioning partners and others;
- interviewing more than 60 people involved in the arts and other sectors;
- attending events and visiting venues;
- four public meetings (in Ambleside, Kendal, Sedbergh and Ulverston);
- an SLDC members meeting;
- consulting young people on the issues that are important to them.

A draft of the strategy was subject to public consultation. This revised version was completed in March 2005.

What does this document contain?

The document is in three parts. Part 1 opens with a definition of the arts and explains how South Lakeland will benefit from having an Arts Strategy. It shows how the Arts Strategy relates to other recently produced strategies for the district and concludes with a summary of the findings of the research and consultation that have informed the strategy itself.

Part 2 shows what the strategy will be aiming to achieve by 2010 and sets out 13 objectives towards which the district’s artists, arts organisations and others might work.

Part 3 contains the appendices. In Appendix 1 there are two charts showing the relationship of the Arts Strategy’s objectives to other key strategies and plans. Appendix 2 lists the people and organisations that have contributed their time, knowledge, experience and ideas to the production of this document. Appendix 3 provides an overview of the arts in South Lakeland.

‘Art cannot change the world, but it can contribute to changing the consciousness of men and women who would change the world.’
Herbert Marcuse, Philosopher (1898-1979)
PART 1 THE CONTEXT FOR THE ARTS STRATEGY

1.1. A definition of the arts

The term ‘the arts’ is used differently in different contexts and an Arts Strategy for South Lakeland needs to start with its own definition. The definition used here is broad and inclusive. It encompasses the full range of performing, literary, media, visual and applied arts – live, recorded, published and broadcast - and the spaces where the arts take place. It also includes museums where these have a connection with the arts. It includes artists who do and do not aim to make a living from their work and arts groups and organisations with and without paid staff and premises.

The arts are part of the broader cultural sector described in A Cultural Strategy for South Lakeland that includes sport and recreation, heritage, lifelong learning and other forms of entertainment, including playing bingo and going to clubs, pubs and restaurants.

1.2. Why South Lakeland needs an Arts Strategy

In 2004, the Local Strategic Partnership (LSP) for South Lakeland published A Cultural Strategy for South Lakeland 2005 – 2010. The cultural strategy highlighted the wealth of arts activity in South Lakeland and its role in the cultural life of the district, and recommended the production of an Arts Strategy to steer the development of the arts over the same five-year period. “An issue as far reaching and important as the arts in the cultural life of South Lakeland requires separate detailed consideration.” (Page 26)

The arts are already a major contributor to what the LSP’s A Shared Vision for the Future: The Community Strategy for South Lakeland refers to as South Lakeland’s ‘distinctive character’.4 The arts play an important role in the cultural social and economic life of South Lakeland and of the wider North West region. Some of South Lakeland’s arts organisations and arts businesses have national and international reputations and markets. The arts provide entertainment, opportunities for participation and enjoyment, food for thought and opportunities to learn. They create employment, not only in the arts sector but in the businesses that supply the goods and services that artists and arts organisations need. They provide local authorities with creative ways to consult their residents. They offer teachers, youth workers, health development officers and professionals in other sectors creative ways to achieve their objectives.

While much of this is known to artists, arts organisations and their partners, politicians and funders, there has, to date, been no shared strategy for enabling the arts to thrive. This is not a strategy for a single organisation. This is a strategy for everyone who is involved in any way in the arts in South Lakeland. It identifies opportunities to build on the district’s strengths in the arts and to address its main weaknesses. It recommends ways to create more opportunities for more people, individually and as communities, to participate in the arts. It suggests priorities for the allocation of resources to the arts and it offers a way for artists and arts organisations to make an even greater impact locally, regionally, nationally and internationally.

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4 The Community Strategy is available on-line at [www.southlakeland.gov.uk](http://www.southlakeland.gov.uk) Go to Subjects A-Z. Go to C and scroll down to Community Strategy
1.3. Why the arts matter

The arts are about communication – the communication of ideas and emotions. Actions, sounds and images have been used by humans to communicate with each other for thousands of years. The artistic activities found in today’s arenas and concert halls, theatres, galleries and artists’ studios can trace their origins back to the cave drawings, ritual dances and telling of stories of centuries ago.

It is because the arts are about communication that they have traditionally been used not only for entertaining, but for inspiring, teaching, learning and celebrating. The arts are essential to our quality of life. The skills of painters, cartoonists, storytellers, writers, dancers, composers, musicians, actors and film directors have been used by different societies in different ways at different times. People go to the cinema, theatre, concerts, gigs, operas, dance performances and exhibitions and buy books for different reasons. They make their own art and their own music at home and come together to participate in drama groups, digital arts projects, choral societies, sculpture classes, creative writing weekends and dance classes for different reasons too. Through the arts people express their individuality but also find their common ground. Participation in the arts is uplifting, it promotes a feel-good factor and increases our sense of well being.

Creative expression is an essential part of what it means to be human. Many of the articles within the Universal Declaration of Human Rights, to which the UK is a signatory, affirm that opportunities to exercise this right are vital to our dignity and personal development.

Article 27 states that: ‘Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.’

1.3.1. The arts are popular

Research by Voluntary Arts Network the umbrella body for voluntary arts groups and societies suggests that more than half of the adult population is involved in the voluntary arts. More than one in four people in the UK visit a museum or gallery every year; 24 million adults belong to public libraries in England and Wales and, in 2003, cinemas in the UK sold at least 168 million tickets. An Office for National Statistics (ONS) survey of people aged 16 and over, in England, in 2003, found that four out of five people (80%) had attended at least one arts event in the previous 12 months and 87% had participated in an at least one arts activity.

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5 www.un.org/Overview/rights.html
7 Cinema Advertising Association
All Arts Council publications are available from www.artscouncil.org.uk/information/publications
Three quarters of people surveyed by the ONS believed that ‘the arts play a valuable role in the life of the country’; 97% said that ‘all school children should have the opportunity to play a musical instrument or participate in other arts activities’, and 79% believed that ‘arts and cultural projects should receive public funding.’ This last figure has increased by 5% since 2001 when a similar survey was undertaken.

In the North West, according to the ONS survey, 79% of people attended at least one arts event and 86% of people participated in at least one arts activity in 2003. A study, commissioned by the North West Development Agency, of participation in the arts and sport by Year 9 pupils (14 – 15 year olds) in the North West found that nearly 27% of this age group are taking part in arts activities at least twice a week and all but 1% of these take part in arts activities outside school hours.

1.3.2. The social impact of the arts

People participate in the arts in large numbers not because anyone tells them to, but because they enjoy it. The arts connect directly with the emotions. People will commonly say that playing or listening to music, or dancing, or painting, or watching a play ‘takes me out of myself’. While participation in the arts can produce reactions anywhere on the spectrum from happiness to sadness, people of all ages and backgrounds continue to participate because they find it a positive experience. Since the 1990s, academics, policy makers and arts funders have become increasingly interested in trying to assess the impact of participation in the arts on the lives of individuals and the communities of which they are a part. This is what is referred to as the ‘social impact’ of the arts.

Illustrations of the different types of social impact that can occur are the subject of a widely read report by François Matarasso called Use or Ornament. The Social Impact of Participation in the Arts. Matarasso suggests that participation in the arts can improve the health and well being of individuals and communities; it can provide individuals with skills and confidence; and it can promote a greater sense of community. More recent work by Matarasso, for the National Rural Touring Agency, supported by the Countryside Agency, looks at the contribution of touring arts companies to rural communities.

Other studies of both urban and rural areas support the idea that a long-term investment in the arts locally can result in healthier, safer, stronger, happier and more inclusive communities. The arts can engage people who feel isolated. They can provide children and young people with focus and motivation, increasing their self-confidence and their ability to do well at school. For young people who have been excluded from school, participation in the arts can lead to a reduction in offending behaviour and in some cases, a way back into learning.

10 Use or Ornament? The Social Impact of Participation in the Arts. François Matarasso. Comedia 1997
1.3.3. Jobs, skills and regeneration

For hundreds of thousands of people in England, the arts mean employment. According to recent Arts Council England research, there are now more than three quarters of a million people working in ‘cultural occupations’ in the UK. The North West Development Agency states that there are at least 150,000 people working in the creative industries in the North West alone. The numbers depend upon the definition used but the fact that the arts and its associated trades are a major source of employment in 21st-century Britain is unarguable. (See also appendix 3, paragraph A3 1.4)

Arts centres, museums, galleries, theatres, orchestras, festivals, community arts companies, touring companies and other types of arts business create jobs for their own employees but also for the companies with which they trade. Some arts companies are wholly commercial, others earn part of their income from the sale of goods and services and apply to funding bodies for grants to make their work more financially accessible to the public. These are not-for-profit companies, without shareholders, meaning that any surplus goes straight back into the business. Most of these are constituted as charities as well as companies. Smaller arts organisations may be constituted only as a charity or as an unincorporated association and many individual artists remain sole traders rather than formally becoming businesses. Whatever their legal form they are all contributing to the economy.

The arts sector attracts highly motivated employees with a wide range of skills. Arts venues employ production staff, technicians, managers (finance, marketing, administration, education and audience development) front of house and catering staff, cleaners and caretakers. Arts companies without buildings need artists, administrators and technicians. All of them pay tax and spend money locally, contributing to the local economy. People working in cultural occupations are half as likely to claim benefits than those in other areas of employment and twice as likely to work past the statutory retirement age. Many spend their whole working lives in the sector.

The arts and regeneration

In communities in search of regeneration, perhaps because of the loss of a major source of employment, or long-term lack of investment, or the development of competing commercial centres, the arts have sometimes led the way. Ulverston is a good local example. In 1997 the district and parish councils, local businesses and others concerned for Ulverston’s future got together to look for ways to re-brand the town and to bring shoppers and visitors back. Ulverston had a strong festival tradition and a growing community of artists. The new brand, Ulverston Festival Town, built on the town’s existing strengths and provided a basis for future growth.

On a larger scale, the Baltic and the Sage Music Centre in Gateshead have led the regeneration of the south bank of the Tyne. Neither would have happened without the early efforts of the local authority’s arts and planning departments and committees, during the 1980s and 1990s, supporting first a public art programme, then Gateshead Garden Festival and most recently the commissioning of Anthony Gormley’s Angel of the North. Regeneration is not all about buildings. On the

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14 Culture at the Heart of Regeneration. DCMS 2004 and The Contribution of Culture to Regeneration in the UK: A review of evidence. Evans & Shaw. DCMS 2004 (section 4.7.)
Breightmet Estate in Bolton, the local authority has embarked on a ten-year programme, using the arts to create opportunities for local residents to participate in the arts to acquire new skills and to bring the community together.\textsuperscript{14}

The role of the arts (and culture more broadly) in the lives of communities is being strongly advocated not only by DCMS but by the Office of the Deputy Prime Minister in its work on sustainable communities (‘places where people want to live and work, now and in the future’).\textsuperscript{15}

As well as making a direct contribution to the economy and in some areas to regeneration, a lively arts sector attracts new people to a place. Research undertaken by Westminster University (Roberts and Marsh) in the 1990s found that businesses considering relocating or opening new branches do take into account the range of arts provision locally, as part of their assessment of the quality of life that employees moving to a new area could expect.\textsuperscript{16}

An accessible summary of the different methods that may be used to measure the social and economic impact of the arts is available from Arts Council England.\textsuperscript{17}

‘What the Breightmet research does extraordinarily well and convincingly is chart changes in the perceptions of local people – their perceptions of the arts leading to a better image for Breightmet, a new sense of self identity and pride in the area and more choice and opportunity for local people to participate in the arts. This is the essential fabric of building and strengthening communities.’
Aileen McEvoy, Arts Council England, North West

1.3.4. The impact of the arts on South Lakeland

While there is a growing body of evidence of the national and regional impact of the arts and while individual arts organisations in South Lakeland are able to produce data showing the social and/or economic impact of their work, there is not the material to provide an accurate picture of the impact of South Lakeland’s arts sector as a whole.

The following facts are based on available information. While the common theme is money, it is important to recognise the link between economic and social impacts. Employment and a buoyant economy is one of the main contributors to the well being of a community.

Arts Council North West’s most recent survey of its Regularly Funded Organisations (RFOs) based on figures from 2001/02, showed that eight South Lakeland arts organisations had a combined income of £4.5m (excluding capital projects). Of this, £3m (66.6\%) was earned from the sale of goods and services.

Local suppliers benefit from the spending of arts organisations. The eight RFOs spent an estimated £1.74m with local suppliers that year. (Local festival Furness Tradition has data to show that it spent 61\% of its money locally in 2004.)

\textsuperscript{14} ibid, section 4.6.
\textsuperscript{15} www.odpm.gov.uk
\textsuperscript{16} For Art’s Sake: public art, planning policies and the benefits for commercial property. Roberts, N & Marsh, C. Planning Practice and Research. Volume No.2 1995
\textsuperscript{17} Measuring the Economic and Social Impact of the Arts. Michelle Reeves. Art Council of England 2002
The eight RFOs provided 143 full-time equivalent posts in 2001/02, and all of those employees paid taxes and spent part of their income locally. The Brewery Arts Centre is now one of the largest employers in Kendal.

Arts organisations and events attract visitors in large numbers and they all spend money. Ulverston Festival Town attracted 75,000 people to its festivals in 2002. Dove Cottage attracted a similar number in 2004. Kendal Torchlight Carnival achieves a crowd of 30,000 people in a single evening in September.

Half of the audience for Furness Tradition stayed overnight in 2004. The Kendal Torchlight crowd spend an estimated £500,000 on refreshments and accommodation. Kendal Mountain Film Festival’s research shows that visitors who stay overnight for the festival spend an average of £75.67 each.

ACE NW calculated that between the eight RFOs they had attracted more than 750,000 people who spent £20 million during their visits (on travel, accommodation, refreshments, tickets, programmes, catalogues and other items).

Next steps
Numbers are relatively easy to collect. Measuring the longer term benefits of arts events and participation in the arts on individuals and communities is a bigger challenge. Arts organisations in South Lakeland are keenly aware of the value that funders (in the public, private and charitable sectors) place in evidence of the impact that they (the arts organisations) make, but most lack the resources to undertake the necessary research. This is a problem nationwide and various steps have been taken by the Arts Council, by DCMS and by the Regional Development Agencies (the NWDA in the North West) to provide more support for this kind of work.

The Department for Culture, Media and Sport has produced a Data Evidence Toolkit to support the collection of regional and local data relating to the cultural sector.18 Rural Regeneration Cumbria has produced ‘FAST’, a toolkit for festivals and shows in Cumbria to help them measure their impact.19 The think tank and consultancy Comedia has produced guidance for local authorities on measuring the ‘cultural vitality of communities’ in which the arts play a major role.20 The Arts Council is supporting arts organisations across Cumbria in undertaking research into their audiences (through the Cumbria Programmers Network) and sharing information. The quality and volume of resources for those who need to measure the impact of the arts continues to grow.

18 www.culture.gov.uk
19 www.ruralcumbria.co.uk
www.comedia.org.uk/downloads
1.4. The relationship of the Arts Strategy to other local strategies

The Arts Strategy does not exist in isolation. It is part of a web of plans and strategies. The Arts Strategy was a recommendation of the Local Strategic Partnership’s Cultural Strategy for South Lakeland and was subsequently provided for in the South Lakeland District Council Corporate Plan 2004 – 2007.

Both the Cultural Strategy and the Corporate Plan were informed by South Lakeland’s 20-year Community Strategy (May 2004)\(^{21}\) and the Community Strategy has since been reinforced by Sustainable Cumbria. A Strategy for Growth and Progress for Cumbria, a 20-year strategy for sustainability, published by Cumbria Strategic Partnership in October 2004.\(^{22}\)

The priorities of these four key documents are reproduced overleaf. Appendix 1 illustrates, in more detail, the link between the Arts Strategy, the Community Strategy and the Cultural Strategy.

Readers of the strategy should also be aware of:

- the four shared priorities agreed by Arts Council England and the Local Government Association and that underpin Arts Council England/local authority partnership agreements nationwide. These are:
  
  ✓ The creative economy
  ✓ Healthy communities
  ✓ Vital neighbourhoods
  ✓ Engaging young people

- Cumbria County Council’s Cultural Strategy for Cumbria 2003, which will be revised to reflect the priorities of A Strategy for Growth and Partnership for Cumbria from April 2006.


\(^{22}\) Sustainable Cumbria. A Strategy for Growth and Progress for Cumbria. Cumbria Strategic Partnership. October 2004
A Strategy for Growth and Progress of Cumbria

A county that:

- Celebrates its diversity, creativity and heritage
- Engages everyone in the mainstream of community life
- Retains and attracts the skilled and talented
- Participates to the full as a competitive sub-region
- Strengthens its infrastructure
- Makes a positive contribution to the wealth of the North West
- Marries economic growth with social progress and environmental protection and enhancement

The Community Strategy for South Lakeland

Priority issues

- Improved health and well being
- Jobs, skills and regeneration
- Affordable housing
- Improved transport
- A quality environment

Cross-cutting themes

- Community involvement
- Culture
- Crime and disorder reduction

A Cultural Strategy for South Lakeland

Priority issues

- Space for young people
- Increasing participation in physical activity
- Community-based programmes
- Developing the creative industries
- Cultural tourism
- Quality of and access to the public realm
- Celebration of local culture
- Access to cultural provision

SLDC’s Corporate Plan

Priorities

- Delivering excellent services
- Affordable housing
- Jobs, skills and regeneration
- Health and well-being
- Accessible transport
- A quality environment
1.5. Resourcing the arts in South Lakeland

The arts economy in South Lakeland is based on a combination of earned income, grants from public authorities and agencies, grant-making trusts, commercial sponsorship and support in kind. When looking at how arts organisations in the district might become more financially sustainable, there are several factors that need to be taken into account.

The first is the number of groups, arts organisations, and artists in the district competing for funding. The second is the limited resources available to the District Council, the County Council and the Arts Council to meet that demand. South Lakeland is a relatively affluent area and fails to qualify for most of the deprivation-related public funding that has supported the development of the arts in poorer rural and urban areas of Britain. Arts organisations therefore have fewer special programmes to which they can apply. That said, Foot and Mouth Disease resulted in the establishment of Rural Regeneration Cumbria and West Lakes Renaissance with a brief to diversify the local economy and arts organisations have begun to benefit.

The creation of regional development agencies is the third important factor in the local arts economy. The North West Development Agency is spending money on research, in the creative industries, and in events and facilities. Its recognition of the cultural sector, and within that the arts, as a major player in the region’s economy should benefit artists and arts companies in South Lakeland in the longer term.

A fourth development in the way that individual artists and arts companies now finance their activities relates to current Government priorities. These may change but, since 1997, the Government has been more directive about how it would like the Arts Council to distribute Treasury and Lottery funds for the arts to be spent. The vast majority of Arts Council funding still goes to orchestras, theatres, opera companies and galleries to produce their regular programmes of work. New initiatives have tended to focus on increasing access to the arts for people who have had fewest opportunities. The Arts Council’s interest in the arts and health, the criminal justice system, young people and minority ethnic communities is strongly supported and to some extent encouraged by Government priorities. For many arts organisations in South Lakeland, this is exactly the sort of work they want to do.

A fifth factor to take into account is the lack of resources that arts organisations, even staffed organisations, have to invest in researching new fundraising and income generating opportunities. The following paragraphs briefly describe the main sources of funding for the arts in South Lakeland.

1.5.1. DCMS and Arts Council England

The Department for Culture, Media and Sport (DCMS) is the government department with lead responsibility for the arts, museums, heritage, broadcasting and the National Lottery. Each year the DCMS receives a sum of money from the Treasury for distribution by Arts Council England. This money is subject to an agreement with the Arts Council about what it will aim to achieve. Local authorities have a relationship with the regional offices of the Arts Council (Cumbria is served by Arts Council North West) and the content of the partnership agreements they draw up with the Arts Council are in part influenced by the priorities of DCMS.
The Arts Council is also the distributor of Lottery money earmarked for the arts as a ‘good cause’. (The other Lottery distributors are Heritage Lottery Fund, Sport England and the Big Lottery Fund.)

Most of the Arts Council’s Treasury money goes to Regularly Funded Organisations (RFOs). These are organisations considered to be of regional or national importance and most have three-year contracts with the Arts Council. Arts Council England, North West has nine regularly funded organisations in South Lakeland. The rest of the money is spent on joint projects with partners (including local authorities) and distributed through Grants for the Arts. This is an open scheme to which individual artists and arts organisations may apply. Grants for the Arts is a combination of money from the Treasury and the National Lottery (these two sources were kept separate until 2003).

Arts Council England North West is currently funding four Cumbria-wide posts in partnership with Cumbria County Council and the District Councils. These are all short-term developmental posts lasting for between six months and two years:

- a reader development officer, working through Cumbria Libraries Current
- a dance development officer, to promote participation in dance. Current
- a cultural voluntary sector officer (to be appointed) to support voluntary sector arts organisations and to strengthen connections between arts organisations and key agencies in the voluntary sector. From summer 2005
- an audience development officer (to be appointed) to research the audience development and marketing needs of the arts in Cumbria and Lancashire and to lay the foundations for an audience development and marketing agency for the two counties. From summer 2005

1.5.2. Regional and local government

The arts are also able to draw on the resources of regional and local government. The regional bodies that support the arts in South Lakeland are North West Development Agency and Culture North West. NWDA policies and funds are channelled into Cumbria through Rural Regeneration Cumbria (an economic development agency established after the outbreak of Foot and Mouth Disease in 2002), West Lakes Renaissance (which has the same role on the west coast) and Cumbria Tourist Board.

The local authorities that support the arts in South Lakeland are Cumbria County Council (which supports the arts in all districts), South Lakeland District Council, and the Town and Parish Councils.

In addition to the posts listed under 5.1. above, South Lakeland is currently benefiting from three County-wide programmes supported by both the County and District Councils: Cumbria Youth Music Action Zone, Cumbrio (a scheme to develop a touring network for Cumbrian bands delivered by Music Links) and Highlights Rural Touring Scheme, which supports volunteers to promote professional music, theatre, dance events and exhibitions in village halls, community centres and schools.
The Market Towns Initiative

The Market Towns Initiative (MTI) is a programme funded by the Countryside Agency and the Regional Development Agencies in England ‘to bring a new lease of life to market towns’. There are currently two MTIs in South Lakeland – The Lakes (Windermere Ambleside and Bowness) and Ulverston and Low Furness.

The arts feature strongly in the Ulverston and Low Furness MTI, primarily within two Masterplans that will shape the regeneration of Ulverston town centre and the canal. This includes an arts-based link between the town centre and the canal. Ulverston Market Hall features in the Masterplan for the town centre and it is hoped that artists’ studios may be developed in currently redundant space on the first floor. Other public realm and arts-based initiatives are being developed. The Lakes MTI has managed and partly funded the construction of a new bandstand on the Glebe at Bowness-on-Windermere, designed by local artist/blacksmith Chris Bramhall.

The MTI is also a possible source of funds for helping organisations comply with the Disability Discrimination Act. In 2005, community run buildings in Low Furness and Ulverston will be able to apply for funds to make them more accessible.

1.5.3. Grant-making trusts

With a few exceptions, most grant-making trusts are spending less now than they were five years ago, because of low returns on their investments. That said there are a number of new trusts and foundations supporting the arts and there is potential for arts organisations in South Lakeland to attract more from this source than they currently do. Not many organisations can afford a member of staff whose sole job is to raise funds which means that they lose out to organisations elsewhere that can. This is where the evidence of their social and economic impact would be of considerable value.

1.5.4. The private sector

The private sector can support the arts in a number of ways: through commercial sponsorship (from businesses’ marketing budgets), through donations from corporate foundations or community affairs budgets, through the involvement of employees (support in kind). In recent years, more businesses have become involved with arts organisations through their corporate social responsibility policies. Employees’ priorities have become increasingly important in determining how businesses make donations (as distinct from sponsorship) or support an organisation in kind.

Arts organisations typically develop relationships with local businesses. In some cases this means the headquarters or branches of national and international businesses in others it means local, family businesses.

South Lakeland has lost many of its larger private sector employers (K Shoes, Axa). The largest local employers are now public sector bodies (the health authority, the County Council and SLDC). Local businesses are regularly asked to contribute to a wide range of voluntary and community organisations, not just the arts.

The charts overleaf illustrate the resources available to the arts in South Lakeland at national, regional and local level.
Resources for the arts in South Lakeland: national and regional

Other government agencies & depts, e.g. DfES, DoH, The Countryside Commission, Youth Justice Board, CABE

NWDA including Rural Regeneration Cumbria + Cumbria Tourist Board + Market Town Initiative

DCMS + Arts Council England (Treasury & Lottery) + Creative Partnerships

Other Lottery distributors & Lottery funded organisations
Heritage Lottery Fund
The Big Lottery
NESTA
Youth Music

Grant-making and other charitable trusts
Local, regional & national

Professional and voluntary arts organisations and activities

Commercial sponsorship
+ Arts & Business
+ Co-production

Earned income e.g. ticket sales, sale of goods and services, commissions

Key to abbreviations
Resources for the arts in South Lakeland: local government

Cumbria County Council
Grants for county-wide activities or in more than one District

Local Committees of County Council (one for each District, including South Lakeland)
Grant support through Direct Grants Panel

Other local authorities within and outside Cumbria
Joint projects

South Lakeland District Council
Direct provision & grants

Professional & voluntary arts organisations and activities

Neighbourhood Forums (8 in South Lakeland)
Grants to voluntary, community and not-for-profit organisations

Town/Parish Councils
Grants to local groups/activities
1.6. Opportunities for the arts in South Lakeland

The Arts Strategy has been developed through a process of research and consultation involving more than 200 people. The paragraphs below summarise the gaps in provision identified and the opportunities they present for artists, arts organisations and others to work, in partnership, to increase the quality and diversity of the arts in South Lakeland, to increase access to the arts, and to strengthen the infrastructure for the arts. These are the findings to which the strategy will respond.

Access for all For some people in South Lakeland access to the arts is limited by their age (young and old), where they live, by disability and a low disposable income. For many young people there are few opportunities to participate regularly in arts activity appropriate to their age, in venues that they can reach independently and at a prices they can afford. The rural nature of the district means that most facilities are concentrated in the towns and are out of reach for people without private transport.

Awareness Public awareness of the range of arts opportunities is low. This is partly a characteristic of a rural community, but more could be done to market the arts within and outside the district. Arts organisations are limited in the resources they can invest in marketing; local print and broadcast media have only so much space, and there is still no specific, on-line source of information about what’s on in the arts.

Innovation South Lakeland has a rich artistic heritage and is home to large numbers of artists working in different disciplines. The demographic profile of the district is changing, bringing with it a growing demand for contemporary practice. Artists and arts managers are keen to promote more innovative work (in all of the arts, including architecture) to complement the District’s traditional strengths. There is scope for innovation in architecture and design too.

Facilities South Lakeland may have more arts venues than some districts of comparable type and size, but it lacks good facilities for large-scale concerts of orchestral music, for opera and light entertainment and for showing contemporary art. There is also a shortage of affordable workspaces for artists. Some existing venues for the arts have been converted from other uses and need to make themselves more accessible (Disability Discrimination Act 2004).

Collaboration Small organisations tend to work alone, focusing on their own objectives. The research has shown the potential for collaboration between arts organisations in undertaking research, marketing, and in developing artistic projects. There is scope for more collaboration not only between the District’s artists and arts organisations but between them and others within and beyond the North West.

Resources A sustainable arts sector needs skills, time and money. South Lakeland’s arts companies need to invest more in the professional development of their staff. There is an unprecedented range of development opportunities for artists and arts managers in the North West but take-up within South Lakeland is still low. Increasing skills in business planning, fundraising and marketing now will make the sector more sustainable in the longer term.

Evidence An essential part of every arts organisation’s toolkit is evidence of the effect that a grant, a donation or a sponsorship deal will have. The preparatory work for this strategy has highlighted the continuing need for locally specific evidence of the impact of the arts on the district.
PART 2 THE STRATEGY

Part 2 sets out a vision and strategic aims and objectives for the arts in South Lakeland over the next five years. The implementation of the vision, aims and objectives will build on the strengths of the arts in district and exploit opportunities for new and exciting developments.

The aims and objectives support, to a significant extent, the strategic objectives of the Cultural Strategy and reflect the priorities of the Community Strategy and of SLDC’s Corporate Plan. The relationship of the Arts Strategy to these three documents is set out, in detail, in Appendix 1.

The next step will be to produce an action plan. How this will be done is explained in section 2.4. Making it Happen.

2.1. A Vision for the Arts in South Lakeland

By 2010 South Lakeland will be a district in which the arts are central to the cultural, economic and social well being of its people.

By 2010:

- South Lakeland will be a vibrant centre for the creation and enjoyment of the arts.
- Communities with least access to the arts will have had many more opportunities to enjoy the arts.
- The number of visitors to South Lakeland who include the arts among their reasons for visiting will have increased.
- There will be readily available evidence of the social and economic impact of the arts on the District.
- People working in the arts in South Lakeland will have significantly more access to opportunities to increase their knowledge and skills.
- The district’s creative industries sector will have continued to grow.
- Policy makers, funders, employers and arts practitioners will be working together to enrich the arts life of the district.
- The arts will be celebrated for their contribution to the quality of life in South Lakeland.
2.2. Strategic Aims 2005 - 2010

The Arts Strategy has three equal and inter-related aims. These are to:

- **strengthen the local infrastructure for participants in, and producers of, the arts (Aim 1)**
- **address inequalities of access to the arts in South Lakeland (Aim 2)**
- **continue to encourage the high quality and diversity of the arts in South Lakeland, and to communicate this within and beyond the district (Aim 3)**

These aims and the strategic objectives which follow respond to the findings of the research and consultation undertaken to identify the needs of the arts sector and the public, and ways in which those needs might be addressed in the context of the Community and Cultural Strategies for South Lakeland.

**Aim 1  To strengthen the local infrastructure for participants in, and producers of, the arts**

If the arts in South Lakeland are to thrive, public, private and voluntary sector stakeholders (including politicians, funders, artists and arts organisations) need to work more closely together to ensure that the infrastructure of policies, people, facilities and systems that underpins the arts sector is informed, robust and responsive.

**Aim 2  To address inequalities of access to the arts in South Lakeland**

Access to opportunities to enjoy and participate in the arts in the district is uneven. Young people, older people, disabled people and those living in remote areas, on low incomes and without access transport, are at a particular disadvantage. The implementation of this strategy will increase access to the arts for all.

**Aim 3  To encourage the high quality and diversity of the arts in South Lakeland and to communicate this within and beyond the District.**

South Lakeland is home to some world class arts practice in both traditional and contemporary forms. For the arts to flourish in South Lakeland, this quality and diversity needs to be encouraged, and promoted more widely. More effective communication (within and beyond the district) of the quality and diversity the arts in South Lakeland will be vital to the long-term health of the sector in artistic, social and economic terms.
2.3. Strategic Objectives 2005 - 2010

In order to fulfil these three inter-dependent, equally important aims, SLDC, the County Council, the Arts Council, the district’s arts organisations, artists, creative businesses and others need clear, achievable, strategic objectives.

Below are 13 objectives. They have been grouped under the aim to which they have most to contribute. They are not listed in any order of priority and should be read as a whole. Priorities will emerge in the action planning process described at 2.4. below.

Aim 1
To strengthen the local infrastructure for participants in, and producers of, the arts.

Objective 1
To increase the extent and quality of collaboration between the District’s artists and arts organisations and their peers, locally, regionally, nationally and internationally.

Why?
While some of the district’s artists and arts organisations collaborate with each other and with others outside the District as a matter of course, there is considerably more potential for joined up thinking and action. This would be likely to result in interesting creative collaborations, better planning, less duplication and a more effective use of resources. Arts organisations interested in working towards the objectives of the district’s community and cultural strategies, SLDC’s Corporate Plan and the Sustainable Cumbria strategy would benefit from knowing each other’s plans and perhaps working together on programmes.

Objective 2
To promote partnerships between current and potential service providers, funders and decision makers in the public, private and voluntary sectors.

Why?
The arts are an integral part of life in South Lakeland. Artists and arts organisations have links with practitioners and funders in a wide range of sectors, including education, youth and community, the environment, economic development, tourism, criminal justice and health. The arts sector would benefit greatly if these different parties communicated with each other more about their plans and priorities.

Objective 3
To work for a continuous improvement in the range and quality of facilities for the arts in the District.

Why?
South Lakeland has some excellent venues for the arts (indoors and out) but there are gaps in provision that might be addressed over the next five years. Included in the term ‘facilities’ are places to see the arts, to produce the arts and to participate in the arts. Those places may be dedicated arts venues or places that are sometimes used for arts events (e.g. village halls, churches, open spaces). The ‘quality’ of facilities means facilities appropriate for their chosen use and accessible by the
terms of the Disability Discrimination Act. While there are currently no plans to build new facilities for the arts in South Lakeland, this objective highlights the importance of remaining alert to opportunities to enhance existing provision, whether through the improvement of existing facilities or the development of new ones.

**Objective 4**

To foster, attract and retain skilled artists, arts managers and other creative practitioners.

**Why?**
The arts in South Lakeland can only thrive if there are people in the District, with the necessary skills, who have enough work and a quality of life that makes them want to stay. This objective supports the provision of training and professional development for people working in the arts, in whatever capacity, whether as employees, sole traders or directors of their own businesses. Its implementation would help arts companies to retain employees and create new opportunities for employment in the arts; it would increase the pool of skilled freelancers available to the district; and it would promote South Lakeland as a place where the arts are thriving. This objective also supports the encouragement of young people to consider a career in the arts or creative industries.

**Objective 5**

To demonstrate and communicate the contribution of the arts to the cultural, social, economic and environmental well being of the district.

**Why?**
This objective supports individual and shared approaches to researching, demonstrating and communicating the importance of the arts. It supports the use of appropriate methods of self-evaluation. It encourages artists and arts organisations to see the value of contributing to well designed research exercises, for their own benefit, the benefit of the sector as a whole and the public. It will also help policy makers and funders to make informed decisions.

**Aim 2**

Address inequalities of access to the arts in the district

**Objective 6**

To increase the range and quality of opportunities for children and young people to be creative and enjoy the arts.

**Why?**
The district’s arts provision favours people with their own transport and the resources to organise their own activities. Young people have fewer opportunities than adults to enjoy appropriate, high quality arts. Young people need to be more closely involved in determining the development of provision in their name. This objective supports the Cultural Strategy’s first priority, which is to create ‘space’ for young people. This can be interpreted to mean physical space, or a greater acceptance of their ideas, interests and approaches on the part of older people. It also promotes a much closer working relationship between the District’s artists and arts organisations and the providers of youth work.
Objective 7
To increase the range and quality of opportunities for people isolated by geography, age, low incomes and disability to enjoy the arts.

Why?
Young people are not the only South Lakeland residents to have limited access to opportunities. Adults may be excluded by where they live, by old age, disability, low incomes and lack of public transport. This objective supports a closer connection between arts organisations and isolated communities (whether defined by geography or experience). It makes no assumption that everyone would like to participate in the arts given the opportunity, rather it supports greater efforts on the part of arts organisations to work with isolated and under-served individuals and groups.

Objective 8
To strengthen the relationship between artists and arts organisations and professionals and volunteers in other sectors (for example, the education, health, environment, housing and youth sectors and the criminal justice system)

Why?
There are many artists and arts organisations interested in increasing their work with sectors that would find the arts useful in fulfilling their objectives. In recent years there has been growing recognition of the ability of the arts to deliver objectives in other sectors, the criminal justice system and the health service, for example. Increasing the involvement of artists in this kind of work in South Lakeland means raising awareness among professionals in those sectors of the skills that artists can bring and increasing their knowledge of how to work with artists and arts organisations, and vice versa. It also means providing artists with contacts and where necessary, training and professional development to support their work with specific groups.

Aim 3
To encourage the high quality and diversity of the arts in South Lakeland and to communicate this within and beyond the district.

Objective 9
To promote public awareness of opportunities in the arts in South Lakeland.

Why?
The focus of this objective is raising the profile of the arts locally amongst the public and influential organisations. Individual arts organisations and promoters have their marketing and communications strategies, but most agree that these could be improved, given more resources. There is good local media coverage of the arts and there are several websites with the potential to carry more detailed arts information than they currently do. This objective argues for greater co-ordination between arts organisations in planning and delivering their local marketing and communications strategies and for better communication with independent providers of information. The implementation of this objective will enable members of the public and South Lakeland’s elected representatives to be fully informed of the opportunities the district has to offer.
Objective 10
To increase awareness of the full range of arts practice and provision in South Lakeland among artists, arts managers and critics, commentators and funders outside the district.

Why?
This objective aims to increase the awareness of influential people outside South Lakeland: those who determine levels of resources for the arts, those who work in the arts and those who comment on them. The Cultural Strategy has done an excellent job in raising awareness of the cultural life of South Lakeland within and beyond the district. The ambition here is that many more people, with the power to influence the future of the arts in district, should be able to experience the quality and diversity of the arts in person.

Objective 11
To encourage innovation, experimentation and risk-taking in the arts.

Why?
South Lakeland has a rich artistic heritage, complemented by contemporary arts practice. Some of the artists and arts organisations in South Lakeland are known well beyond North West England for their cutting-edge work. This objective supports investment in new and experimental work by artists and encourages excellence and innovation among those who commission, manage, market and fund the arts in the district.

Objective 12
To work for the highest possible aesthetic standards of architecture and design.

Why?
South Lakeland has many fine examples of historic architecture but few examples of interesting contemporary style. This objective argues for a more proactive approach, identifying opportunities to raise standards of architecture and design in buildings and in public space and to increase recognition of the value of high standards residents, the business community and to visitors. There are opportunities here for architects, artists and planners to use SLDC’s percent for art policy to improve the aesthetic standards in developments for local people (housing, workspace and retail). This objectives may pave the way for discussions with the Lake District National Park Authority and Yorkshire Dales National Park Authority about the application of a percent for art policy, or equivalent, within the national parks.

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22 A MORI poll commissioned by the Commission for Architecture and the Built Environment (CABE) found that 85% of people agreed with the statement ‘Better quality buildings and public spaces improve the quality of people’s lives.’
Objective 13
To promote South Lakeland as a cultural tourism destination.

Why?
The arts are central to the quality of life for South Lakeland’s residents but are also part of the attraction for the district’s many visitors. There is considerable unfulfilled potential to promote South Lakeland as a destination for cultural tourism. Visitor spending on the arts contributes to the diversification of the local economy, but there is also social value in their participation in local events. Cumbria Tourist Board along with SLDC, local tourism partnerships and business clusters, is a leading player in attracting visitors to Cumbria and should be a significant ally in developing and promoting South Lakeland as a cultural tourism destination.

2.4. Making it happen

Following the introduction of the strategy as a clear strategic framework for the arts in the district the Arts Strategy will be implemented as a partner strategy to the Cultural Strategy for South Lakeland. It is a working document.

Success in implementing the strategy will depend critically on how effectively partnerships can be developed and resources made available. It will require collaboration, imagination, energy, vision, co-ordination, resources (human and financial) and political will.

The next stage is to develop a detailed action plan based on the vision aims and objectives set out in the strategy. The development and subsequent delivery of the action plan requires partners both within the district and beyond to commit to taking the objectives forward and joining together in action.

The Arts Strategy action planning process will follow a similar model to that used for a cultural strategy for South Lakeland.\(^2\)

The action plan will be produced through the participation of interested parties. The production of the action plan will be guided by the existing Arts Strategy steering group which will be augmented by other people.

Initially a three-year action plan will be agreed. There will be an annual review setting out achievements against targets followed by revision of the detailed action plan and setting of new targets by the Arts Strategy steering group. Once the plan is produced, the steering group will undertake the monitoring of the action plan. The steering group having listened to a much wider constituency will determine priorities for each subsequent year. The membership of the steering group will be reviewed on an annual basis.

South Lakeland District Council will be the lead body responsible for the coordination of the strategy’s implementation and the action planning process.

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\(^2\) op cit
PART 3 APPENDICES

Appendix 1
The links between the Arts Strategy, the Cultural Strategy and the Community Strategy

Appendix 2
Contributors

Appendix 3
An overview of the arts in South Lakeland
Appendix 1  The links between the Arts Strategy and the Cultural Strategy

The chart opposite shows how the proposed objectives of the Arts Strategy will support the objectives of the Cultural Strategy.

Each objective has a number. In the example below, Objective 1 of the Arts Strategy, which is ‘To increase the extent and quality of collaboration between the District’s artists and arts organisations and their peers, locally, regionally, nationally and internationally’, supports Cultural Strategy objectives 3, 5, 7 and 8. Numbers are shown two sizes. A large number indicates that the Arts Strategy would be providing strong support for that Cultural Strategy objective. A small number indicates that it would be providing some support.

<table>
<thead>
<tr>
<th>Objective 1 of the Arts Strategy</th>
<th>To increase the extent and quality of collaboration between the District’s artists and arts organisations and their peers, locally, regionally, nationally and internationally.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural Strategy objective</td>
<td>3</td>
</tr>
</tbody>
</table>

The strategic objectives of the Cultural Strategy for South Lakeland

1 Enable young people to develop and pursue their own cultural preferences and to more easily participate in existing cultural activity.

2 Enable more people to participate in a wide range of physical activity relevant to their interest, ability and location.

3 Provide an increased range of sustainable cultural activity to people in the places in which they live.

4 Develop the potential of the creative industries across the District and maximize the impact of national, regional and county objectives.

5 Maximise the tourism potential offered by the District’s existing and planned cultural assets.

6 Develop a coordinated, high quality programme to improve the public realm and access to it.

7 Recognise the value and support the needs of existing and developing events shows and festivals.

8 Increase access to culture for all.
<table>
<thead>
<tr>
<th>Objective</th>
<th>Description</th>
<th>Cultural objective</th>
<th>Strategy objective</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>To increase the extent and quality of collaboration between the District’s artists and arts organisations and their peers, locally, regionally, nationally and internationally.</td>
<td></td>
<td>3 5 7 8</td>
</tr>
<tr>
<td>2</td>
<td>To promote partnerships between current and potential service providers, funders and decision makers in the public, private and voluntary sectors.</td>
<td></td>
<td>3 4 5 6 7 8</td>
</tr>
<tr>
<td>3</td>
<td>To work for a continuous improvement in the quality of facilities for the arts in the District.</td>
<td>1 2 3 5 6 8</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>To foster, attract and retain skilled artists, arts managers, and other creative practitioners.</td>
<td>1 2 3 4 5 6</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>To demonstrate and communicate the contribution of the arts to the cultural, social, economic and environmental well being of the District.</td>
<td>3 4 7 8</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>To increase the range and quality of opportunities for children and young people to be creative and enjoy the arts.</td>
<td>1 2 3 7 8</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>To increase the range and quality of opportunities for people isolated by geography, age, low incomes and disability to enjoy the arts.</td>
<td>1 2 3 6 7 8</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>To strengthen the relationship between artists and arts organisations and professionals and volunteers in other sectors (eg the education, health, environment, housing and youth sectors and the criminal justice system).</td>
<td>1 2 3</td>
<td></td>
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<tr>
<td>9</td>
<td>To promote public awareness of opportunities in the arts in South Lakeland.</td>
<td>1 2 3 5 7 8</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>To increase awareness of the full range of arts practice and provision in South Lakeland among artists, arts managers and critics, commentators and funders outside the district.</td>
<td>4 6 7 8</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>To encourage innovation, experimentation and risk-taking in the arts.</td>
<td>1 4 5 6 7 8</td>
<td></td>
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<tr>
<td>12</td>
<td>To work for the highest possible aesthetic standards of architecture and design.</td>
<td>4 5 6</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>To promote South Lakeland as a cultural tourism destination.</td>
<td></td>
<td>5 8</td>
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</tbody>
</table>
The links between the Arts Strategy and the Community Strategy

The chart opposite shows how the proposed objectives of the Arts Strategy will support the priority issues of the Community Strategy. These priority issues are listed below.

Each priority issue has a number. In the example below, Objective 1 of the Arts Strategy, which is ‘To increase the extent and quality of collaboration between the District’s artists and arts organisations and their peers, locally, regionally, nationally and internationally’, supports priority issues 1 and 2 of the Community Strategy. Numbers are shown two sizes. A large number indicates that the Arts Strategy would be providing strong support for that Community Strategy priority issue. A small number indicates that it would be providing some support.

<table>
<thead>
<tr>
<th>Objective 1 of Arts Strategy</th>
<th>Priority issue of Community Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>To increase the extent and quality of collaboration between the District’s artists and arts organisations and their peers, locally, regionally, nationally and internationally.</td>
<td>1</td>
</tr>
</tbody>
</table>

The priority issues of the Community Strategy

1 Health and well being
2 Jobs, skills and regeneration
3 Affordable housing
4 Accessible transport
5 Quality environment
<table>
<thead>
<tr>
<th>Objective 1 of Arts Strategy</th>
<th>To increase the extent and quality of collaboration between the district’s artists and arts organisations and their peers, locally, regionally, nationally and internationally.</th>
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</thead>
<tbody>
<tr>
<td>Priority issue of Community Strategy</td>
<td>1 2</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Objective 2</th>
<th>To promote partnerships between current and potential service providers, funders and decision makers in the public, private and voluntary sectors.</th>
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<tbody>
<tr>
<td>Priority issue</td>
<td>1 2 3 4 5</td>
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<tr>
<th>Objective 3</th>
<th>To work for a continuous improvement in the quality of facilities for the arts in the district.</th>
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<tbody>
<tr>
<td>Priority issue</td>
<td>1 2 3 5</td>
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<th>Objective 4</th>
<th>To foster, attract and retain skilled artists, arts managers, and other creative practitioners.</th>
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<tr>
<td>Priority issue</td>
<td>1 2 3</td>
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<thead>
<tr>
<th>Objective 5</th>
<th>To demonstrate and communicate the contribution of the arts to the cultural, social, economic and environmental well being of the district.</th>
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<tbody>
<tr>
<td>Priority issue</td>
<td>1 2 5</td>
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<tr>
<th>Objective 6</th>
<th>To increase the range and quality of opportunities for children and young people to be creative and enjoy the arts.</th>
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<tbody>
<tr>
<td>Priority issue</td>
<td>1 2</td>
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</table>

<table>
<thead>
<tr>
<th>Objective 7</th>
<th>To increase the range and quality of opportunities for people isolated by geography, age, low incomes and disability to enjoy the arts.</th>
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<tbody>
<tr>
<td>Priority issue</td>
<td>1 2 5</td>
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</table>

<table>
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<tr>
<th>Objective 8</th>
<th>To strengthen the relationship between artists and arts organisations and professionals and volunteers in other sectors (eg the education, health, environment, housing and youth sectors and the criminal justice system).</th>
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<tbody>
<tr>
<td>Priority issue</td>
<td>1 2 3 4 5</td>
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</tbody>
</table>

<table>
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<tr>
<th>Objective 9</th>
<th>To promote public awareness of opportunities in the arts in South Lakeland.</th>
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<tbody>
<tr>
<td>Priority issue</td>
<td>1 2</td>
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</table>

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<thead>
<tr>
<th>Objective 10</th>
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<tbody>
<tr>
<td>Priority issue</td>
<td>1 2</td>
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<tr>
<th>Objective 11</th>
<th>To encourage innovation, experimentation and risk-taking in the arts.</th>
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<tr>
<td>Priority issue</td>
<td>1 2</td>
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<th>Objective 12</th>
<th>To work for the highest possible aesthetic standards of architecture and design.</th>
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<tr>
<td>Priority issue</td>
<td>1 2 3 4 5</td>
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<table>
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<tr>
<th>Objective 13</th>
<th>To promote South Lakeland as a cultural tourism destination.</th>
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</thead>
<tbody>
<tr>
<td>Priority issue</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>
Appendix 2  Contributors

We are grateful to all the following people for their time, knowledge and ideas.

A2 1. The commissioning partners

South Lakeland District Council
Cllr Colin Hodgson, Leader
Cllr Andy Shine, Portfolio holder, Health and Well Being
26 elected members who participated in a two-hour meeting at Kendal Town Hall

Margaret Belk  Community Development Officer
Jenny Draper, Policy Support Officer
Dawn Hunter-Ellis, Tourism and Marketing Officer
Mike Jones, Chief Executive
Des Metcalfe Architectural Technician
Janet Ridal, Coronation Hall Manager
David Sykes, Culture & Economic Prosperity Manager
Imelda Winters Lewis, Arts and Events Officer

Cumbria County Council
Bruce Bennison, Head of Cultural Policy
Carol Leathley, Community Development Officer (Culture)
Stuart Pate, Area Support Manager for South Lakeland
Helen Towers, Reader Development Project

Arts Council England, North West
David Gaffney (Regional Partnerships Officer), Chris May (Social Inclusion Officer),
Anthony Preston (Head of Resource Development), Charlie Rowley (Combined Arts Officer), Eddie Thomas (Music Officer), Jane Beardsworth (Head of Development)

A2 2. The Arts Strategy steering group

Denise Allan, Cumbria Arts in Education
Liz Cornford, Young Cumbria
David Gaffney, Arts Council England, North West
Jayne Kendall, SLDC
Carol Leathley, Cumbria County Council
Andrew Lucas, Lake District Summer Music
Carolyn Nuttall, Morecambe Bay PCT
Anice Paterson, Westmorland Music Council / Kendal Windows on Art / Brewery Arts Centre
David Penn, visual artists and Chair, Culture Task Force, Local Strategic Partnership
Julie Tait, Consultant, Cultural Strategy for South Lakeland
Imelda Winters Lewis, SLDC
A2 3. Public consultees

The participants in public meetings in Sedbergh, Kendal, Ulverston and Ambleside who included individual artists, representatives of arts organisations, businesses, clubs and societies, and audiences for the arts. We are particularly grateful to participants in the public meetings who subsequently contacted the consultants to offer additional information and ideas.

Participants in young people’s consultation at Kendal Town Hall, Phoenix Centre, Windermere and Flookburgh Youth Club and the staff and members of Young Cumbria

The organisations and individuals who responded to the Arts Strategy during the public consultation period.

A2 4. Regional, county-wide and local bodies and agencies

**Barrow Borough Council**
Doe Brannon, Arts Development Officer

**Connexions**
Richard Frank, Including Young People Officer, Cumbria

**The COPS Team**
WPC Vicky Bolton
PC Alistair Pease

**Creative Partnerships, Cumbria**
Andy Mortimer, Director

**Cultural Strategy Consultants**
Andrew Miles and Julie Tait

**Culture North West**
Euan Cartwright, Projects Consultant

**Cumbria Community Foundation**
Andy Beeforth, Director

**Cumbria Cultural Skills Partnership**
Peter Davies, Director

**Cumbria Tourist Board**
Ian Stephens, Deputy Director

**Eden Arts**
Irene Faith, Director

**Kendal College**
Graham Wilkinson, Principal
Matt Burke
Hilary Pezet
Lancaster City Council
Pete Courtie, Arts Development Officer

Morecambe Bay PCT
Carolyn Nuttall, Public Health Development Worker

North West Vision
Helen Bingham and Lynn Saunders

The Prince's Trust, Cumbria
Marian Kearney, Head of Operations

Rural Regeneration Cumbria
Kate Willard, Chief Executive
Richard Pealing, Policy and Planning Manager
Martyn Stavely, Creative Industries Officer

Yorkshire Dales National Park Authority
Bill Wood, Outreach and Education Manager

A2 5. Arts organisations

Abbot Hall Art Gallery & Blackwell (Lakeland Arts Trust)
Edward King, Director
Cherrie Trelogan, Deputy Director / Education Officer

Brewery Arts Centre
Sam Mason, Director
Trevor Avery, Visual Arts Officer
Gavin Sharpe, Music Officer
Helen Moffitt, Dance Officer
Tricia Gordon, Theatre Officer

Coronation Hall
Janet Ridal, Coronation Hall Manager

Cumbria Arts in Education
Denise Allan, Director

The Folly, Lancaster
Taylor Nuttall, Director

Furness Tradition
Deborah Kermode, co-director

Green Door Studios
Rosie Waites

Grizedale Arts
Alistair Hudson, Deputy Director

Highlights Rural Touring
Barbara Slack, Coordinator
Lake District Summer Music
Andrew Lucas, Executive Organiser

More Music in Morecambe
Pete Moser, Director

Music Links
Andy Halsey, Music Development Officer

Old Laundry Theatre
Richard Foster, Director

SK8 the Lakes
Jane Anatselopoulous

Staveley Carnival
Shelley Barlow, Co-director

Tales in Trust / Northern Centre for Storytelling
Chrissie Thomas and Taffy Thomas, Co-directors

Westmorland Music Council / Kendal Windows on Art
Anice Patterson, Chair, Music Links and Chair, Brewery Arts Centre

Youth Music
Christine Spriggs, Merseyside Youth Music Action Zone coordinator

Welfare State International
Jay Haigh, Programme Manager

Word Market / Printfest
Linda Graham, Project Coordinator

Young Cumbria
Liz Cornford, Lyn Williams, Matt Carr, Carl Smith
Appendix 3  An overview of the arts in South Lakeland

This section provides a snapshot of the arts sector in South Lakeland. It is a sector that includes individual artists working in a wide range of disciplines, a large number of activities, events and facilities that are run entirely by volunteers and a much smaller number of organisations and venues run by salaried, professional staff. The arts are central to the district’s creative industries sector. This sector looks at each of these areas in turn. It then goes on to look, briefly, at the creative industries in the district, arts in education, youth work and health, at cultural tourism, architecture and design.

A3 1. The arts in South Lakeland

A3 1.1. Artists
Artists have been making their home in South Lakeland for 200 years or more. Historically, the best known of the District’s artists have been writers and visual artists but today’s arts community also includes composers, musicians, dancers, choreographers, circus artists, actors, puppeteers, film makers, digital artists, designers and makers.

Some artists work alone, some belong to clubs, societies or studio groups, some run small businesses and employ others. Most artists in Britain earn part of their income from other sources (teaching being the most common) and South Lakeland is no exception. There are also many artists who practice purely for enjoyment and make no attempt to earn money from their work.

Artists living in South Lakeland cover the spectrum from those who work mainly locally to those with an international market.

A3 1.2. Voluntarily run activities and facilities
One of the strengths of the arts in South Lakeland is the number and range of voluntarily organised clubs, societies and events. Every year there are festivals and carnivals run entirely by volunteers from Dent to Broughton and from Grasmere to Beetham. Clubs and societies meet regularly and many share their work with a wider public through performances, recordings, exhibitions, films and publications.

Musical activity outnumbers every other kind of voluntarily organised arts activity in the District. There are at least 60 listed music groups (choral and operatic societies, orchestras, ensembles, brass bands and festivals) and if all the rock bands, folk groups and one-off musical events were included, the figure would be much higher.

South Lakeland is home to two nationally known competitive festivals, the South Cumbria Musical Festival and the Mary Wakefield Festival. The Mary Wakefield Festival is run by Westmorland Music Council, which acts as a focal point for music organisations in the district. It also runs a professionally staffed project called Music Links to increase music-making opportunities for young people in remote parts of the district. Lakeland Sinfonia Concert Society and Kendal Midday Concert Club promote annual programmes of classical concerts in Kendal. Furness Tradition organises an annual festival of folk music and dance in Ulverston, with music, dance, storytelling workshops and sessions in schools and community venues.

After music, drama is the most common type of group, followed by the visual arts. The longest established group of artists in the district is the Lake Artists Society,
founded in 1904 and including professional and non-professional artists in its membership. There are also dance, film, photography and writing groups, but these are not so widespread. Beyond the clubs and societies, people get together informally to dance, play or listen to music and take photographs, and organise trips to museums and galleries, theatres and concert venues outside the district.

Voluntary promoters in the district include South Westmorland Stage and Screen Society, which promotes professional companies in the tiny Heron Theatre in Beetham; Ulverston Jazz, Oxen Park Film Club, and Staveley Roundhouse. Village halls such as the Victory Hall, Broughton-in-Furness and the Institute at Coniston are vitally important as venues for club activities and one-off participatory projects and classes as well as performances by professional touring companies.\(^{24}\) A small number of venues participate in Highlights Rural Touring, a scheme that subsidises the fees of professional touring companies to enable them to play in village halls and other community venues.

The vast majority of South Lakeland’s arts festivals and carnivals are dependent upon voluntary labour such as Ulverston’s Flag and Lantern Festival’s. Ulverston Festival Town now boasts more than a dozen festivals and related events every year. Some festival’s and groups are able to buy in some short-term support, in administration, marketing or fundraising and some take on people to deliver a particular project. Although delivering events of a professional standard, these organisations occupy a middle ground between the wholly voluntary and the professional. Examples include Kendal Mountain Film Festival, the second largest mountain film festival in the world; Kendal Windows on Art, Printfest, Word Market, Dent Folk Festival and Kendal Torchlight Carnival and Staveley Carnival.

A3 1.3. Professional artists, arts organisations, facilities and activities
There are more professional artists and arts organisations in South Lakeland than in any other rural District in the North West. Seven organisations are regularly funded by Arts Council England North West. Of these, Welfare State International, Grizedale Arts and the Wordsworth Trust (which runs Dove Cottage) are internationally known. Brewery Arts Centre, Abbot Hall Gallery, Blackwell, Lake District Summer Music (a festival and summer school combined) and the annual festival organised by the Northern Centre for Storytelling (Taffy and Chrissy Thomas) have national reputations.

The following paragraphs offer an overview of the diversity and quality of South Lakeland’s professional arts sector. While all of the organisations below have paid, professional staff, most of them are registered charities and have boards of directors or management committees made up of volunteers.

**Brewery Arts Centre.** in Kendal, is one of the liveliest arts centres in England. Its programme includes a wide range of music, theatre, dance and opera, film, stand-up comedy, exhibitions of contemporary visual and applied arts, youth dance and drama, lectures and adult education classes. Its programme reinstates its British-based and international artists. It is a leading regional venue for global, roots music and coordinates the Cumbria Programmers’ Network’s dance development project. It has a theatre (capacity for 260 – 360 people), a music venue (450), two cinemas, four gallery spaces, a studio, workshops, classrooms, a restaurant, café and bar. It attracts some 300,000 visitors per year.

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\(^{24}\) *Only Connect. Arts Touring and Rural Communities.* François Matarasso. National Rural Touring Forum / Comedia. 2004
**Coronation Hall** is one of two halls owned and managed by South Lakeland District Council. With 636 seats, the Coronation Hall is the largest, purpose-built, traditional arts and entertainment venue in South Cumbria. Its varied programme includes the performing and visual arts and it is the Cumbrian ‘home’ of Manchester Camerata. The Coronation Hall is a key venue for Lake District Summer Music, Ulverston International Piano Music Festival, South Cumbria Musical Festival and the visual arts festival, Printfest.

**Dance Tales** is the formal name of the Northern Centre for Storytelling, run by Taffy and Chrissy Thomas which is based in Grasmere, where it hosts events in the Storytelling Garden. Dance Tales runs the annual Lakeland Festival of Storytelling in Staveley and Ings, featuring storytellers from the UK and abroad, as well as Cumbria, and also hosts a monthly storytellers’ club in Ings.

**Farfield Mill** is an arts and heritage centre in a converted woollen mill in Sedbergh. It opened to the public in 2001. It has four exhibition spaces, used to show two and three-dimensional visual and applied arts. It also has studios rented by artists. Farfield Mill is working towards becoming a centre of excellence for international textile art.

**Green Door Studios** is an artist-led cooperative that manages 12 artists' studios on Highgate in the centre of Kendal. In addition to the 12 resident artists, there are 80 associates who have access to the exhibition and other employment opportunities the organisation provides. As well as providing a place for artists to work, Green Door Studios runs and participates in educational and community projects, organises one major exhibition each year (for the past two years it has been in Grasmere Village Hall) and opens the studios to the public, so that artists can show, talk about and sell their work.

**Grizedale Arts** has a national and international reputation for commissioning artists and hosting artists residencies in and around Grizedale. It is committed to increasing public access to the contemporary arts and runs educational and community projects for people of diverse interests, ages and abilities. Grizedale Arts is currently in a process of transition and is moving from Grizedale to a new base at Lawson Park, Coniston.

**Kendal Town Hall** is SLDC’s other hall. It is a local venue for classical concerts, notably those promoted by Kendal Midday Concert Club, and also for one-off exhibitions, performances and participatory events.

**Lake District Summer Music** runs a summer school for young musicians who have trained (or are still training) in Western classical music, and promotes an annual festival of chamber music concerts by professional performers and some of its best students. The festival typically involves about 16 different venues in Cumbria (from Carlisle to Kirkby Lonsdale) including churches and, as noted previously, the Coronation Hall.

**Lakeland Arts Trust runs Abbot Hall Art Gallery** in Kendal and Blackwell, the arts and crafts house near Bowness. Abbot Hall is one of England’s most prestigious regional galleries. It offers a changing programme of exhibitions and houses the Museum of Lakeland Life and Industry. Blackwell is earning a reputation as an important regional centre for the exhibition of contemporary craft and design in an historic setting. Educational activity is integral to the work of the Trust and the two venues are a valuable resource for schools.
The Old Laundry Theatre in Bowness is the only professionally run theatre-in-the-round in Cumbria. Located within The World of Beatrix Potter it attracts an audience of local residents and visitors to a programme of productions by some of the country’s best small-scale touring companies.

Welfare State International is an artist-led company, based in Ulverston. It produces celebratory work that includes images, rituals, ceremonies, site-specific performances, festivals, poetry, exhibitions, installations and musical compositions. WSI’s base is Lanternhouse, a centre for the training of artists, for workshops and meetings.

The Wordsworth Trust runs the national centre for British Romanticism, Dove Cottage. This includes an archive and museum of Wordsworth-related material, specialist weekend festivals, readings by nationally and internationally known writers and poets, a programme of writers in residence, contemporary art exhibitions and a programme for schools. A recent addition to the complex of buildings in Grasmere is the Jerwood Centre, a purpose-built home for the Trust’s extensive archives that includes a small venue for daytime readings and seminars.

A3 1.4. Creative industries in South Lakeland

The Department for Culture, Media and Sport’s definition of the creative industries is ‘Those industries that have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.’

The creative industries encompass a wide range of activities or sub-sectors including software design, architecture and film making, as well as activities more traditionally described as the arts. The DCMS definition of the creative industries includes 13 sub-sectors. Six of these are considered by Arts Council England to fall within its definition of the arts and therefore within its funding remit.

The six sub sectors are:

- publishing/literature
- music
- public art/architecture
- performing arts
- crafts/contemporary design
- visual arts and new media.

The wider creative sector represents 4.6% of total employment in the county as a whole – a growth of 38% in the past five years, and the sector’s importance is recognised in key economic development strategies for the county.

The highest concentration of activity in Cumbria is in South Lakeland: it is estimated that about 2,500 people in the District work in creative businesses or as sole traders (such as craftspeople and musicians).

As part of the research into creative industries in Cumbria, carried out by Positive Solutions in 2003/04, individuals and businesses were invited to register their details. The final list included 715 names and addresses in South Lakeland. This accounted
for 30% of the total number for the county and included a particular concentration of sole traders working in the visual arts, crafts and design in South Lakeland.  

Creative arts businesses in South Lakeland include not-for-profit organisations such as Welfare State International, Lake District Summer Music and the Brewery Arts Centre, which earn income from the sale of products and services and receive grants and donations, as well as successful commercial companies such as the design company, Fidget (UK) Ltd, in Windermere (whose owner, Alison Tordoff, was named joint winner of the title Cumbria Business Woman of the Year, 2003), Peter Hall & Son Woodcraft, Staveley; the Heaton Cooper Studio, Grasmere; Old Courthouse Gallery, Ambleside; glassmaker Adrian Sankey, Ambleside; Pinfold Gallery, Bowness and the Tinners’ Rabbit, Ulverston.

North West Development Agency, in partnership with Cumbria County Council and other county-wide and local agencies and creative businesses, is establishing a new Creative Industries Partnership for the county. This will be charged with developing a strategy for the sector that will see it make an even greater contribution to wealth and job creation in the area. The CIP will build on and consolidate a number of existing projects and schemes such as Cultural Business Venture, based at Rural Regeneration Cumbria (and funded by RRC and the County Council) which has funds for investment in new business ideas within the sector. For creative businesses in South Lakeland this should mean easier access to targeted business support, financial investment, staff development and support for marketing and export initiatives.

A3 1.5. Education, training and professional development

A3 1.5.1. Schools

Schools and colleges in South Lakeland have a vital role to play, not only in teaching pupils about music, art, literature, theatre, dance and other artforms, but also in creating opportunities to experience and participate in the arts and to work with artists of different kinds.

Eleven South Lakeland schools (three secondary and eight primary) have earned the Artsmark – the ‘kitemark’ of a national scheme managed by Arts Council England. The Artsmark recognises a school’s commitment to the arts.

Some schools in South Lakeland have more specialist arts facilities (art rooms, music practice rooms, dance and drama studios, digital editing and recording equipment) than others and provide their pupils with more opportunities to work with artists and to take part in arts projects and events.

Cumbria County Council runs a Schools Music Service which offers instrumental tuition and an instrument loan scheme. It runs the Cumbria Youth Orchestra and organises residential courses for young players. South Lakeland also has its own, independently run youth orchestra, the Westmorland Youth Orchestra, founded in 1948.

Many arts teachers in South Lakeland (in both the public and private sector) are also active, both professionally and voluntarily, in the district’s arts sector. They run workshops and perform, and make and sell work.

25 Creative Cumbria: a report on Cumbria’s creative industries. Positive Solutions. June 2004 (with statistical updates provided by the University of Leeds in January 2005)
Cumbria Arts in Education based in Ambleside is an agency delivering projects with and for artists, students, teachers and educational institutions across Cumbria. It is a Regularly Funded Organisation of Arts Council England, North West and is a major client of the County Council. Of the 45 projects organised in 2003/03, 11 took place in South Lakeland, involving 30 schools and community groups and 24 artists. Cumbria Arts in Education also provides training to artists and teachers and supports creative projects by artists in schools. The organisation is working closely with Creative Partnerships to increase the impact of the scheme on Cumbria.

Most of the District’s professionally managed organisations and some of those that are voluntarily run offer programmes and tailor-made projects for schools. Abbot Hall’s education programme is heavily used by schools. and Dance Tales works regularly in schools and other settings. Arts organisations and artists from South Lakeland are likely to be contributing to the delivery of the Arts Council’s Creative Partnerships programme for schools in Barrow, Allerdale, Copeland and Carlisle.

A3 1.5.2. After school and youth arts activity
After-school clubs have traditionally been an important source of arts activity. A few schools in South Lakeland have secured grants from the Lottery scheme, Awards for All and from the National Foundation for Youth Music to support after-school arts activities. Cumbria is now hosting a Youth Music Action Zone, funded by Youth Music and this is likely to result in an increased range and volume of opportunities for young people to participate in musical activity of different kinds over the next two years.

Young Cumbria is the main provider of youth club activity in South Lakeland and some of its workers have organised arts projects (for example, music and photography) involving professional artists and arts organisations. Young Cumbria is interested in developing this strand of work. The Brewery Arts Centre is offers regular youth drama and dance work and Music Links is providing young people with musical opportunities outside school.

A3 1.5.3. Further, higher and adult education
Kendal College teaches full-time and part-time courses in art and design, drama, dance and music technology. It is now offering Foundation Degrees as well as the traditional post-16 qualifications.

Adult education courses are run by the County Council’s Adult Education Service at centres throughout the District and there is an active U3A branch, with arts groups, in Ambleside.

Cumbria Institute of the Arts (formerly Cumbria College of Art and Design) in Carlisle offers further education qualification and degree courses in the visual, performing and media arts, cultural heritage and its management. Outside Cumbria, the closest university is Lancaster, which offers degree courses in arts subjects. It also houses the Centre for Training and Development, which offers work-based learning programmes.

A3 1.5.4. Training and professional development
The sustainability and quality of South Lakeland’s arts sector will depend in large part on its ability to attract and retain skilled and experienced workers. They may be employed by an arts organisation or work for different organisations in a freelance capacity, or they may run their own businesses. The availability of appropriate and
affordable training and professional development for people who work in the arts is one of the factors that influence people’s decision to stay with an area.

In 2003, following an audit of the skills needs of Cumbria’s cultural sector, Cumbria Cultural Skills Partnership was established to act as broker between training providers and those seeking training and professional development.

Several of the district’s arts organisations offer training and professional development opportunities in the arts. Lake District Summer Music runs a residential summer school for young musicians. Grizedale Arts offers artists’ residencies. Lakeland Arts Trust, Brewery Arts Centre, Welfare State and the Wordsworth Trust all provide recent graduates, new and established artists, arts managers and curators with opportunities for training and professional development. Some also offer work experience to school and college students. Welfare State is a world leader in training people of all ages and levels of skill in design, making and performance for celebrations and ceremonies, from lantern-making workshops for families to programmes with the new Sage music centre in Gateshead to a Masters degree in Cultural Performance, delivered in partnership with Bristol University.

**A3 1.6. The arts, health and wellbeing**

Participation in the arts contributes to health and well being both in health care settings and in the community. Research by the Centre for Arts and Humanities in Health and Medicine\(^\text{26}\) has found that participation in the arts can promote healthy personal development, positive mental health and emotional literacy. It is also an effective tool in health promotion, for example in communicating messages about nutrition, parenting, drugs and sexual health.

Within the health care system artists are working in hospitals, hospices, health centres and surgeries. It is important to distinguish between the work of artists in health care and the work of arts therapists. Art therapists are trained in that profession to use the arts to treat a diagnosed illness or condition. Artists have a separate function. They may be commissioned to work with an architect on enhancing part of a hospital building. They may be asked to work on a particular ward, or with a group of patients, on a project that has been designed to entertain, or to increase awareness of a health issue.

The health sector is a potentially important source of employment for artists in all disciplines. Arts Council England North West has an arts and health officer who is jointly funded by the Arts Council and by Public Health North West, and some of the country’s most experienced arts and health practitioners are based in the North West. An arts and health strategy will be published by the Arts Council in 2005. A survey of arts and health activity in Cumbria in 1999 increased awareness of this work in both the arts and health sectors. South Lakeland is the responsibility of the Morecambe Bay Primary Care Trust and its public health development department has led on the establishment of a forum for people interested in the arts and health in its area. The forum is called Create2connect and its purpose ‘to share good practice, disseminate a further understanding of arts and health and help develop practical project partnerships’ in its area.

This work is in early stages of development in South Lakeland, but there are a number of individual arts practitioners (including musicians, storytellers and dancers) and organisations (Welfare State, the Brewery, Dance Tales) with experience of and interest in the arts, health and well being. The Brewery Arts Centre is an important regional venue for ‘outsider and visionary’ art, which is art with a mental health focus. At Westmorland General Hospital, there are the beginning of an arts and health group. Given the commitment of Arts Council England North West to the arts, health and wellbeing, and the prominence of health and well being within strategies locally, this is an area of work that is likely to grow significantly in South Lakeland during the period of this strategy.

“We tried health without art and there was a gap. There is now a feeling that health is more than technology and measurements and targets. That mood change is very important.”
Rt Hon Estelle Morris, MP, Minister for the Arts

A3 1.7. Cultural tourism in South Lakeland

The Economic Development Strategy for South Lakeland highlights the potential of South Lakeland as a destination for visitors interested in cultural activity. South Lakeland’s arts organisations and arts businesses know their own markets and many already target visitors. There are examples of organisations working together to promote themselves and Arts Council England North West has been supporting Cumbrian promoters to work collaboratively. Recent activity has involved audience research and there is a proposal to establish an arts marketing agency for Cumbria from which organisations and artists in South Lakeland would clearly benefit.

The key player in promoting Cumbria, including South Lakeland, as a cultural tourism destination is Cumbria Tourist Board (CTB). CTB runs marketing campaigns to promote ‘Cumbria – the Lake District’ as a destination, both nationally and internationally, and maintains a website. It produces thematic promotions and distributes material to local information points. Dove Cottage and Abbot Hall Gallery are regularly highlighted as attractions; Kendal Mountain Film Festival has been included in CTB promotions as a major event in the district, and CTB runs the Lakeland Book of the Year scheme to celebrate the Lake District’s literary heritage. Despite CTB’s efforts, the arts have a minimal presence in the Cumbrian ‘offer’ and there is scope for more targeted marketing. While the Lake District remains Cumbria’s main attraction efforts are being made to promote other parts of the county. The Lake District Peninsulas Tourism Partnership has a remit to promote Coniston and the Lake District Peninsulas. Based in Ulverston and funded partly by SLDC, the Partnership actively promotes cultural tourism.

South Lakeland highlights for the tourist with an interest in the arts include:

- Abbot Hall Art Gallery, Blackwell, Dove Cottage
- Brewery Arts Centre, Lanternhouse, Grizedale, Kendal Torchlight Carnival
- The Ruskin Museum, Brantwood, Farfield Mill Arts and Heritage Centre
- The District’s many festivals, including Lake District Summer Music, the Lakeland Festival of Storytelling, Ulverston’s Flag and Lantern Festivals, the Kirkland Festival, Kendal Windows on Art and Dent Folk Festival.

The District Council’s Tourism Team’s priority is to market South Lakeland to day and staying visitors through its Tourist Information Centres (TICs), publications, exhibitions and events. Arts events are promoted through a What’s On leaflet and through the tourism website. Arts attractions are promoted through the website and Best of Lakeland. The Tourism Team is keen to distribute printed information from arts organisations and arts businesses through the TICs, to signpost visitors to it and to advise arts organisations on appropriate tourism websites with which they might find it useful to have links.

CTB’s remit is wealth and job creation and its interest in the arts will depend upon the extent to which cultural tourism will help it to achieve those objectives. Priorities are chosen on the basis of evidence of need and proposed projects must be able to attract partnership funding from other sources.

CTB is in the process of preparing a Destination Management Plan for NWRDA. This is being prepared in consultation with local authorities and the Lake District and Yorkshire Dales National Park Authorities and others, and will provide an opportunity for different interest groups to make their case for becoming a higher priority for CTB. The Kendal, Windermere and South Lakes Tourism Action Plan confirms the importance of market research in making the case for CTB support.

A3 1.8. Art, architecture and design

The quality of architecture and design is important both for residents and visitors. South Lakeland has some fine examples of historic architecture and design but fewer examples of striking contemporary work.

SLDC is one of a number of local authorities in England that has a percent for art policy. While not obligatory, it encourages private sector developers and public bodies to allocate one percent of budgets for any capital works (new construction, landscaping or refurbishment) to commission an artist to work as part of the design team and in some cases to produce permanent or temporary artwork. The forthcoming Local Development Framework will provide SLDC with an opportunity to reinforce its commitment to good architecture and design through a Supplementary Planning Document on Planning Obligations.

The new Booth’s supermarket development in Kendal features commissioned artwork and in Grange over Sands, the Council is working with local residents and businesses on the Time and Tide project, for which designs have been commissioned from the internationally known Thomas Heatherwick Studio. The pool at Grange over Sands, the new Jerwood Centre for the Wordsworth Trust in Grasmere and Lanternhouse, Ulverston are finished examples of good contemporary architecture and design. Larger-scale opportunities present themselves in the masterplans for the Lancaster Canal Northern Reaches, the Ulverston Canal and Ulverston Town Centre. Ulverston’s commitment to working with artists to enhance both buildings and public spaces is evident.

‘The mother art is architecture.
Without an architecture of our own we have no soul of our own civilization.’
Frank Lloyd Wright
### KEY TO ABBREVIATIONS USED IN THIS DOCUMENT

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