NATIONAL CULTURAL PLANNING TOOLKIT

A toolkit with model policies to assist local planning authorities and their partners to plan for cultural provision.

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OVERVIEW

Section 1: Overview

This toolkit has been commissioned by Creative Estuary in partnership with Kent County Council.

It has been created by the Town and Country Planning Association (TCPA) and Urban Roots Consulting as a resource for cultural planning in England.

The phrase **cultural planning** is used to describe a process that supports place making through considering what arts and cultural infrastructure can be secured through development, redevelopment and the land use planning process.

It should be noted that while the toolkit sets out the importance of local plan policies and good governance structures that will better enable the creation and support of thriving places, local authorities and development corporations will still need to work hard with stakeholders and applicants to implement the policies and their strategies.

1.1 Background: Place, culture and creativity

The creative and cultural industries contribute more than £100bn per year to the UK economy, helping to attract investment, catalyse innovation, and enhance distinctive places and communities. And research has shown that the Thames Estuary Production Corridor has the potential to create 50,000 jobs and generate £3.7bn per year for the UK economy.[1] Making and trading locally distinctive objects, or artists performing at events that are important for local communities, for example will help enable local investment, therefore contributing and strengthening the local circular economy.

There are also environmental benefits from regenerating places, retrofitting and re-purposing existing buildings and improving the vibrancy of local places, including high streets. There is also significant social value from improving cultural infrastructure and facilities, although this is harder to quantify.

Planning for culture and the creative industries is an integral part of supporting and creating great places. Through its projects, partnership and initiatives, Creative Estuary aims to transform the Thames Estuary into one of the most exciting cultural hubs in the world. Making this a reality requires an alignment of planning, governance, finance and delivery over the long-term.

1.2 Objective: What the toolkit offers

Developing cultural infrastructure requires a steady focused effort across long periods of time. The Cultural Planning Toolkit will help users navigate the deliverability of cultural infrastructure, and:

- Offer a road map to fund, occupy and manage buildings, housing and cultural facilities across both short term (meanwhile) and long-term time horizons.
- Enable local authorities, development corporations, developers and cultural organisations to take a different approach to assessing the financial feasibility of a particular site or location of development, and the process of engaging and co-designing with the local community.
- Provide a tool to navigate through the developer contributions process within local planning authorities.

The toolkit builds on the *Culture and sport planning toolkit* that the TCPA produced with Urban Roots Consulting for the Department for Culture, Media and Sport in 2013[2], and crossover with more recent South East Local Enterprise Partnership (SELEP) and Thames Estuary Production

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[1] Thames Estuary Production Corridor: the case for investment, Mayor of London and South East Local Enterprise Partnership, 2020. https://www.london.gov.uk/sites/default/files/tepc_case_for_investment_2020.pdf
[2] Culture and Sport Planning Toolkit, DCMS, 2013. https://cultureandsportplanningtoolkit.org.uk/

Corridor (TEPC) work. This project does not seek to replicate existing resources but draws on them.

1.3 Purpose: Who the toolkit is for

The users and audience for this work will be all those enabling the inclusion of the cultural and creative industries sector in regeneration schemes and built environment projects: local planning authorities, town planners, developers, property and asset managers, landowners, the creative sector, or agents working for any or all of them. This work will also be of use to investors, whether public, private, community ownership or joint ventures and will contribute to achieving the objectives of the levelling up agenda.

1.4 Content: What's in the toolkit

This document provides elements of guidance and information that together form a Cultural Planning Toolkit. The contents of this toolkit have been informed by a survey of local authorities and a wide range of interviews and comprehensive desk-based research. Further information about this is provided in a separate, accompanying, background report.

The toolkit includes model policies, along with sections on key issues of interest identified by the project steering group:

- Governance
- Access to land and investment
- Co-location
- Community engagement and co-design

There are also sections focused on the planning policy process and signposting examples of best practice within existing planning policies and strategies at the local level.

1.5 Good to know

A. Cultural infrastructure and the creative industries

What's the difference?
This toolkit considers planning for both cultural infrastructure and the creative industries, two related but distinct aspects of cultural planning. Supporting both these things is essential to plan for the 'cultural well-being' mentioned in national policy. They are:

- **Cultural infrastructure** can be defined as the buildings structures and places where culture is consumed or produced (see box 1 below).
- **Cultural industries** are those industries 'which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and

exploitation of intellectual property'[3]. The definition is evolving to take account of the 'creative intensity' of an industry (i.e. any industry where more than 30% of the workforce are doing what might be deemed 'creative occupations').

Box 1: What is cultural infrastructure?

The London Cultural Infrastructure Plan provides a useful definition[4]:

"When we talk about 'cultural infrastructure' we mean the buildings, structures and places where culture is:

Consumed: Places where culture is experienced, participated in, showcased, exhibited or sold. For example, museums, galleries, theatres, cinemas, libraries, music venues and historic cultural sites; or

Produced: Places of creative production, where creative work is made, usually by artists, performers, makers, manufacturers or digital processes. For example, creative workspaces, performing arts rehearsal spaces, music recording studios, film and television studios and industrial and light industrial units used by creative and cultural businesses."

B. National policy on cultural planning

Social and cultural wellbeing, as part of strong and vibrant communities, forms part of the three overarching objectives for achieving sustainable development as identified in the National Planning Policy Framework (NPPF) [5]. These objectives are to be delivered through the preparation and implementation of plans and the application of the policies in the NPPF.

The NPPF outlines that strategic policies should set out an overall strategy for the pattern, scale and design quality of places, and make sufficient provision for a range of community facilities including cultural infrastructure (see page 9 of the NPPF). It states in paragraph 92 that planning policies and decisions should aim to achieve healthy, inclusive and safe places which provide the social, recreational and cultural facilities and services the community needs. This includes planning positively for community facilities, including open space and cultural buildings, and taking into account and support the delivery of local strategies to improve health, social and cultural well-being for all sections of the community. It also states that policies and decisions should guard against the unnecessary loss of valued facilities; allow them to modernise and ensure an integrated approach to considering the location of housing, economic uses and community facilities and services. National Planning Practice Guidance (NPPG)[6] supports the NPPF and provides advice on how to deliver its policies.

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[3] National Statistics on the Creative Industries. Creative Industries Policy & Evidence Centre, June 2022:
https://pec.ac.uk/news/national-statistics-on-the-creative-industries
[4] Cultural Infrastructure Plan: A CALL TO ACTION. Greater London Authority, Mar 2019.
https://www.london.gov.uk/sites/default/files/cultural_infrastructure_plan_online.pdf
[5] National Planning Policy Framework. Department for Communities and Local Government, Jul. 2021.
https://www.gov.uk/government/publications/national-planning-policy-framework--2
[6] National Planning Practice Guidance. Department for Levelling Up, Housing and Communities and Ministry of Housing, Communities & Local Government https://www.gov.uk/government/collections/planning-practice-guidance

The National Design Guide[7] sets out the characteristics of well-designed places and demonstrates what good design means in practice. It states that well designed places are 'responsive to local history, culture and heritage' (page 10), and that culture is an important factor in shaping a sense of place and identity (page 12). It acknowledges that good design promotes social inclusion by '…using local resources such as …cultural facilities as destinations in layouts to promote social interaction and integration and help combat loneliness' (page 36).

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[7] The National Design Guide: Planning practice guidance for beautiful, enduring and successful places. Ministry of Housing, Communities & Local Government, Jan 2021. At: https://www.gov.uk/government/publications/national-design-guide
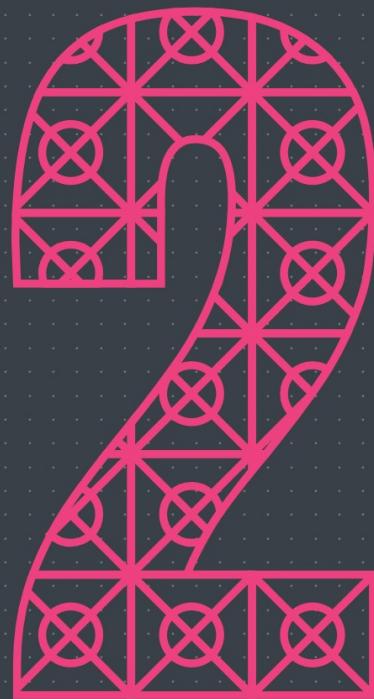
SECTION 2:
GETTING STARTED

Section 2: Getting started

2.1 Paths to success

Informed by research into what has supported successful approaches to planning for, and securing, cultural infrastructure in other places this section sets out six critical components to delivering successful cultural planning and in enabling the real co-design of cultural projects.

These components are then explored in more detail in 2.02 Governance and in Section 3: Ways of working.

Six critical components for successful cultural planning

The points below aim to summarise the critical components, which are then explored in more detail throughout the different elements of the toolkit. Figure 1, below, sets out how the documents, boards and structure relate to and interact with one another within the cultural planning process

1. **Valuing culture and cultural infrastructure is fundamental to successful place-making because it gives culture visibility –** this is particularly the case for the reimagining of city and town centres and major commercial and residential schemes. This visibly locates culture as a strategic priority in planning policy making and delivery.

2. **Creating a robust cultural audit and Cultural Strategy** – a cultural audit is necessary to clearly identify strengths to be built upon, weaknesses, opportunities and threats, while the Strategy should succinctly identify cultural investment priorities to address gaps that have been identified. It should outline a culture investment programme and identify the role of the planning and development process in delivering this programme. This provides the evidence base for planning policy development and provides the essential justification for these planning policies. These documents are necessary because it is difficult to incorporate the specificity and detail required within an overall place vision and its coverage goes beyond what would normally be covered within a council Corporate Plan.

3. **The right skills and partnerships.** This includes the development and reinforcement of a **cultural ecosystem or network,** that brings people from all sectors with an interest or stake in cultural heritage and infrastructure together through **place-based partnerships and boards**. Such a network should be developed as a fundamental part of the audit and Culture Plan process and co-ordinated by a **Cultural Infrastructure Investment Board.** The underpinning **Culture Investment Programme** then forms the basis of the cultural component of the **Local Plan Infrastructure Plan** and a clear route to the co-design of cultural infrastructure schemes. The Investment Board would provide clear governance and legitimacy and support essential follow-on activity such as business case development support and investor support.

4. Points one to three, should then inform an **up-to-date Development Plan that sees culture and its role in place-making as one of its driving objectives and has a dedicated chapter / section on cultural infrastructure.** This dedicated chapter or section should include more contemporary, positive policies that go far beyond the basics. The Local Plan needs to be strengthened by the production of a detailed Planning Obligations Supplementary Planning Document that operationalises the Local Plan's cultural policies. More informal regeneration strategies, masterplans and area development briefs should be used to supplement the cultural policies of the Local Plan. This is because such documents are better placed to grasp emerging opportunities and reflect changing context due to the speed of their production, their flexibility and their ease of review and change.
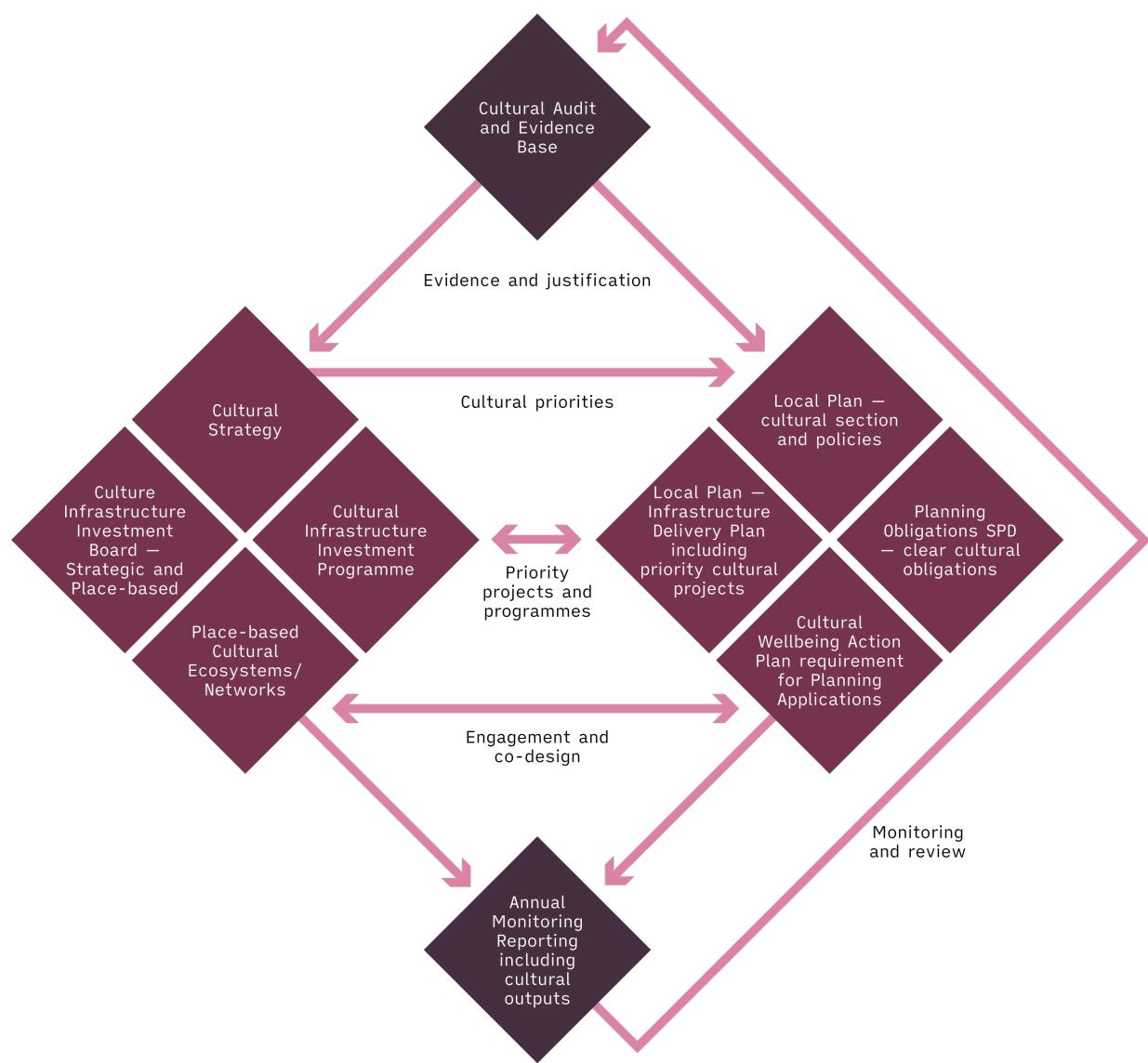
Figure 1: Cultural policy making and delivery – an overview

5. The Local Plan must also include **a policy that tasks developers, where relevant, to produce a Cultural Wellbeing Action Plan** – An example of a model policy requiring such a Plan is included in section four – see model policy one.

The Action Plan should indicate how developers will comply with the policies of the plan and be provided at planning application submission stage. Both the policy and subsequent Action Plans should require developers to liaise with the council or development corporation's culture team, if one exists, as well as its planners and require developers to engage in co-design of their briefs and proposals with local culture groups early (ie at the preapplication stage). The Culture Investment Board and its associated ecosystem would provide the essential conduit for this process, requiring developers to involve local cultural and community organisations, groups and individuals.

6. **The inclusion of priority cultural infrastructure investment projects as part of the Local Plan Infrastructure Delivery Plan** - this delivery plan should be developed from the Cultural Infrastructure Investment Board's Culture Investment Programme. This not only joins up the process but also requires the local planning authority to monitor and report on the delivery of this programme on an annual basis – reporting to both the council or development corporations's Cabinet and national government but also to the Cultural Infrastructure Investment Board. This would therefore inject essential **governance, programme management and performance monitoring** into the system.

2.2 Governance

Putting the right governance structures in place is an important element of planning for and securing the cultural infrastructure that communities need. This chapter sets out a proposed model governance structure that is both strategic and place-based.

Developing suitable governance structures

In most areas there is no wider governance framework in which culture readily fits apart from the more traditional general governance framework within local authorities. This works for council-wide decisions, but it does not allow wider positive participation by cultural interest groups, individuals and communities, and it certainly does not reflect the fact that the market area for many cultural activities and the audiences involved are more subregional and cut across individual council or development corporation areas and boundaries.

The actual governance structure will require much discussion and debate with the local authorities, development corporations and the cultural community. There is, however, a real need to build and reinforce this scaffolding and there are a number of key principles to guide this.

- It needs to have a subregional element to reflect the wider market and audience areas of many cultural activities and the fact that in many instances cultural activities cross local authority boundaries.

- It needs a strategic element – to be able to:
  - Determine wider cultural priorities and lead the development of a robust evidence base.
  - Provide an authoritative, credible and skilled gateway to potential funders – from government agencies and private sources – to bring projects and funders together.
  - Share and pool partner skills and resources some of which may be specialist skills, for example in audience development or viability.
  - Enable joint commissioning of schemes and support.
  - Provide shared support including in relation to developing the business case, evidence and data and monitoring etc.
  - Provide a fund to support the development of schemes.
  - Steer the development and management of a cultural ecosystem.
  - Have representation from the cultural sector, cultural champions, key funders and local government.
  - Lead on major projects of subregional importance.
  - Provide a lead and a conduit for exchange of exemplar ideas, schemes and marketing.
  - Provide a place for the strategic interaction with both county and borough councils or development corporations.

- While it needs to be sufficiently strategic, it also needs to have 'place-based' components as culture is a key element in local regeneration and city and town centre reimagination. This is to:
  - Enable local individuals, communities and cultural entrepreneurs to be positively involved, including through the co-design of local projects, and to help secure local buy-in.
  - Provide a conduit for cultural project ideas and schemes alongside input for the local cultural community into policy development, masterplanning and regeneration schemes.

- ° Enable local prioritisation and then lead local project development and delivery
- ° Build an audience, capacity and activity from the bottom up and harness local creativity.
- ° Enable local cultural entrepreneurs to interact with key council politicians and officers, both from the cultural team if there is one and planners.
- ° Coordinate a local cultural network.
- ° Provide a conduit for the interaction between developers and local people in the co-design of their Cultural Wellbeing Action Plan and the schemes arising from them .
- ° Own and/or manage key facilities as required.
- ° Collect local monitoring and performance data.
- ° Provide direct interaction and partnership with councils and development corporations.

This place-based component can be at the city or town level, at borough level, or a combination of boroughs level. This depends upon the scale and nature of the geographic area, the cultural market and audience areas, and travel patterns.

This leads to a proto governance structure (see figure 2 below), which includes two major components.

1. A sub-regional **Cultural Infrastructure Investment Board** - this Board has the strategic role set out above and a clear 'manifesto' for cultural development and planning, and overseeing, promoting and coordinating the wider cultural ecosystem. It forms an authoritative body for culture in the sub-region with shared support and tools to enable local activity. A champion body for culture and nurturing the cultural ecosystem, it sets the strategy, but also convenes, coordinates, enables, facilitates and supports. It should also look to jointly commission schemes and undertake a promotional and marketing role.

2. **A network of place-based partnerships and boards** – the bodies within this network take the lead and coordinate a local cultural strategy and delivery programme, project delivery and provide a conduit to local co-design of cultural policy and schemes. In addition to this delivery role, they will engage, nurture and interact with wider cultural networks and may well be involved in managing local cultural facilities.

Figure 2: Model approach to a cultural planning governance framework and the wider cultural ecosystem

Building the governance infrastructure

In relation to planning for culture, the Thames Estuary area is fortunate with its governance infrastructure as it has Creative Estuary as the basis of the subregional element of this framework. This has the benefit of extensive skills and expertise in cultural activities and infrastructure alongside the added benefit of being neutral in the world of two-tier local government. It is already acting as the authoritative and trusted voice for culture in the subregion and already has some of the coordination and support components required for such a strategic board.

Such a governance framework for culture is currently being constructed in the Cheshire West and Chester area, for example. On the back of the successful Storyhouse cultural project (see section six for more details of the project itself), which helped create a strategic partnership covering the whole of this large single tier council area and place-based cultural partnerships for each city and town area. The key message from this exemplar is that establishing infrastructure should not be rushed and should be built from the bottom up. A key to progress in Cheshire West and Chester, was to foster discussion and debate, and the start for them was the formation and nurturing of the more place-based elements. This is somewhat different for Creative Estuary as the proto strategic partnership because the Creative Estuary already exists. Creative Estuary could, therefore, be the active enabler for this bottom-up debate.

The other message from the Cheshire West example was to not rush too quickly into building cultural buildings. The starting point in Chester was to build the local place-based partnership, Chester Performs, the local cultural network, sector and audience, and start with more easily achievable wins. In their case, this was Theatre in the Park and outdoor cinema and events programmes. Over time this grew into the £37m Storyhouse, a shared space multi-use cultural hub. The Theatre in the Park, outdoor cinema and the events programmes continue and together with the Storyhouse Hub the Chester cultural scene has dramatically changed and these are forming a fundamental plank to the reinvention of the City Centre. Once built the Storyhouse building was transferred to Storyhouse (Chester Performs), now a cultural charity, which manages and runs the facility.

2.3 Planning policy process

Successful cultural planning requires an alignment of planning policy, governance and investment. This section provides an overview of the planning policy process components from end to end, drawing on much of what has already been set out in this toolkit.

Planning policy process components (end to end)

Theme:	Component:	Detail:	Partnership:
A Cultural Policy 'Bedrock'	Cultural Evidence Base and Audit	• Cultural Infrastructure Audit • Strengths / Opportunities to build upon • Weaknesses – Gaps to be filled	• Audit on a subregional basis with local detail. • Digital mapping provides spatial dimension to the evidence base • Provides critical evidence and justification for Cultural Strategy, planning policy and Development Management.
	Cultural Strategy	• Priorities for Policy from evidence base • Springboard for Planning & Land Use Policy Making • Provides specificity necessary for Planning Policy development	• Prepared on a subregional footprint • Action orientated incorporating an action plan / delivery programme • Engagement with the cultural sector • LA Cultural Teams engage with Planning Officers – referencing the development / planning process as a critical delivery mechanism for the delivery of cultural infrastructure.
	Creating, coordinating and nurturing a creative / cultural ecosystem	• Nurturing a network of creative organisations, individuals and entrepreneurs • Generates local engagement, enthusiasm, ideas and projects • The development of a **Culture Investment Programme** – linked to the Local Plan Infrastructure Investment Plan.	• Includes key influential council officers and members • Enable then support it becoming self-sustaining • Creates a creative and cultural entrepreneurial ecosystem and atmosphere – enabled and supported by the public sector • Establishing a **Culture Investment Board** – to develop and manage the Culture Investment Programme, manage the Culture Eco-system / network and provide a conduit to co-design of cultural infrastructure projects • Culture Investment Board provides an investor 'Welcome Mat' support mechanisms

Development / Land Use Policy	Local Plan Strategic Vision	• Outlines Culture as a key plank of the Local Plan • Provides a joined-up spatial framework for culture – place-making, public realm, green and blue infrastructure, built and historic assets, cultural and key community assets and infrastructure • Provides a strategic spatial framework for culture and other policies	• Planning policy officers engaging with culture and arts teams • Joined up vision developed as a LA corporate approach – involving teams across the Council – public realm, leisure, transportation, community as well as culture and arts services.
	Local Plan	• Distinct Culture chapter / section • Contemporary culture policies that go further than the basics • Model Culture Policies • Identifies Cultural Clusters / Quarters • Identifies development / regeneration zones and cultural components of these • Requires developers to provide a 'Cultural Wellbeing Action Plan' (above a unit number / Sq. M threshold).	• Model Local Plan Policies to be developed at sub-regional level – for guidance and sharing resources and skills • Local tailoring and interpretation – through Evidence Base • Work with developers and community groups • Requirement for developers to work with both planners and cultural officers to produce the 'Cultural Wellbeing Action Plan' for larger developments • Requires developers to engage in co-design of the Cultural Wellbeing Action Plan and its cultural projects early in the preapplication process.
	Local Infrastructure Plan	• Up-to-date • Part of the Local Plan • Incorporating priority cultural infrastructure projects • Indicating funding sources (private (as part of development), S106 requirement / planning gain, grant, etc).	• Work with Culture and Arts team, developers and community groups • Developed from the Culture Investment Board's Culture Investment Programme • Clear annual monitoring reporting mechanism.

Detailed Delivery Tools	Planning Obligations SPD	- Up-to-date and in-line with Local Plan - Clearly identifies cultural infrastructure requirements to be provided - Include scale of development triggers - Commuted Sum payment levels - Outlines the possibility for pooling commuted sum contributions to achieve larger scale facilities - Requires developers to provide a Cultural Wellbeing Action Plan (above a unit number / Sqm thresholds) - Include monies for cultural venue start-up and maintenance	- Requirement for developers to work with both planners and cultural officers to produce the Cultural Wellbeing Plan - To be developed with LA Finance team - Model policy can be developed on a subregional / partnership basis then tailored to local policy circumstances.
	Development / Regeneration Area Masterplan SPDs	Clearly sets out cultural and place-making aspects of the Masterplan and the ultimate development	- Developed with cultural / community groups - Clearly sets out those public sector and cultural / community groups to be engaged in the development process
	Culture Orientated SPDs	- Town Centres - Creative Enterprise Zones - Cultural Quarters - Cultural Clusters - Specific cultural themes, e.g., Artists' Studios, Public Art, Public Realm Design Guide	- Developed with cultural / community groups - Clearly sets out those public sector and cultural / community groups to be engaged in the development process
	Informal Planning Guidance	- Development briefs - Masterplans - Supplementary Planning Guidance	- More flexible planning policy documents - Relatively easy to produce and amend when circumstances change / opportunities arise - Can be worked up in partnership with developers and cultural / community groups.

Governance and Leadership	Cultural Investment Board and place-based Cultural Partnershipes/Boards	• Provides essential governance • Develops a Cultural Investment programme and 'owns' it and manages / monitors delivery • Establishes and oversees the essential business planning and investment support mechanisms.	• At subregional level • Coordinates the culture ecosystem / network • Provides a conduit for early engagement in projects and co-design • Brings together cultural actors and joins up funding with funders
Business Planning and Investment Marketing and Support	Cultural Infrastructure Programme	• A targeted programme of priority transformational priority projects, and • Quick wins • Links with Local Plan Infrastructure Delivery Plan	• Major and minor LA enabled projects • Entrepreneurial / community projects • Exemplar projects • Includes potential funding sources incl. private / developer funded • Bring together as a sub-regional programme to discuss with funding agencies • Programme managed at sub-regional level with local project management and delivery • A coordinated programme developed in readiness for external funding support – **not** developed for any specific funding programme.
	Cultural Investment Prospectus	• A marketing document that outlines potential cultural investment opportunities and the mechanisms to support potential investors	• Prepare on a sub-regional basis in partnership
	Feasibility Study Support	• Prepare feasibility studies for priority projects in programme and emerging projects – in readiness for funding bids or to firm up and test project ideas – seed-corn support • Includes impact outputs and outcomes	• Enables projects to move from the ideas / concept stage to being more oven-ready • Requires a sub-regional Feasibility Study funding pot • Supports LAs and other organisations who lack this resource • Unblocks / enables good cultural project ideas which otherwise would not progress. • Enables early discussion with potential funders
	Development of strategic and detailed Business Cases for Public Sector / Community Cultural Infrastructure Projects.	• Essential for LA Capital Programme and / or funding bids • Use standard LA / Funding organisation business case templates and processes	• Full engagement with funders and end users • Puts projects in best position for funding bid making.
	Use of Public Sector Land ownership	• Ownership can be the key to successful delivery • Use development contracts / Joint Ventures, etc • For both underused buildings and land, and • Large scale development areas in public ownership •	• Corporate and political leadership required • Multidisciplinary approach and project team required • Key to delivering multifunctional colocation.
	A Welcome Mat	• Provide support for potential investors • Create certainty for cultural infrastructure investments and their enabling developments • Set out and communicate the investor welcome mat arrangements	• Establish a multidisciplinary LA lead and team to manage investors and their projects through their regulatory and obligation processes • Establish Planning Performance Agreement systems in LAs for major cultural infrastructure projects and their enabling developments. • Establishing a Development Team approach incorporating cultural officers/experts

SECTION 3:
WAYS OF WORKING

Section 3: Ways of working

3.1 Community engagement and co-design

Community engagement and co-design are important to ensuring that the cultural infrastructure that is planned and delivered meets the need of the local community.

The key to successful community engagement and co-design is early and real involvement coupled with clear pathways and mechanisms for that co-design. Time throughout the process needs to be allowed for this. To be successful the community needs to make decisions rather than just react to a worked-up scheme.

Securing the resources necessary for the engagement process is a fundamental part of policy development, scheme feasibility studies and business cases. It must not be an afterthought late in the process.

Tools and pathways for engagement and co-design

To make sure co-design is successful, all partners in the development process have a role in embedding it in every stage of the process. This includes developing business cases and plan-making, and the development of specific development proposals. The local authorities, development corporations and the structures set out in the report have a role, and this is explored further below, and elements of this can be achieved through relevant hooks in Local Plan policies. But the private sector also has a role, as do architects, to embed and support community and stakeholders in the process in a meaningful way from the early concept design stages, through to the infrastructure being built and used. This on-going, long-term involvement of funders, users and other relevant stakeholders is particularly relevant to co-location, as set out in section six.

Figure three gives an overview of the potential approaches to engagement and co-design pathways. The following points highlight the main opportunities and priorities for engagement in cultural policy making and delivery components, and figure 4 shows how these components sit together.

1. **Place-based Cultural Partnerships or Boards** (see the third critical component in section 2 and figure 2 in section 3)– are important for a number of reasons, including to best enable engagement and co-design. The governance structure outlined previously emphasises the need to develop, reinforce and nurture a cultural ecosystem as a basis for knowing and understanding who needs to be involved and to harness the power of this network. The key to this is establishing place-based Cultural Partnerships or Boards. These should be responsible for developing the local cultural network supported and championed by the strategic Cultural Infrastructure Investment Partnership or Board.

These place-based cultural partnerships provide:

- A clear and recognised pathway for engagement.
- An encouraging gateway for new cultural projects and ideas to come forward from the community and cultural entrepreneurs and be supported and/or developed further
- A signpost and gateway for developers to engage with the community and in the co-design of their schemes.
- A conduit for the councils to engage with the community to develop cultural proposals as part of their planning and cultural policy development and their regeneration and development plans.
- A recognised terms of reference to enable the community to make real decisions and take a responsible role in the process.

Representation from the local authority or development corporation planning team on these partnerships would enable the identification of proposals which would require such involvement at an early stage. And, importantly, would help identify those proposals which have advanced without this involvement so that steps can be taken to rectify the situation.

2. **Cultural planning policy making and evidence base development -** engagement should happen at the policy making stage – this is the bedrock of early engagement.

Sometimes, however, cultural proposals are enshrined in a Cultural Strategy or the Local Plan and this can result in the community feeling that 'it is a done deal' when these schemes get to a planning application. Early engagement in policy making particularly when it comes to cultural infrastructure enables the community to be involved early and help shape their place, but also helps them understand some of the wider considerations the policy makers need to take into account. Involving the community in the development of the evidence base is a positive conduit for early engagement in the policy debate and must seek to involve elements of the community that might not be part of existing governance structures or board.

Output	Pathway / Conduit	Engagement Form
Cultural Networks	• Cultural Infrastructure Investment Board • Place-based Culture Investment Boards	• Building the cultural ecosystem and local cultural networks • Evidence base involvement
Strategic Cultural Strategy / Manifesto	Cultural Infrastructure Investment Board	Engagement
Place-based Cultural Strategy	Place-based Cultural Investment Boards	Engagement
Strategic and place-based Cultural Investment Programmes	• Cultural Infrastructure Investment Board • Place-based Culture Investment Boards	• Engagement • Co-design • Generation of community project ideas
Local Plan Cultural Policies	• Place-based Culture Investment Board • Council Planning and Culture teams	• Engagement • Input into shaping cultural policies
Council-led regeneration plans and masterplans	• Place-based Culture Investment Board • Council project team	• Engagement • Co-design
Development Schemes — Cultural Wellbeing Action Plans	Place-based Culture Investment Boards	• Early Engagement • Early Co-design • Ongoing co-design
Project business cases	Place-based Culture Investment Boards	• Engagement • Ongoing co-design
Co-location project • Business case • Ongoing detailed design	• Place-based Culture Investment Boards • Project delivery team	• Engagement • Early co-design • Ongoing co-design

Figure 3: Model approach to engagement and co-design pathways and conduits

3. **A Cultural Infrastructure Investment Programme -** the development of the Cultural Infrastructure Investment Programme at the strategic level, and the detailed place-based Investment Programmes, which should be led by the Place-based Partnerships or Board (as set out in figure 1 in section 2), provide a positive opportunity and process to engage with the community. Engagement should also provide a conduit for projects to come from the community for eventual inclusion in the programme, so this should not be seen as a one-way process.

4. **Cultural Wellbeing Action Plans -** If enshrined in the Development Plan developers can be required to provide a Cultural Wellbeing Action Plan at planning application submission stage. The model policy as outlined in section four requires the developer to undertake meaningful community engagement and co-design of the Action Plan at an early, preapplication stage.

5. **Cultural project business case development -** The place-based Cultural Partnerships or Boards will promote and support cultural project business cases. Co-design and engagement should be seen as fundamental to these business cases. The Place Board will be responsible for ensuring this happens and would be the conduit for this.
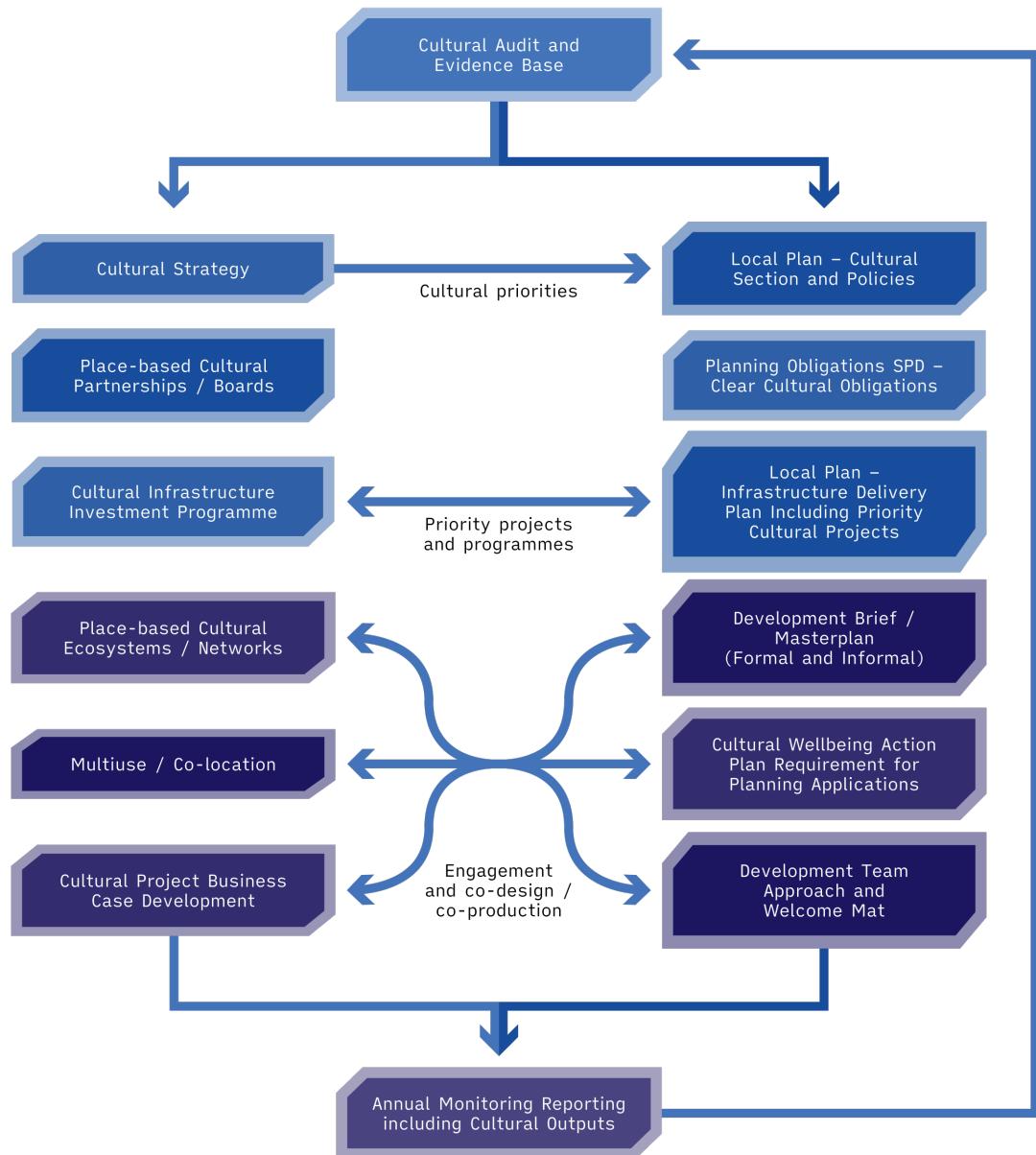
Figure 4: Cultural policy making and delivery components, including engagement

3.2 Gaining access to land and investment

The investment made in areas collectively by the development industry is far greater than the spending power of the majority of the public sector and cultural partners. Generally, however, this has been relatively untapped as a source of funding or for the direct provision of cultural infrastructure.

Successful examples indicate that positive and close working relationships between a developer and the planning team are critically important. As too is the potential role of local authorities and development corporations as landowners. This section considers other lessons and provides a model policy for securing Section 106 Agreement contributions.

Lessons from working with the private sector

Many developers recognise that incorporating cultural facilities in their schemes can help to enliven both commercial and residential schemes for potential occupiers, and as an ongoing destination for occupiers and visitors.

Successful examples, such as the Carriage Shed in Chester (see box 2 below), are largely the result of a **positive and close working relationship between the developer and the council team through a joint masterplanning process** and a developer who sees the benefit of cultural infrastructure for their business.

Box 2: The Carriage Shed, Chester

Developers Muse worked with Cheshire West and Chester Council to incorporate the 'Carriage Shed' into their commercial office development, Chester Place, in Chester city centre. The Carriage Shed was a large vacant railway shed located between Chester railway station and Muse's Chester Place scheme. It has been transformed into a flexible space for outdoor and covered events including craft and artisan markets, outdoor cinema and music. The council and Muse developed the carriage shed scheme together and through a series of land transactions acquired the building and its surrounding area. The council obtained European funding for the public realm enhancements and Muse now actively promote, manage and maintain the space as a venue and gateway to their office campus. The Carriage Shed was incorporated into a Section 106 Agreement however, the scheme was worked up without any positive planning policy to secure it.

A supportive regime

Often a developer has to engage and negotiate directly and separately with the different parts of the council or councils who have an interest in the planning application. This might include transportation and highways, environmental health, conservation, education etc as well as the cultural team. This can be challenging and often these separate teams have contradictory requirements. This uncertainty can be reduced through **a 'development team' approach –** where the local planning authority brings these teams together and brokers a single voice through the planning case officer, often supported by a site development brief.

A development team should include cultural officers, where one exists, particularly on major schemes. If there is not a cultural officer role, then the planners must champion the importance of planning, underpinned by strong policies (see section three) in their up-to-date Local Plan and any expert support they can access from relevant colleagues in the structures set out in section two or upper tier authorities. Such an approach may require the developer and the local planning authority to enter into a Planning Performance Agreement and pay for this enhanced service. Experience shows that many developers are more than happy to fund such an enhanced joined-up approach to provide the certainty and clarity it provides.

Related to this, **creating certainty** for a development is a key issue raised by many developers who argue that they just need to know what to do and what to provide, within reason, to secure a successful planning consent and a completed and occupied development. This needs clear,

unambiguous, and consistent guidance from the local planning authority. This approach can be successful, however, it can lead to a more ad hoc approach and its success largely depends upon the skill and determination of the development control planning officer leading the planning application process and is more a negotiation process between the developer and the local planning authority. Uncertainty still remains, therefore, until the applicated gets through the planning committee which may take a very different view.

Understandably, this approach often lacks, or is perceived to lack, transparency. It is preferable, therefore, to work more formally with developers, through tools such as Cultural Wellbeing Action Plans, because these also can require preapplication community engagement.

Certainty is best secured and communicated through an up-to-date Development Plan policy approach – this provides certainty for the developer, a policy context for the planning officer and members of the planning committee and transparency of decision making for members of the public. A successful approach also provides:

- clarity of requirements;
- clear evidence and justification supporting the requirements;
- consistency in approach;
- transparency in both approach and decision making; and
- a development team approach that actively involves culture officers or relevant local authority and development corporation staff with an emphasis on cultural, where they exist, and establishes a coordinated 'welcome mat' as a support system for investors.

A co-ordinated 'welcome mat'
The development team approach is part of a co-ordinated 'welcome mat' to support and nurture cultural investment and investors. The public sector is well experienced in providing such support for major commercial and business investors by providing a multidisciplinary development team to streamline the planning process, providing workforce recruitment and training, unblocking problems at senior levels, providing transport and travel planning support, and so on. This is generally not the case with cultural investments.

However, it is an essential support mechanism because it:

- supports and nurtures early ideas;
- provides support with viability, audience and business case development;
- provides advice on funding sources and facilitates a pathway to funders;
- provides pathways to engagement and co-design;
- enables navigation support through the planning and other regulatory processes; and
- provides delivery support and advice on ongoing management

Cultural investors and entrepreneurs will be good at thinking about cultural infrastructure but may be new to navigating the complexity of funding and funders and regulatory systems. Support and handholding are therefore essential. The best avenue to enable the 'welcome mat' is through the Place-based Cultural Investment Partnership/Board with specialist support from the Strategic

Cultural Infrastructure Investment Partnership/Board who can wrap support around and nurture cultural investors and help to navigate the necessary processes and unblock enroute.

Cultural infrastructure and Section 106 Agreements and Community Infrastructure Levy
Examples of cultural infrastructure, other than general public realm enhancement and public art, secured through a Local Plan policy are hard to come by. This is largely because Development Plans have in the past been silent about culture generally and specifically about requiring the provision of new or improved cultural infrastructure as a fundamental part of development schemes. An exception to this is in Wandsworth, where the borough council has successfully secured affordable workspace and studios for artists and creatives through its economic policy to require a proportion of commercial floorspace to be provided as low cost. This was secured through a very detailed Local Plan policy that requires 10% of the economic floorspace to be provided as flexible space for small businesses at an affordable rent in perpetuity (Wandsworth Local Plan, 2020, p325 and 326). Model Planning Policy 12 in section three above replicates this approach.

The key to Wandsworth's success is a Development Plan policy that has the detail and the teeth to operationalise it and a council that is determined to ensure it happens. This is rare for cultural infrastructure. But it needn't be. Councils are generally very successful in securing planning gain through Section 106 Agreements for affordable homes, transport infrastructure, public realm enhancements, open and green space and general community facilities. Cultural infrastructure is just the same but, to date, it has not been seen as a priority.

The key to changing this is to incorporate specific policies into a current Local Plan that provides a clear and unambiguous requirement to provide cultural infrastructure and to give that policy teeth by requiring the developer to provide a Cultural Wellbeing Action Plan at planning application submission stage, that clearly illustrates how the developer is going to deliver the Local Plan policy requirement for additional cultural infrastructure as part of the development or, exceptionally, where the local planning authority agrees, to pay a commuted sum for the provision of cultural infrastructure provision. Furthermore, the policy needs an up-to-date Planning Obligations SPD that operationalises the Local Plan policy by outlining in detail the requirement for:

- cultural infrastructure provision;
- the provision and delivery of a Cultural Wellbeing Action Plan;
- commuted sum calculations; and
- housing number and commercial floorspace triggers for the requirement to kick in.

Model Policy 3 and the associated Model Planning Obligation SPD provisions outlined above in section four seek to provide such an approach. Such a policy needs to state, in some instances to secure larger cultural infrastructure projects to serve, for example a large development area with multiple developers and multiple planning applications, that commuted sum payments can be pooled.

Generally, current practice within local authorities shows that it is felt that using the Community Infrastructure Levy (CIL) to provide cultural infrastructure is inappropriate and ineffective. This is because planners feel that Section 106 Agreements can be more effective at securing benefits in the case of larger development schemes and generally the contributions secured through Section

106 Agreements far exceed that secured through CIL. Box 3 below sets out a model approach to securing Section 106 contributions.

CIL monies are also largely taken up with more immediate requirements to enable the development to proceed such as transport infrastructure and flood defence measures so there would, in reality, be little if any funding available for cultural infrastructure through a CIL.

Box 3: Model approach to securing Section 106 contributions

- A Local Plan that includes explicit and contemporary evidence based cultural infrastructure policies.

- A Local Plan policy that is strongly justified that clearly and unambiguously requires the provision of cultural infrastructure as part of major development schemes – that provides the specificity required.

- A planning policy that is operationalised through requirement to provide and deliver a Cultural Wellbeing Action Plan and a current Planning Obligation SPD that explicitly includes cultural infrastructure requirements and the detail necessary – unit / floorspace triggers and commuted sum calculations.

- The determination of the local planning authority to prioritise cultural infrastructure in the planning process.

Schemes with challenged viability

In some cases, developments may not be able to provide the cultural infrastructure required by the planning policy framework. Box 4 sets out a model approach to dealing with challenged viability.

Viability may be challenging for a number of reasons, including site constraints and development costs. This is common in some town and city centre redevelopment sites where ground conditions could be abnormal.

It would be unreasonable to refuse developments if their independently verified viability appraisals show conclusively that the scheme could not justify the extent of provision that the Cultural Infrastructure the Development Plan policy required. This is a negotiation – supported by the developers Cultural Wellbeing Action Plan. However, it is also important that the local authority or development corporation secures expert advice or consultancy support from people who have an understanding of cultural and creative industries who can, if necessary, robustly challenge feasibility studies and viability appraisals that might argue that cultural infrastructure is not viable as part of a proposal.

A number of alternative options are available to the local planning authority in this situation:

- To accept a reduced cultural provision based on what can be supported by the scheme.
- To consider a co-location option, rather than separate, specialist cultural infrastructure.

- To agree to take a commuted sum – this maximises the sites commercial development potential and therefore optimises the commuted sum. The council would need to use this commuted sum to provide new cultural provision, to enhance existing facilities, improve access to existing cultural facilities or achieve what cultural benefits it could off site.
- To agree a commuted sum and use it as match funding to lever in external funding from other sources.
- The use of commuted sums is a commonly used source of match funding to support external funding bids and to lever in additional funding to support, for example, highway infrastructure and public realm projects and there is no reason why the same cannot be the case to support cultural infrastructure schemes. The Place-based Cultural Investment Board and its Cultural Investment Programme would provide the support for funding bids and a source of priority cultural investment priority projects – that are 'oven ready' to proceed (via its Cultural Infrastructure Investment Programme).

Box 4: Model approach to dealing with challenged viability

- There is an open book dialogue between the developer and the local planning authority.

- There is a process established to check, challenge and verify the developer's viability appraisals involving an independent property expert with knowledge and experience of the cultural and creative industries.

- A co-location option is considered.

- There is a Development Plan policy that enables, exceptionally, for the local planning authority to take commuted sum payments in lieu of its cultural infrastructure policy requirements.

- That the Local Plan policy is supplemented by an up-to-date Planning Obligations SPD that operationalises the policy.

- If a culture team exists, that both it and the planning team are involved in this negotiation process.

- That there is a proactive approach to using such commuted sums as match-funding to lever in other external funding supported by the Place-based Culture Investment Board and its Cultural Investment Programme.

Securing meanwhile uses

Meanwhile uses are becoming an attractive way to reuse vacant buildings, animate vacant plots of land and to revitalise high streets. They are a positive and relatively easy way of providing things to do and places to go for incoming residents in the early stages of new developments and to encourage cohesion between new residents and those in existing, surrounding neighbourhoods. More enlightened developers are now seeing meanwhile uses as a way of positively using their land pending permanent redevelopment and minimising the costs of having to secure, manage and maintain their land and buildings in the meantime.

Box 5 gives the example of an approach being taken in Chester. This example illustrates a coming together of interests:

- A council seeing meanwhile uses as a positive way to add colour, promote cultural activity and a way to re-energise its high street and reuse vacant shop uses – an economic imperative.
- Landlords that see real benefits both financially and in making their vacant assets more attractive to potential investors.
- A local community generated and led CIC that has a viable and credible business model with an objective to promote art and culture and help support their local high street.

Box 5 - Place for Arts, Chester

The art shop popups, 'Place for the Arts in Chester' is a local Community Interest Company (CIC) that has successfully established four temporary art shops in vacant shop units on Chester's high streets. The company approaches landlords with a model proposition based upon a no-cost six-month license or lease, which provides benefits to the building owner such as providing occupation, security, heating and insurance cost and business rate reductions together with providing a more attractive unit for more permanent potential occupiers. This was seen as a high street revitalisation project by the council and the company worked through the council's Regeneration Cabinet Member to secure additional business rate relief. Artists pay a half commercial rate to exhibit in the units and they staff the shop. It costs up to £1,000 to upgrade each shop for this use. This is a model that breaks even financially for up to six shop units and the Company is looking towards potentially expanding to more than six and is contemplating expanding the concept to include low-cost artists workspace. This model is being used to enable pop-ups in many places across the UK.

This exemplar did not require any planning consents and could therefore be quickly delivered. Many larger meanwhile uses may require planning consent, which adds time, costs and uncertainty into the process. As meanwhile uses are temporary they may not be able to provide all the things that a more permanent use could and should incorporate. These uses could be a little messy and, in some cases, be a more 'unusual' development form. Realistically, this can be challenging to the planning process, causing objections to be raised and may be difficult for planning committee members and officers.

The complexity and inflexibility of the development control system, the uncertainty involved, the cost of making planning applications and the time taken to determine any planning application and associated regulatory processes such as licensing and Building Regulations makes the delivery of meanwhile uses difficult and in some instances precludes it. To promote such meanwhile uses the planning process needs to be fast, flexible, low cost, accessible and simple to use and more certain.

Such a system should involve:

- An outline / preapplication stage to establish the principles.
- An early community engagement process.

- A simplified planning application with basic minimum components.
- A reduced application fee based upon the length of the duration of the meanwhile use.
- A proactive engagement of the planning officers involved.

A meanwhile use detailed toolkit, which outlines this process and provides other advice on navigating the council's regulatory processes together with model leases and licences, would be a helpful devise. For example, the Brighton and Hove Culture and Creative Network has produced the basis for such a toolkit as part of their aspiration to promote meanwhile uses in their area.[8] Drawing on this example, box 6 sets out a model approach to securing meanwhile uses.

Box 6 - Model approach to securing meanwhile uses

- Member and officer training on the economic, environmental, social and cultural benefits of meanwhile uses and how to positively deal with them.

- Acknowledging that meanwhile uses are temporary – therefore they should not be expected to provide all the essential infrastructure that a permanent development normally would.

- Simplifying and accelerating the planning application processing timescales for meanwhile uses and making it cheaper and more certain for applicants.

- Producing a detailed meanwhile use toolkit.

- Providing a Local Plan policy that clearly justifies and positively supports meanwhile uses on their own or as an interim use, pending permanent redevelopment of a site or reuse of a building – providing certainty and a clear supportive policy context. Model Policy 9 in section three outlines such a policy.

Use of council / public sector owned assets to deliver cultural infrastructure
The use of public sector owned land and assets is a more secure way to deliver cultural infrastructure.

Two approaches are available:

1. Direct public sector delivery

The council funds and delivers a cultural facility directly itself on its own land. This could be funded through its capital programme, through prudential borrowing, through accessing other external funding or through a mixture of these.

This approach is usually driven by either a service delivery imperative or a clear political / corporate will. The creation of a co-location hub delivered through this method could also be

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[8] The Meanwhile Use Toolkit is available at https://cultureinourcity.com/resources/meanwhile-use-toolkit-2/

justified by providing an enhanced community facility to serve, for example, a disadvantaged neighbourhood and/or by providing a positive regeneration impact on a struggling high street.

In the case of a co-location hub which brings together partner services who formally occupied other premises, the financial business case for the hub could be supported by the disposal of these vacated premises and the efficiencies created through co-location into a more modern and more efficient building. It is more common for such hubs to be a co-location of public service partners, such as community health, police and Job Centre Plus, alongside the council, and with some community meeting provision rather than a co-location of cultural facilities. However, it could be based upon the co-location of synergistic cultural activities.

As with any project, this requires a clear business case coupled with a council-led delivery team to make it happen. Again, early community engagement and co-design would be key to its success. The council would most likely be responsible for the ongoing management and maintenance of the facility, however, it could also transfer it to a Cultural Trust or the Place-based Culture Investment Partnership / Board (or an operational arm of it).

2. Cultural infrastructure delivered as part of a larger commercial scheme.

The alternative approach to direct delivery is for a council to partner with a private developer to deliver a larger scheme on land that the council owns and /or assembles. This can support the delivery of cultural infrastructure that is being enabled through a larger commercial development scheme. The approach is based upon the council providing its land holding and/or powers of land assembly and the developer provides the finance and expertise, develops the scheme and takes the development risk. The council gains the resultant cultural facilities provided as part of the development and a share of the commercial return from the development.

This approach can be undertaken through a joint venture partnership or, more usually, achieved through a development agreement between the two parties that clearly and formally outlines roles, responsibilities, deliverables, financial relationships, return share, and so on. These are predominantly city or town centre projects and their objectives are usually about the economic regeneration of a place and the remodelling of an urban centre.

Previously such schemes were predominantly retail-based and anchored by a new department store. However, because of the changing demand for bricks and mortar retailing, such schemes are now anchored in a different way – by cultural facilities and by creating a new and exciting destination with lots to do, see and experience. Such approaches are, therefore, more focused on mixed use, where cultural infrastructure such as a cinema and new covered market hall are delivered along with hospitality outlets, new homes and new commercial workspace, which is set within an active and animated public realm.

Box 7 - Time Square, Warrington

Time Square in Warrington was completed in 2021 through a partnership between the developer Muse and Warrington Borough Council on council owned land previously occupied by a tired and failing town centre retail centre and market hall. The motivation for the scheme was to revitalise the town centre.

The scheme was outlined in the council's economic regeneration strategy, *Warrington Means Business (2020)*, and in greater detail as part of its Town Centre Masterplan. Interestingly, the role of the partners evolved during the project with the council becoming the funder and Muse the deliverer. However, it remained a commercial project, but with the council gaining the cultural facilities and also the full financial return.

The £142m scheme comprised a new contemporary covered market that was open during the day and into the evening, combining market traders with cafes, bars, restaurants, events and activities (more an activity hub than a traditional market), commercial cinema, commercial bars and restaurants, some retailing, a new car park, space for the local university, all set around a large animated and curated public square. The scheme also included new council offices which provided partners with space to create a public sector hub.

The scheme has been successful. It has drawn a new audience to the town centre and the regeneration impacts are leading to surrounding streets receiving increased investment. The council is also receiving its commercial return as its funder.

Please visit https://timesquarewarrington.co.uk/ for further information.

The challenge of council finances now means that it is relatively rare for cultural infrastructure to be delivered directly by councils, apart from smaller projects. The commercial approach is now a model more commonly used particularly in schemes driven by an economic regeneration town centre revitalisation imperative.

The Warrington example (box 7) was a scheme that originated as a commercial development that was being undertaken in partnership through a Development Agreement. The approach morphed into a scheme where the council acted as the funder. This was due to the difficult financial market in which the scheme found itself, coupled with a determination that the council make things happen. However, the model is still the same - a commercially driven scheme on council owned land that is anchored by new cultural facilities and the creation of a vibrant and attractive place. This enabled the creation of a new cultural destination and a commercial return for the council. This model is being now applied at varying scales in other places across the country.

This illustrates the new power of cultural infrastructure to act as the essential anchor to urban development schemes and their power in creating and reinforcing destinations and wider economic regeneration in, and reimagining of, our town and city centres. The private development industry is now recognising this, see for example box 8, and the more enlightened developers are using the power of culture and place as anchors to their development schemes. Such developers

are also grasping the opportunity of promoting meanwhile uses as an interim step in creating these new places. This new recognition should be positively tapped to enable new cultural infrastructure and the reimagination of town and city centres.

Box 8 - 'CreativeTrade' by Milligan

Milligan is a development group that has focused on developing and operating in the retail, leisure and housing sectors for many years and have successfully led mixed use regeneration schemes across the UK. For example, Milligan has been selected by Ashford Borough Council to lead the council's Ashford Town Centre 'Reset' project.

Milligan acknowledge the power of culture and creative industries in leading the regeneration of places and particularly historic buildings. They are actively progressing their concept 'CreativeTrade', which provides new makers with serviced studios, apprentices, business support, marketing and retail opportunities and gives customers access to unique talents and crafted goods. They seek to locate these hubs in historic buildings particularly heritage industrial structures that link past industrial heritage to new creative activity. Coupled with hospitality, events and markets the concept aims to create a unique creative experience and destination.

The concept is currently being promoted in central Manchester, London and Glasgow. Milligan see their CreativeTrade concept as the future of retailing and a powerful driver for the regeneration of the high street.

Please visit https://milliganltd.com/works/creativetrade/ for further information.

Working with the private sector to deliver such culture anchored development schemes requires:

- **Leadership** - Council leadership and determination.
- **Culture as the new anchor** - The recognition of cultural facilities and place creation as the new anchor to such major projects.
- **A planning policy context -** The embedding of the project into a planning policy context – either an informal regeneration strategy or the Development Plan.
- **Development briefing** - the preparation of a clear development brief that reflect the anchoring role of culture and place – to form the basis of developer competition.
- **A transparent developer competition** - the selection of a development partner and building a close and positive commercial relationship between the council and their Development Partner. This competition stage raises the profile and the visibility of the scheme both locally and in the property market.
- **Early engagement** - Positive engagement in the design process.
- **Co-design of cultural elements** - Positive co-design in the cultural infrastructure components of the scheme.
- **Understanding the commercial roles of each partner** – the council contributing its land and land assembly powers, the developer as scheme development and taking scheme risk. The return to the council is specific cultural facilities and the regenerative effects of the

scheme and both parties share in the resultant commercial return. This being embedded into a clear and robust Development Agreement.

- **The establishment of a shared development team** – the project being a shared endeavour.
- **Council project management** – the establishment of a dedicated multidisciplinary corporate delivery team - within the council. This should positively include the council's culture team as a key component.
- **Embracing a different way of working in a commercial development context** – the council therefore needs to employ project leads skilled and experienced in this way of working and employ skilled experts to advise it.
- **Letting go -** letting the developer get on with what the developer is good at and not trying to over-control the scheme.

3.3 Co-location

Successful co-located facilities can be an attractive way to deliver and manage cultural infrastructure. This section explores the key components to help achieve successful co-location.

The benefits of co-location

Co-locating facilities can be an attractive and important way to deliver and manage cultural infrastructure. The benefits of such an approach may vary from place to place, but include:

- Making a project more viable – both to provide and to run.
- Creating more footfall.
- Making a facility more creative – through the synergies between the grouped activities
- Providing opportunities to reuse multiple vacated properties and use these to fund the new provision.
- Enabling facilities to transfer to new more sustainable, efficient and cost-effective premises.
- Providing real economic and regenerative benefits.
- Making culture and creativity more accessible to a wider audience.
- Enabling cross-sector collaboration and partnerships, such as arts and health.
- Enabling culture and creativity to embed into a new place and community from the early stages. Specialist cultural infrastructure can take many years to be realised.
- Enabling community cohesion and serendipity.

Considerations for successful co-location

In order to make co-location successful, a number of issues will need to be considered and addressed.

Bringing activities and facilities together under one roof requires leadership, experience, and a dogged determination. As such it requires senior leadership to make it happen. Co-location does not have to be driven or lead by the public sector, for example the local authority or a development corporation, but it can be and the role for the public sector party might be to broker, negotiate and overcome many of the challenges that will emerge.

Arguably the most critical stage of any co-location proposal is **a robust business case.** This business case needs to convincingly outline the justification for co-location and the form of co-location proposed. It should also be undertaken by people or consultancies with knowledge and understanding of culture and creative industries. The business case can build on the benefits outlined above, but it also needs to cover:

- Up-to-date evidence of local need and demand rather than existing s106 formulae for council run services and facilities.
- Costs of feasibility, project management, construction, fit out and running the facility – whole life costings.
- The management regime and organisation responsible.
- Synergies between potential tenants (why they would be good co-locators).
- The economic, social and environmental case for particular organisations or sectors co-locating together.
- Funding and funding opportunities including external funding and any ongoing subsidy and support, etc.

A successful co-location will need to not only be a hub of facilities but it should also be **an accessible and centrally located hub for the community it serves**. It needs, therefore, to be accessible particularly by active travel means (ie by foot, bicycle and public transport). As part of a major housing area, for example, the hub should form a part of the local centre being created, and a larger hub serving a town or city needs to be in the heart of the city or town centre. This debate happened at length during the development of the Storyhouse cultural hub in Chester [see box 9] – should it be located on Chester's riverside at the edge of the city centre or should it be in the heart of the city centre on the high street. It was decided that the high street location was preferred because of its accessibility, its regenerative impact on the high street, its visibility and to maximise footfall to the facility.

Many of the failings of co-location result from grouping activities and partners in one building, but, the users still operating totally separately in their own spaces with no interaction between them. This is a wasted opportunity. The real benefit of co-location is to **bring activities and partners together who can create this synergy** and break any physical barriers down between them – so they mix. This maximises creativity, new ways of working and maximises footfall and use.

Box 9: Storyhouse, Chester

Storyhouse in Chester was a co-location of theatre, small cinema, library, community space and workspace coupled with a bar and restaurant. The library is still run by the council with council staff. All these activities co-mingle and leak into each other. The workspace is surrounded by books and the restaurant bar forms a hub that leaks into the rest of the building. It is hard to see where one activity starts and where another ends.

This was a difficult trick to pull off. The key was to **involve users and providers in an intensive process of co-design with the architects for the scheme but also to use experts to challenge and enable creativity**. One particular expert was a creative library designer who opened people's minds about what a library could and should be. This synergy also has the benefit of further building the audience and involvement in cultural activities – young people using the library see and feel the theatre; cinema goers are tempted to try the theatre; restaurant users feel and see the library surrounding them and hot desk users can work all day surrounded by cultural activity.

Co-location requires **dedicated support and a dedicated team to make it happen.** It cannot really be achieved successfully on the back of an existing job. It needs the skills and experience to achieve co-design, real synergy between co-located uses and in negotiating and brokering the management and design challenges that will emerge. This requires dedication by the organisation leading it.

In order to avoid a co-located facility being 'taken over' by a dominant partner, it is important for there to be **shared governance and management arrangements** and for those to be reviewed

as and when necessary. If an individual organisation has the management responsibility for the facility, it can result in the loss of any synergy and true co-location. This would also limit footfall and the audience. The most effective management regime is therefore a more neutral organisation that combines all the users of the building as equal partners. This could be a dedicated charity or trust set up with true co-location and shared management and use as its core terms of reference. This can and should be built into the contractual relationship with the funders and/or local authority or development corporation and guaranteed through ongoing contract monitoring and review.

**A supportive planning policy and regime** also provides a number of benefits for co-location hubs, including:

- Increasing the visibility of the concept and requirement.
- Providing a supportive policy context that is important during the determination of any planning application for such a hub.
- Outlining the expectation that all major development and regeneration proposals require the inclusion of such cultural hubs as part of their schemes whether they be promoted by the council or by private developers.
- Setting out the requirement that such hubs should be considered as part of a developers Cultural Wellbeing Action Plan and the early engagement and co-design considerations set out in the Local Plan's Cultural Wellbeing Action Plan policy.
- Providing certainty for developers – clearly setting out what is required of them.

Box 10: A summary of a model for successful co-location hubs

Successful co-location hubs will contain the following elements:

- clear leadership;
- a robust business case;
- maximised accessibility;
- a central /hub location;
- real co-location;
- co-locating uses with synergies;
- early and real co-design;
- a dedicated delivery team; and
- shared governance and management
- A supportive planning policy and regime

SECTION 4:
TWELVE MODEL
POLICIES
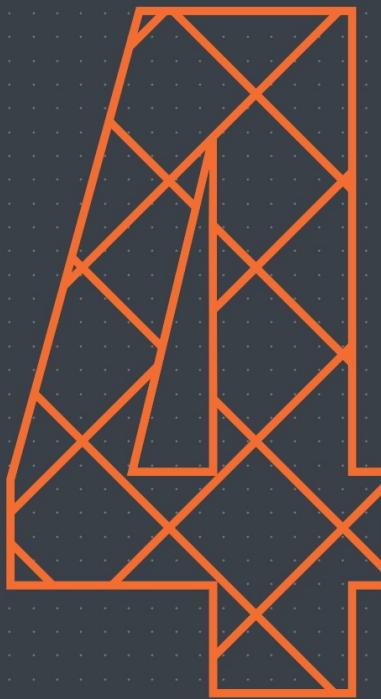
Section 4: Twelve model policies

Local plan policy is a fundamental tool for securing a positive approach to cultural planning. Drawing on relevant policy wording that has been tested through the planning system, this section sets out a series of model policies on cultural facilities and infrastructure.

While it is hoped that the model policies will be a useful starting point, they can and should be tailored for local circumstances.

Model development plan policies

This section outlines a set of twelve model Development Plan (Local Plan) policies specifically focused on cultural facilities and infrastructure. It also includes model Planning Obligation SPD policies and provisions, which should be included as part of a separate Planning Obligations SPD that the Local Plan policy should reference.

The model policies included are:

1. Cultural facilities
2. Protecting existing cultural facilities (including a model planning obligation SPD provision for creative facilities)
3. Cultural provision as part of new developments (again, accompanied with a policy for a SPD)
4. Public art
5. Place quarters
6. Cultural quarters
7. A specific policy for a special policy area or cultural cluster
8. Town or city centre cultural facilities
9. Meanwhile and temporary uses
10. Protecting existing cultural venues and activities
11. Multifunctionality
12. Affordable, flexible and managed workspace

All these policies are taken from either adopted Development Plans or plans that are at an advanced stage in their preparation. Therefore, they are both realistic and appropriate and are actively being used. They have been subject to scrutiny and challenge and in most cases subjected to the Examination in Public process.

The reason and justifications that accompany the policies are not included here as these should derive directly from the previously prepared local culture evidence base and the springboard provided by this and the Cultural Strategy and its Culture Investment Programme.

4.1 Strategic cultural policy for cultural facilities

Culture should become one of the key objectives of any Local Plan and should be part of the Plans joined-up overall spatial strategy. This is because culture and cultural infrastructure is a critical component of place-making and a fundamental tool in regeneration, particularly of town and city centres and in revitalising existing and in creating new communities.

Model Policy 1 is a strategic policy for culture covering all key aspects to be used as a singular policy or as a 'strategic' policy (part one of a Local Plan / joint Development Plan), which is followed by more detailed cultural policies in a specific cultural section / chapter (in part two of a Local Plan). Where this 10-point policy is the only policy in the Local Plan that deals with cultural facilities it should include reference to the requirement to produce a Cultural Wellbeing Action Plan, as set out in the fifth critical component in section two.

As noted at the start of this section, the model policies should be tailored for local use. In this model policy, for example, consideration could be given to adapting the list of facilities to be protected in point one. This could include making specific reference to protecting public realm as an important informal cultural space.

Model Policy 1: Cultural facilities

Through this Plan we will proactively develop and support cultural businesses and attractions in our cities and towns through a range of measures including:

1. Protecting existing heritage, cultural and community venues, facilities and uses.
2. Supporting the development of new cultural venues in town centres and places with good public transport connectivity.
3. Promoting new, or enhance existing, locally-distinct clusters of cultural facilities, especially where they can provide an anchor for local regeneration and town centre renewal.
4. Identifying protecting and enhancing strategic clusters of cultural attractions;
5. Supporting the use of the public realm and green spaces for public art and as outdoor venues for cultural events and festivals.
6. Considering the use of vacant properties (particularly heritage buildings) and land for pop-ups or meanwhile uses for cultural and creative activities during the day and at night-time to stimulate vibrancy and viability and promote diversity in town centres.
7. Maximising opportunities for redundant heritage assets and the role they can play in economic and social well-being.
8. Considering the designation of 'Creative Improvement Districts' where there is evidence that the designation will enhance the local economy and provide facilities and workspace for the creative industries.
9. Supporting a mix of uses which derive mutual benefits from, and do not compromise, the creative industries and cultural facilities in the Creative Improvement District in line with the Agent of Change principle. If development would potentially result in conflict between a cultural activity and another use, especially in terms of noise, then the development responsible for the change must secure the implementation of appropriate mitigation before it is completed.
10. Development proposals for all strategic sites and in the Town / Centre will need to demonstrate that future cultural provision has been considered (which may include the provision of public realm capable of hosting events and performances, as well as cultural space within buildings). This assessment should be included in a Cultural Wellbeing Action Plan, describing how the above provisions of this policy have been addressed (as outlined in the Development Plans Planning Obligations SPD). The Cultural Wellbeing Action Plan should be developed through detailed engagement with the local community and its proposed proposals should co-designed at an early stage at pre-application.

4.2 Protecting existing cultural infrastructure

Model Policy 2 is a specific policy to protect existing cultural facilities. While some local authorities or development corporations may decide not to include it, the policy does include the approach to be taken if, in exceptional circumstances, facilities will be lost to ensure that a replacement or compensatory community cultural benefit is provided. To operationalise this policy, it should include reference to a Planning Obligation SPD that includes the trigger scale of development and the impact involved. It should be noted that it is suggested that this should be **all** scales and **all** impacts as this is about protection of existing and potential loss of a cultural facility. The mechanism for the assessment involved should be the requirement to produce a **Culture Wellbeing Action Plan** (see the fifth point in section two) with its provisions for early engagement and co-design.

Model Policy 2: Protecting existing cultural facilities
Development involving the loss of arts, culture and entertainment facilities will be resisted, unless exceptionally re-provided in accordance with other policy requirements. Where loss of the facility is necessary to secure a development which will deliver benefits for the community, and this can be demonstrated to the Council's satisfaction, a contribution towards cultural, public art or creative projects should be provided in accordance with the Council's Planning Obligations SPD.

This assessment should be included in a Cultural Wellbeing Action Plan, describing how the above provisions of this policy have been addressed (as outlined in the Development Plans Planning Obligations SPD). The Cultural Wellbeing Action Plan should be developed through detailed engagement with the local community and its proposals should be co-designed at an early stage e.g. pre-application.

Where loss is proposed, how to address the loss should be specifically addressed in the Planning Obligation SPD.

Model Planning Obligation SPD provisions: creative facilities / project contribution
Provision of onsite cultural facilities or, in exceptional circumstances, a contribution towards cultural, public art or creative projects should be provided to address any loss of cultural facilities (scale / impact – ALL).

This assessment should be included in a Cultural Wellbeing Action Plan, describing how the above provisions of this policy have been addressed. The Cultural Wellbeing Action Plan should be developed through detailed engagement with the local community and its proposed proposals should co-designed at an early stage at pre-application.

4.3 Cultural provision in new developments

Model Policy 3 is a detailed policy that seeks to obtain new cultural provision, improvements to existing facilities or improvement to access to cultural facilities through new development. It would, therefore, make enhanced cultural provision to cater for a growing local population in expanding towns and cities. This includes the requirement for the developer to provide a **Cultural Wellbeing Action Plan** to indicate how they intend to meet the cultural policy requirements of the Local Plan.

Should the local planning authority exceptionally agree that such an Action Plan is not required then a commuted sum would be used instead. The commuted sum route should be clearly stated as an exception as many authorities encounter real problems in spending such commuted sums and there is commonly a spending deadline involved (where failure to spend may require the commuted sum to be repaid to the developer). However, when collected, commuted sums can be useful as match-funding for bids to lever in additional funds for cultural infrastructure schemes.

In adapting Model Policy 3 for local use, thought should be given to whether an additional bullet point should be included at the top of the list that would require development proposals to 'support and enhance existing cultural facilities and/or activities and services that are permanent.'

The reason and justification narrative supporting this policy (and its supporting Planning Obligation SPD) should sign-post the developer to the place-based Culture Investment Partnership or Board as the key pathway for production and co-design of the Cultural Wellbeing Action Plan and its proposals. It should also state the need to liaise with the council or development corporation's planning team and, where they exist, culture focused colleagues in its production.

To have real teeth, this policy requires an up-to-date Planning Obligation SPD and that SPD to specifically include cultural facilities and the relevant development thresholds and commuted sum calculations. The Local Plan policy should reference this SPD. A model Planning Obligation SPD policy is also outlined below for ease.

Model Policy 3: Cultural provision as part of new developments:
Cultural wellbeing is identified as one of the twelve core planning principles underpinning both plan-making and decision-making in the National Planning Policy Framework.

Development proposals will be supported where they are designed to sustain, enhance, and add value to the special qualities and significance of xxx's cultural character, assets, capacity, activities, and opportunities for access.

Development proposals will be supported where they:

- Enable and promote the delivery of new cultural facilities and/or activities and services such as permanent and temporary public arts.
- Provide facilities, opportunities, and/or resources for cultural programmes and activities, during an/or after the development period.
- Do not cause the loss of cultural facilities, activities, or services.
- Do not cause the loss of venues or spaces, including in the public realm, that deliver cultural opportunities, activities, or services.

Development proposals for all strategic sites and in the town / city centre(s) will need to demonstrate that future cultural provision has been considered (which may include the provision of public realm capable of hosting events and performances, as well as cultural space within buildings). This assessment should be included in a Cultural Wellbeing Action Plan, describing how the criteria of above are satisfied.

and/or

1. As part of the planning application where applicable, as detailed in the Planning Obligation SPD the applicant will be required to produce and realise a robust Cultural Wellbeing Action Plan to enhance the range of arts and cultural opportunities in the area.

2. The Cultural Wellbeing Action Plan should be developed through detailed engagement with the local community and its proposed proposals should be co-designed at an early stage at pre-application. The developer is required to also liaise with both the council's culture and planning officers in the preparation of the Action Plan.

3. In accordance with the council's adopted Planning Obligation SPD, in exceptional circumstances agreed by the Council where an applicant is unable to provide a Cultural Wellbeing Action Plan, it is not appropriate due to the scale and nature of the scheme, or within the following defined development zone(s) where specific facilities are being required, then a commuted sum will be sought to enable the council to meet the requirements for such provision within the local area.

To support the implementation of the policy above, a specific cultural requirement policy will need to be included in a Planning Obligation SPD. The threshold figures and commuted sum calculations need to be determined at the local or sub-regional level – responding to local market conditions.

Model Planning Obligation SPD provisions: cultural facilities

Development thresholds

This applies to developments involving the provision of one or both of the following:

- XXX or more dwellings; or
- XXX m^2 or more of non-residential floorspace.

Pre-application

The Cultural Wellbeing Action Plan (below) should be developed through detailed engagement with the local community and its proposed proposals should be co-designed at an early stage at pre-application.

The developer is encouraged to discuss the requirements of the obligation in relation to arts and culture with the planning case officer [and, if relevant the council's arts and cultural services or other relevant departments with an emphasis on culture] at an early stage.

Application

The council will seek planning obligations to secure new or replacement provision of arts and culture of equal or improved capacity, design and layout in appropriate development proposals and where the three planning obligation tests are satisfied (CIL Regulation 122). If an alternative site for re-provided arts and culture would result in a better outcome for the facility and its users, the new site should be secured and the replacement facility delivered before development of the existing facility can be begun.

Where an existing facility is to be re-provided on-site in order to maintain ongoing provision of arts and culture during construction, alternative interim premises should be secured.

As part of the planning application, the applicant will be required to produce and realise a robust **Cultural Wellbeing Action Plan** to enhance the range of arts and cultural opportunities in the area. The applicant will then provide an assessment as part of the Cultural Wellbeing Action Plan on how they propose to meet and deliver the objectives set out in the Plan. This will need to be approved by the council's culture service and the Planning team.

Commuted sums

In circumstances agreed by the council where an applicant is unable to provide a Cultural Wellbeing Action Plan, or it is not appropriate (e.g. for smaller schemes), then a commuted sum will be sought to enable the council to meet the requirements in the local area. This will only be in exceptional circumstances.

Any future documents that may be produced by the council which set out future cultural needs for the area, such as a Cultural Strategy and specific cultural guidelines, would be used as the basis for negotiations. Where appropriate, a planning obligation in the form of a commuted sum will be secured to meet the requirements in the local area in accordance with the planning obligation tests. If funds are pooled for one objective in one part of the borough, this will not prevent the council from pooling for an objective in a different part of the borough. This amount, and any cultural obligations, will be excluded from the affordable housing viability assessments.

Commuted sum calculations
All applications that meet the threshold are obligated to contribute to the provision of public arts (either through delivering their own Arts and Culture Action Plan or through commuted sums as set out in (1) Public Arts, below).

Where further information on cultural needs is available, such as through specific visions and/or guidance documents, then the additional figures for (2) Arts and Cultural Infrastructure will be used as the basis for the planning obligation calculation in accordance with the planning obligation tests. This contribution will be in addition to Public Arts.

The commuted sum contributions are based on *Museums, Libraries and Archives / Arts Council England guidance for Arts, Museums and New Development - A Standard Approach*, IXIA guidance, former Percent for Art programmes and legal advice pertaining to cultural obligations within planning policy.[1]

These are as follows:

(1) Public Arts:
- £xxx per dwelling
- £xxx per 10,000 m² of non-residential floor space*

These contributions will fund projects which relate to the provision of Public Arts

(2) Arts and Cultural Infrastructure:
- £xxx per dwelling
- £xxxx per xxxxm² of non-residential floorspace*

These contributions will be used to address issues relating to the provision of cultural infrastructure, such as affordable cultural and creative space, workspace and associated support (e.g. through subsidised capital lease, subsidised rent and/or fit out).

Where further information on cultural needs is available which indicates and supports that a higher cost is required to meet needs, then these additional figures will be used as the basis for the planning obligation calculation in accordance with the planning obligation tests.

In determining the level of commuted sums, consideration will be given to the time and cost involved in establishing or re-establishing a cultural facility. Set up costs will form part of the commuted sum.

This only applies for schemes exceeding xxx m2, with the price applied proportionally to any additional floorspace over this value (e.g. a scheme of xxx m2 would result in a contribution of £xxx).

4.4 Specific policy for public art

Model Policy 4 is a specific policy for public art, which can be used if public art has not been covered elsewhere. Development cost and floorspace calculation need to be developed locally due to local circumstances and the cultural evidence base. Such sums could be used to provide a funding post for public art works which could enable a public art programme as a part of the Cultural Infrastructure Investment Boards overall investment programme.

Model Policy 4: Public art

The provision of public art and cultural activity can not only enhance the environment but also create a wide variety of other important benefits such as:

- Improving the quality of life for local people.
- Creating a local distinctiveness and a sense of place.
- Enriching the cultural life of the Borough and raise its profile.
- Providing a focus and stimulus for tourism.

A minimum of 0.x% of the gross development cost of proposals for xx or more dwellings or non-residential development of xxxx sqm or more should, subject to viability, be allocated towards cultural wellbeing. This includes public art that enhances the cultural offer and appearance of the development, its surroundings and the Borough as a whole, and engaging local residents throughout.

Identification, protection, enhancement and development of cultural clusters and or cultural quarters

Four policies are set out in relation to this topic. These are:

- Model Policy 5 identifies the place quarter spatially, usually as part of a grouping of development / enhancement policy areas – including a plan (this should be followed by a more detailed policy for each development quarter).
- Model Policy 6, which is a specific policy for a cultural quarter.
- Model Policy 7 is a detailed policy for a special policy area / cultural cluster.
  Model Policy 8, which is a specific policy for town and city centre cultural facilities.

4.5 Policy for place quarters

In all these policies the requirement for a Cultural Wellbeing Action Plan should be included.

Model Policy 5: Place quarters

The city / town centre has areas where specific uses cluster together or which have a particular character or identity. To make the most of these clusters and characters and to ensure new development does not impact negatively on these areas, City Centre Quarters have been defined where a specific policy approach applies.

These are: XXXX [list]

4.6 Specific policy for a cultural quarter

Model Policy 6 is included as an example for a policy relating to a cultural quarter. The actual components listed in the policy will depend upon the nature of the quarter and its cultural aspects and local aspiration – as determined from the cultural evidence base.

Additionally, a cultural quarter can be supported by its identification as a cultural and creative zone. For example, Newcastle and Gateshead Cultural and Creative Zone[9], for which Newcastle and Gateshead states that the programmes and opportunities provided by the zone will be tailored to:

1. Meet the needs of existing cultural operators.
2. Attract and retain creative talent.
3. Facilitate the development of a diverse and highly skilled creative workforce for the future.
4. Champion the development of sustainable, low-carbon, cultural production.
5. Catalyse the growth of the cultural economy and the wider economy.
6. Create a distinctive new cultural destination for participants, residents and visitors.

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[9] Further information can be found at - https://www.newcastle.gov.uk/our-city/culture-newcastle/cultural-and-creative-zone

Model Policy 6: Cultural quarter

Within the 'Creative Quarter', as shown on the policies map, planning permission will be granted for development that is consistent with and does not undermine the delivery of the following strategic aims:

- Supporting the creative industries sector through the provision of an affordable range of workshops, studios, offices and other commercial/ employment premises suitable for newly formed, growing and established businesses.

- Providing a flexible range of new and converted employment premises of varying sizes, with an emphasis on those that are suitable for the needs of identified growth sectors and maximising the opportunities for co-ordinated and complementary infrastructure provision, including access to high technology communication facilities, specialist business advice and support networks.

- Maximising opportunities for the positive re-use of existing buildings, including historic buildings identified as being at risk or with a record of long-term vacancy or under-occupation, and preserving and enhancing the significance of heritage assets.

- Providing specialist services including training, education, ancillary retail and leisure facilities that are complementary to the creative industries sector.

- Supporting the visitor and business economy through provision of facilities to enhance the city's convention/conferencing offer.

- New housing provision, including student accommodation and innovative formats as part of mixed-use schemes, where this is compatible with and does not prejudice the activities of adjoining uses.

- Improving linkages (pedestrian, bus and cycle) between the core of the city/town centre and adjoining neighbourhoods.

4.7 Specific policy for a Special Policy Area / cultural cluster

The development of a policy for this theme is less easy as its contents really depends upon the nature of the area and the specific cultural characteristics that are being protected and / or reinforced. The Special Policy Area / cluster should be accompanied by a plan outlining the boundaries of the area subject to the policy. However, the basics are set out below.

It should be noted that in adapting this policy for specific use the policy could be more explicit about what would constitute 'high quality' development. This might link to other policies in the local plan where they exist or could emphasise requirements in relation to net-zero, for example.

Model Policy 7: XXX Special Policy Area
Development in the xxx Special Policy Area will reflect its unique character and function and demonstrate how it respects, protects and enhances the existing scale and grain of the built environment and the unique mixture of uses present there.

The following uses will be supported [as example – the policy needs to list those attributes unique to the area / cluster to be protected / reinforced]:
- small and medium enterprise (SME);
- workspace, particularly in the creative industries;
- specialist retailing;
- new live music venues;
- physical, social and green infrastructure;
- small-scale hotels; and
- food, drink and entertainment uses.

Loss of any of these unique functions will only be supported where:
- There is no reasonable prospect of its continued use for xxxx use or complementary facilities, as evidenced by vacancy and appropriate marketing for a period of at least 12 months.
- The proposal is for high quality residential development.

4.8 Specific town / city centre cultural policy

Model Policy 8 is a specific cultural infrastructure policy for a town or city centre. Many of the other model policies reference the town / city centre – however, if a specific strategic policy is required then this can be used.

Model Policy 8: Town / city centre cultural facilities

Cultural facilities and activities are an important component of a vibrant and successful town / city centre. Our town / city centre and its high streets are struggling in response to a rapidly changing retail market and changing retail habits. As such enhanced cultural facilities and activities and the colour and attractiveness they bring will be critical to its reimagining, regeneration, place-making and enhanced attractiveness.

Developments in xxx town / city centre will be supported where they:

1. Protect existing heritage, cultural and community venues, facilities and uses.
2. Involve and / or support the development of new cultural venues.
3. Can provide an anchor for town / city centre renewal.
4. Protect and enhance strategic clusters of cultural attractions.
5. Support the use of the public realm, parks and green spaces for public art and as outdoor venues for cultural events and festivals.
6. Involve the positive use of vacant properties (particularly heritage buildings) and land for pop-ups or 'Meanwhile' uses for cultural and creative activities during the day and at night-time to stimulate vibrancy and viability and promote diversity in the town / city centre.
7. Maximise opportunities for redundant heritage assets and the role they can play in economic and social well-being.
8. Provide opportunities for town / city centre living and the enhancement of the liveability of existing town /city centre neighbourhoods.
9. Support a mix of uses which derive mutual benefits from, and do not compromise, the creative industries and cultural facilities in the town / city centre in line with the Agent of Change principle. If development would potentially result in conflict between a cultural activity and another use, especially in terms of noise, then the development responsible for the change must secure the implementation of appropriate mitigation before it is completed.
10. Support the creative industries sector through the provision of an affordable range of workshops, studios, offices and other commercial/ employment premises suitable for newly formed, growing and established businesses.
11. Development proposals in the Town / City Centre will need to demonstrate that future cultural provision has been considered (which may include the provision of public realm capable of hosting events and performances, as well as cultural space within buildings). This assessment should be included in a **Cultural Wellbeing Action Plan**, describing how the above provisions of this policy have been addressed (as outlined in the Development Plans Planning Obligations SPD). The Cultural Wellbeing Action Plan should be developed through detailed engagement with the local community and its proposed proposals should be co-designed at an early stage at pre-application.

4.9 Meanwhile and temporary uses

Model Policy 9 is a detailed policy seeking to support 'meanwhile' and temporary cultural activities and uses on vacant and/or underused sites and buildings as a mechanism to animate and regenerate areas, particularly town and city centres. Such an approach can be particularly valuable at the early stages of new developments when normally land might be locked behind hoardings or to provide places to go before other facilities are developed. Further guidance about the benefits of, and enabling, meanwhile use is in section 5, in the various best practice examples listed, but such approaches can achieve quick wins and a swift change of image in regeneration areas.

Model Policy 9: Meanwhile and temporary uses:
1. Proposals for meanwhile and pop-up uses will be supported where they:
   a. Mitigate the impact of construction or optimise under-utilised capacity during the phasing of development; and/or
   b. Can demonstrate that they will enhance the vibrancy and vitality of the area, including through:
      i. promoting arts and cultural uses;
      ii. providing community space or facilities;
      iii. reusing vacant or underused historic buildings and / or prominent buildings;
      iv. providing employment opportunities for local people and independent businesses, such as an incubator hub; or providing affordable workspace; or providing food growing spaces; or otherwise meeting the ambitions of the relevant Area Strategy; and/or
      v. help animate the public realm.

2. Temporary permissions and/or planning conditions will be used to assess or regulate the impact of the meanwhile use to a particular length of time.
3. The temporary use of sites and premises for cultural activities, particularly in locations where they can help to animate the public realm, and the provision of public art will be supported.
4. The council will produce a meanwhile use toolkit to support the development of meanwhile uses.

4.10 Protecting existing cultural venues – the 'agent of change' principle

Population growth means that some new developments will inevitably be built next to established cultural venues. It is important to accommodate and design new developments in ways which ensure that cultural venues remain viable, despite the noise they generate. This means finding ways to militate against neighbour complaints, licensing restrictions or the threat of closure as outlined in Model Policy 10.

Under the 'agent of change' principle, if a cultural venue is in place before a residential development, as the 'agent of change', the residential development is responsible for mitigating

against potential residents' complaints for example by paying for soundproofing. Equally, if a cultural venue, as the 'agent of change' opens in a residential area, the venue is responsible for these works. This approach encourages, therefore, music venues, for example, to work alongside communities to manage noise. It encourages developers to build homes that reflect their surroundings. Agent of change can apply equally to any cultural venue where there is noise – from theatres to pubs to skate parks.

> **Model Policy 10: Protecting existing cultural venues and activities**
> If a development would potentially result in conflict between a cultural activity and another use, especially in terms of noise, then the development responsible for the change must secure the implementation of appropriate mitigation before it is completed (known as the 'agent of change' principle). This conflict and its mitigation to be evidenced as part of the planning application and secured through the consent.

4.11 Multi-functional / co-location of cultural and community facilities

Model Policy 11 seeks to support the provision of multifunctional and shared facilities and spaces, to aid viability and deliverability. This model policy has combined cultural facilities with community space (see section six for further guidance on co-location).

> **Model Policy 11: Multifunctionality and co-location**
> **New or improved cultural facilities – multifunctional co-location**
> 1. The council will support the provision of high quality, accessible community and cultural facilities to serve new and existing communities, regenerate areas and raise the profile of the place as a destination for culture and the arts.
>
> 2. The council will encourage the development of multi-functional community and cultural facilities / co-location in particular as an integral part of all major development in the Borough.
>
> 3. Developers are required to outline such multi-functional / co-location proposals in a Cultural Wellbeing Action Plan, describing how the above provisions of this policy have been addressed (as outlined in the Development Plans Planning Obligations SPD). The Cultural Wellbeing Action Plan should be developed through detailed engagement with the local community and its proposed proposals should be co-designed at an early stage at pre-application.
>
> **Key projects** [if a list of projects is available]**:**
> The council will work with relevant partners to deliver the following multi-functional cultural / community hubs at: xxx (list).
>
> **Funding and developer contributions:**
> Proposals for new development will be required to contribute towards these multi-functional hubs as part of their Cultural Wellbeing Action Plans and/or exceptionally be required to provide commuted sums as set in the council's Planning Obligation SPD.

4.12 Managed and affordable workspace

Model Policy 12 is aimed at achieving managed and affordable workspace in general but with a particular emphasis on space for creatives and artists. This policy can appear as part of the culture section of the Local Plan or as part of the employment/economy chapter. The policy is very detailed because of the affordability requirement. As such the evidence base for such a policy needs to be robust to avoid challenge and to be deliverable. The floorspace and affordability figures referenced in the policy should be determined via local need and local market circumstances and through the employment and cultural evidence bases.

Alternatively, some of the detail of the policy could be reduced and included separately in the Planning Obligation SPD. If this is the approach taken, then the Local Plan policy needs to reference the SPD.

Model Policy 12: Affordable, flexible and managed workspace
1. All development for economic uses will be expected to be leased at reasonable rents and under flexible leasing arrangements taking account of the *Code for Leasing and Business Premises in England and Wales 2007*.

2. All development that provides economic floorspace will be expected to contribute to the provision of affordable, flexible and managed workspace, in perpetuity, which will be secured by way of s106 planning obligation and/or conditions. Planning applications will be assessed in accordance with the following:
   a. Developments that would provide less than xxxx sqm of economic floorspace will be expected to provide a range of unit sizes, unless a specific end user has been identified and that there is sufficient certainty regarding their occupation at the time of submitting the application, or if the proposed development is for a co-working space (or similar 'open workspace' models).
   b. Developments that would provide more than xxxx sqm of economic floorspace will be expected to:
      i. Provide a proportion of 'open workspace', equivalent to x% of the gross economic floorspace and no less than xxxx sqm (whichever is greater), which includes a wide range of features that minimise overhead and upfront investment costs and provide business support for micro- and small-businesses, especially early-stage businesses; or
      ii. Provide a proportion of economic floorspace at an affordable rent, in perpetuity, subject to scheme viability - at least x% of gross economic floorspace at a capped rate of x% less than the prevailing market rate for comparable premises.
   c. The redevelopment of existing affordable, flexible and managed workspace must re-provide the maximum viable quantum of such employment floorspace in perpetuity, at equivalent rents (taking into account service charges). These should be suitable for the existing or equivalent uses, subject to current lease arrangements and the expressed desire of existing businesses to remain on-site. For sites over xxxx sqm, where this re-provision would result in less floorspace than is provided under 2b. above, additional provision to at least this amount is required.

3. Development proposals for affordable, flexible and managed workspace will be supported in order to meet the specific needs of SMEs in the local economy, including for those in specialist sectors where the borough demonstrates, or has the potential to develop, local specialisation. In particular, the council will support workspace that meets the specific needs of the cultural, creative, digital, and food and drink industries; which accommodates sectors that have social value or which improve educational outcomes; or that provides for disadvantaged groups wishing to start up in any sector. Opportunities for the clustering of sites will be encouraged. To support this, the provision of cultural workspace will be:
   a. Required on sites in: xxx (list),
   b. Encouraged on sites in:
      ▪ town centres;
      ▪ local centre; or
      ▪ other focal points of activity

4. Affordable workspace should be made available for occupation at the same time as, or prior to, the first occupation of the remainder of the economic floorspace in the development.

SECTION 5:
EVIDENCE
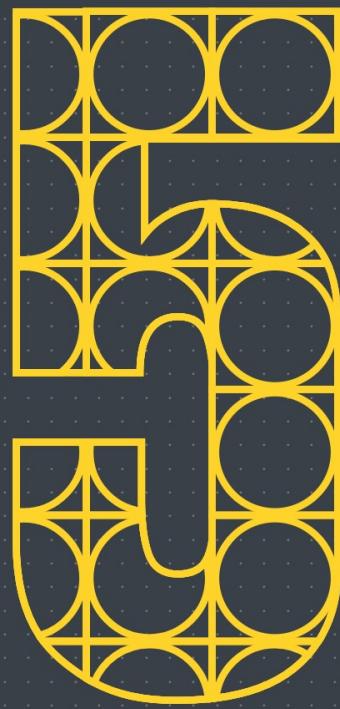
Section 5: Evidence

Best practice examples

Many places are already planning successfully for cultural infrastructure and the creative industries. This section highlights a selection of examples that emerged from the research undertaken to inform this toolkit and provide useful reference for any local authority or development corporation in England looking to plan more effectively for cultural infrastructure.

Over seventy Development Plans and other policy documents were reviewed in detail as part of this research. The following emerged as examples of best practice.

5.1 Cultural asset audit /mapping /evidence base

- **London – [Culture Infrastructure Map](#)** (Mayor of London, 2022) – an evolving interactive digital mapping of all cultural assets across London. Also enables users to view cultural infrastructure alongside useful contextual data, like transport networks and population growth.

- **West Midlands** – **[West Midlands Cultural Infrastructure Map](#)** (West Midlands Combined Authority, 2021) – an interactive digital map of over 2000 physical spaces across the sub-region of cultural and creative infrastructure. Designed as an evolving tool that captures new spaces as they emerge, underpinned by a robust methodology and shows capacity of venues and other useful information such as local audience and demographic profiles.

- **Coventry – [Culture Change Coventry](#)** - Clear analysis with useful culture SWOT – driving strategy development and priorities.

- **Cornwall – [Cornwall 365](#)** (a Cornwall Cultural Tourism Network) – mapping intangible cultural heritage across Cornwall from Cornish language, feast days and festival to theatre – currently underway.

5.2 Culture Strategy or Place Vision

Action orientated and linked to land use delivery and planning tools:

- **Cornwall Council** – [White Paper for Culture](#), 2012, revised 2016 - identification of strengths and gaps to fill, small number of clear priorities (Transformational Projects) aligned with the Cornwall and Isles of Scilly Growth Programme. Outlines a cultural investment programme with outcomes and impacts. Culture Investment Board established to join up funding and funders – a focus on partnerships.

- **Milton Keynes** - [MK Cultural Strategy](#) - well-developed priorities and a strong delivery schedule linked to planning policy actions and [MK Futures 2050](#).

- **Colchester** – [Colchester Cultural Strategy](#) - delivery focused and practical (rather than just aspirational) – strong links to practical delivery using established delivery mechanisms e.g., Town Deal and city centre regeneration initiatives.

- **Tallin City** (Estonia) - [Tallin 2035 Development Strategy](#) - a city development programme with a strong Cultural theme throughout – exemplar of City Leadership.

- **Kent** - [Kent Cultural Strategy](#) - one of the better Cultural Strategies. Clear priorities and clear actions. Many actions have clear infrastructural, land use planning, development linkages –

clear 'we wills' to embed culture and the creative economy firmly within Kent planning frameworks and new developments and integral to successful communities.

- **Thamesmead** - Thamesmead Cultural Infrastructure Plan, 2020, Peabody
An unusual plan and delivery programme produced by Peabody - aimed at protecting and enhancing cultural infrastructure for a growing new(ish) growing community. Strong evidence-base with clear links between growth and cultural provision. Strongly recognises the role of forthcoming development sites in the delivery of new cultural and creative uses – from live-work housing and low-cost accommodation for artists to large scale creative production spaces and a cultural centre at Thamesmead Waterfront.

5.3   Local Plan with distinct cultural chapter or section

Fed from clear evidence base, cultural leadership, policy context:

- **Greater Manchester Draft Joint Development Plan, 2021**- a strong visionary plan with contemporary, extensive and joined up cultural policies - forms a context for Borough Local Plans.

- **Salford Local Plan 2021** - takes the Gtr. Manchester Joint LP to the local stage. A distinct culture section, clear culture policy justification and detailed policies.

- **Milton Keynes Local Plan** – Plan MK 2016 – 2031(2019) a dedicated Cultural section – most extensive of any Local Plan examined, particularly re Public Art. Clearly based upon the evidence-base and policy context established by the MK Futures 2050 report and the MK Cultural Strategy (2018-2027) – gives culture a priority status in policy and development.

- **London Plan**, 2021 – Mayor of London - a dedicated and well developed and current culture section and policies – providing strategic policy guidance for Borough Local Plans should include as policies.

- **Wandsworth Local Plan** – Pre-publication 18 Consultation Version 2020 - a current and distinct Arts, Culture and Entertainment section and policy. Outlines specific emerging cultural centres. Requirement for developers to produce an Arts and Culture Action Plan as part of applicable developments. References the Wandsworth SPD on Planning Obligations.

- **Nottingham Local Plan** pt2 2020. - a specific and detailed policy and justification for cultural quarters – 'Canal Quarter', 'Creative Quarter', 'Castle Quarter' and Royal Quarter', plus specified policies and justifications for regeneration quarters that include cultural requirements.

- **York City Local Plan** (draft review 2018) - an unusual but very contemporary approach – a combined Local Plan theme / chapter 'Place-making, Heritage, Design and Culture'. Culture acknowledged as having value to the plan. Strong and clear cultural policy that's more contemporary than most plans. New developments need to produce a 'Cultural Wellbeing Plan' outlining how the development need the cultural policies as set out in the Plan. Clear policies for key development / regeneration zones with cultural facilities (new and existing) and place-making proposals – particularly for 'York Central'.

- **Melbourne City Plan** (AUS) – Plan Melbourne 2017- 2050 - a more visionary planning policy document. Culture covered in: 'Distinctive and Liveable City' section and the 'Inclusive, Vibrant and Healthy Neighbourhoods' section. Includes a 5-year Plan Melbourne Implementation Actions schedule as a separate document. Produces useful annual plan delivery progress reports.

- **Westminster City Plan, 2019 – 2040, 2021** – a Development Plan that specifically defines Special Policy Areas (Soho, Mayfair and St James's, Harley Street and Savile Row) with specific policies that seek to protect and enhance the unique character and clusters of uses found in these areas.

5.4 Planning Obligations SPD

– with clear obligation triggers and charges for cultural facilities (enhanced existing and new provision):

- **London Borough of Wandsworth, Planning Obligations SPD**, 2020. Very up-to-date SPD. Sets out a clear section on Arts and Culture. It outlines development thresholds and commuted sums rates. Requires developers to provide an Arts and Culture Plan with planning applications to be developed with both the council's planning and arts teams. Clear linkage with draft Local Plan.

- **London Borough of Hackney – Planning Contributions SPD (2020)** – Considers issue of replacement of cultural facilities on site or contributions to address loss, provision or public art in major development schemes and the provision of affordable workspace (has been successfully used to provide affordable creative studios).

5.5 Information and guidance linking land use planning and culture

- **An A-Z of Planning and Culture** – Mayor of London, 2015 – a really useful information document – this highlights the practical planning tools to help deliver culture with case studies – for councils, planners, community groups, and people involved in cultural bodies.

- **Cultural Strategy in a Box** - Local Government Association, 2020 – a really helpful information document that outlines the importance of culture. Drawing on good practice and case studies from across England, this guide provides key lessons and guidance on creating a cultural strategy tailored towards place – underlines the need for collaboration and baseline asset mapping.

5.6 Using public sector land and asset ownership to deliver cultural proposals, regeneration and image change

- **Warrington Town Centre Masterplan** – Warrington Borough Council, 2020.
  The informal Warrington Town Centre Masterplan outlines a series of development and regeneration quarters together with a dedicated cultural theme. The proposals for the quarters contain transformational cultural projects that together reinforce and enhance the

town centre as a cultural destination. The Local Plan has embedded the Masterplan's proposals through its various revisions.

The Council is a key land asset owner in the town centre and has used this ownership to and forge partnerships and joint projects with developers to deliver the key cultural projects using the flexibility of more informal development briefs and masterplans and using a determined and opportunist approach to funding and the commercial use of council assets.

- **Chester One City Plan** – Cheshire West Council, 2012. The One City Plan is a15 year strategy to guide the future regeneration of the city with a focus on the wider city centre. The plan is an informal strategy but has been embedded into the Local Plan. Cultural development is a key theme for the One City Plan. The Plan identifies a set of development quarters with conceptual masterplan for each. Using a combination of council owned land and premise, the council capital programme, government funding programmes and partnership with the private sector, the plan has been successful in delivering some key cultural transformational projects, festivals and events. The review of the One City Plan currently underway identifies cultural development as a priority for the City and establishes a series of partner Action Groups to take this forward. Culture is a key component of the One City Plan strategy and action programme to reimagine Chester's high street.

- **Battersea Design and Tech Quarter - Economic Appraisal and Design Framework (Wandsworth, 2020)** – Building upon a strong existing design community with creative enterprises, taking the opportunity to deliver a distinct creative and economic cluster focused on the interaction between technology and design - capitalising on existing institutional and economic assets in the area. A conceptual masterplan with a clear economic evidence base and viability appraisal, creating a development and placemaking framework with clear site briefs.

About the Cultural Planning Toolkit

Authors of the Toolkit

This report was drafted by Sally Louise Roscoe (TCPA), Murray Graham (Urban Roots Consulting), Andy Farrall (Andy Farrall Limited for Urban Roots Consulting), Fiona Howie (TCPA), Alex House (TCPA) and Katy Lock (TCPA).

Organisations behind the Toolkit

About Creative Estuary
Creative Estuary has been made possible through investment from the Cultural Development Fund, which has four key aims and outcomes:
- Unlock economic growth and productivity
- Strengthen local leadership
- Enhance creative skills
- Makes places attractive to live, work and to visit.

The project is led by the University of Kent on behalf of a consortium of public sector and cultural organisations. They include the South East Local Enterprise Partnership (SELEP), Kent and Essex County Councils, the Greater London Authority, 11 local authority areas represented by Greater North Kent and Opportunity South Essex, South East Creative Economy Network (SECEN), University of Essex, Locate in Kent and cultural organisations Metal and Cement Fields. The Department for Digital, Culture, Media and Sport funds the Cultural Development Fund which is administered by Arts Council England.

About Urban Roots Consulting
Urban Roots specialises in regeneration, planning and urban design providing high quality advice to a variety of clients. It was established by its main Director Murray Graham in 2013 and is a fully independent consultancy committed to place shaping for the future. It encourages innovation and new ideas to ensure the right outcome for all. As well as embracing sustainable principles both in advising clients and in its office.

About the TCPA
The Town and Country Planning Association (TCPA) works to challenge, inspire and support people to create healthy, sustainable and resilient places that are fair for everyone. To this end we aim to improve the art and science of planning in the UK and abroad and work to secure fresh perspectives on major issues, including planning policy, housing, regeneration and climate change. Informed by the Garden City Principles, the TCPA's strategic priorities are to:

• Work to secure a good home for everyone in inclusive, resilient and prosperous communities, which support people to live healthier lives.

• Empower people to have real influence over decisions about their environments and to secure social justice within and between communities.

• Support new and transform existing places to be adaptable to current and future challenges including the climate crisis.

This report was commissioned by Creative Estuary, in partnership with Kent County Council.