

Cranbrook in Common

A cultural development strategy: 2016 - 2026

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“Realising the role of culture in creating Cranbrook as a great place to be.”

Contents

Summary	4
Introduction	9
Approach and methodology	11
Cultural mapping	14
Cranbrook's cultural heritage	25
Cultural profile	31
What Cranbrook wants for its cultural future...	45
Vision	57
Key recommendations	62
A cultural development model	73
Exemplars	75
Appendix 1: Contacts	88
Appendix 1: Key documents	90

Summary

Culture is an integral part of the creation of healthy, sustainable and desirable places to live, not an optional extra. When planned, culture, as part of shared social exchange, can shape places for the better as positive, healthy and desirable environments to both work in and enjoy life. Ignoring culture can lead to ill-health, antisocial behaviour and places where no one wants to go.

Planning for culture in Cranbrook is therefore about improving quality of life for residents and nurturing local talent for the future. Devon is a creative and vibrant place which produces world class talent – did you know that Chris Martin from Coldplay is from Whitestone near Exeter, that Muse are from Teignmouth and that Joss Stone is from Ashill near Cullompton? Most importantly culture is what people share together, which is why this strategy is called 'Cranbrook in Common'.

The case for well thought out and supported cultural activity is clear. Its value is well recognised in planning and the National Planning Policy Framework requires authorities and developers to support local strategies that improve social and cultural wellbeing, allow for cultural diversity and deliver sufficient cultural facilities and services to meet local needs (TCPA, 2013(a)). In this way, culture in Cranbrook will be able to deliver against its economic, social and environmental potential as a

cross cutting theme which contributes to health and wellbeing, social inclusion, education, wealth creation and sustainability. Community pride, culture and economic viability of development go hand in hand as evidenced below:

"Access to and involvement in creative activity and the arts in all its forms is an important component in both the overall health and wellbeing of society and for individuals within it." (RSPH, 2014)

"Senses of identity, place, ownership and belonging are among the significant benefits that culture, arts and sport activities bring to a community and its environment." (TCPA, 2013)

"...being located in an area with twice the average level of cultural density could be associated with an average £26,817 increment on the value of housing." (CEBR, 2013)

Culture can be considered as everything we do after we have covered the bare necessities of life: eating, sleeping, working to earn money and so on. The Department for Culture, Media and Sport define it as a wide range of activity that covers the arts, media, music, sport, recreation, play, heritage and the qualities of the built and natural environment. Contemporary culture in

Cranbrook, as in the UK as a whole, is both global and local, the result of an extraordinary diversity of people's different accents, heritage, customs, beliefs and ideas coming together, either physically or virtually, in a framework made by living in a place called Devon which has its own unique characteristics and sense of local distinctiveness. Culture, then, is what people share together and what they consider valuable to pass on to future generations.

As the first new town in Devon for hundreds of years, which is being occupied largely by pioneering young families from Devon (DCC, 2015), Cranbrook is developing its own culture already: as a place where new town meets rural countryside, as a settlement with an emphasis on sustainability and as a community where a new generation of globally connected, information age young people will grow up creating even more ways of connecting to each other and the world.

People living in Cranbrook today are optimistic and aspirational about the future. They are already demanding their own local sports, social, recreational and arts facilities which are more accessible than, but complementary to, those in the surrounding area. A recent survey of residents prioritised a leisure centre with swimming pool, more activities for young people like a skate park, a social venue and spaces to make

and see film, music and art (GP, 2015).

The cultural vision for Cranbrook is therefore to:

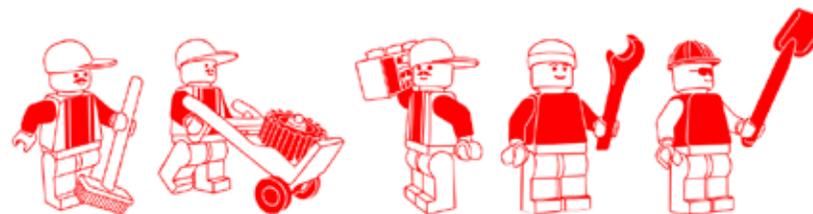
- create a unique, desirable place to be
- celebrate local identity and embrace global opportunity
- support cultural innovation and make a sustainable future for all

To achieve this vision over the next 15 years, the community of Cranbrook, the Town Council and community organisations will need to work collaboratively with local authorities, developers, and other cultural partners in the area to create not only buildings and cultural infrastructure appropriate to a town which will grow to up to 20,000 people (cultural, civic and leisure centres, public squares, informal meeting places, parks and play areas etc.) but also support people in developing skills, enhancing education and fostering local creative industries. Overall, a flexible, joined up approach to culture will be needed, as identified by Devon County Council who set out their Local Development Framework priorities till 2021 as: *"...new cultural facilities to meet future needs of the Exeter sub-region... improving access to cultural opportunities... enhancing existing cultural facilities with consideration for shared facilities and seeking contributions from development,*

where appropriate, for facilities and services" (DCC, 2006).

The Cultural Development Strategy for Cranbrook reflects this people-centred approach, to setting out the development stands of:

- People: Supporting the creative interests of Cranbrook residents to build to communities of interest at a local, regional and national scale.
- Learning and skills: Providing skills development to support personal enjoyment, leading to informal learning and to further formal training.
- Cultural activity: Building from self-initiated projects, to guided activities with other agencies, to a specific and structured cultural programme for Cranbrook.
- Cultural infrastructure: Developing a network of spaces and facilities along with supporting information technology to form a resource that both drives and meets demand from the community. A focus on co-located and flexible meanwhile use in the first development phases leading towards permanent provision as the community matures.



“Making meaning, making memories of this new town.”



Introduction

East Devon District Council commissioned Ginkgo Projects to undertake this cultural development strategy during 2015-16. Based on research and consultation with a wide range of people across the voluntary, public and private sectors, its focus is to realise the role of culture in creating Cranbrook as a great place to be.

Culture is an inclusive concept that embraces a wide variety of activities, places, values and beliefs that contribute to a sense of identity and wellbeing, both for individuals and communities. It's all about our way of life and quality of life – everything we do once we've covered the basics of eating, sleeping and working.

Culture includes:

- performing and visual arts, craft and fashion
- media, film, television, video and language
- museums, artefacts, archives and design
- libraries, literature, writing and publishing
- built heritage, architecture, landscape and archaeology
- sports participation, events, facilities and development
- parks, open spaces, wildlife habitats, water environment and countryside recreation
- children's play, playgrounds and play activities
- tourism, festivals and attractions
- leisure pursuits such as walking, shopping and gardening

Culture is also about values and relationships, people's shared memories, experience and identity, as well as their diverse cultural, religious and historic backgrounds. It's what people share together and what they consider valuable to pass on to future generations.

Culture is an integral part of the creation of healthy, sustainable and desirable places to live, not an optional extra. Actively 'planning in' culture within developments shapes places for the better, supporting people's health and wellbeing and ensuring a key contribution to social and economic development.

This Cultural Development Strategy therefore aims to set out the evidence for placing culture at the heart of development in Cranbrook, looking at wider evidence for culture from planning policy, aligning culture with other strategies and plans for Cranbrook such as the emerging Cranbrook Development Plan, getting a sense of the existing heritage of Cranbrook and its cultural demographics and asking the people of Cranbrook what they want to see in their future. Based on this evidence and consultation with local and regional stakeholders, the Cultural Development Strategy goes on to suggest a development model and outline project framework in order to realise the cultural potential of Cranbrook, based around the four core themes of People, Learning and Skills, Activity and Infrastructure.

“We need to put culture at the centre of place making.”

Ed Vaizey MP, Minister of State for Culture and the Digital Economy

Approach and methodology

Cranbrook in Common was developed through a process of policy and historical research alongside consultation with a wide range of people – from local residents and employers to cultural organisations and community providers. This included one to one interviews, presentations and discussions at meetings, and also facilitated open opportunities for conversation.

Research was undertaken on line, at the Royal Albert Memorial Museum, the Devon Archives and Local Studies Service.

Consultation included:

- holding interviews (a mixture of face to face and telephone) with 77 people
- participating in three Cranbrook Masterplanning days
- presenting and participating in discussions at the Cranbrook Technical Group – Culture & Community; East Devon District Council, Arts and Culture Forum; and an informal meeting of Cranbrook Town Council
- gathering views at the Cultural Strategy stall at Cranbrook Day 2015 from approximately 80 people
- facilitating participatory workshops at the Younghayes Centre involving 86 people

Overall, the approach has been to reveal Cranbrook's past, research the policy context, identify formal standards and benchmarks for cultural provision – and then put these together with the experience, understanding and aspirations of those who already live and work here.

Cranbrook in Common provides an evidence base and also a framework for the future, so cultural provision is informed by, and through, the community as it grows.

The framework will build upon the range of cultural activities already being undertaken within Cranbrook so the Cultural Strategy brings together people with the new emerging townscape to help develop a true sense of cultural identity for Cranbrook.

The areas of Sport, Play, Transport, Health and Wellbeing, Economy among others are covered in other plans. This strategy aims to complement other development strategies.



H. Barrowtown

Trow

Morton

Whimple

L. Barrowtown

L. Southbrook

Hen Street

H. Southbrook
Cock Hayes

H. Cobden
Westcots

Pithays

Cophams

L. Cobden

Crown & Sceptre

Goldsworthy

Street

Rockbeare

L. Weald
Rockbeare Court

Street Ho.

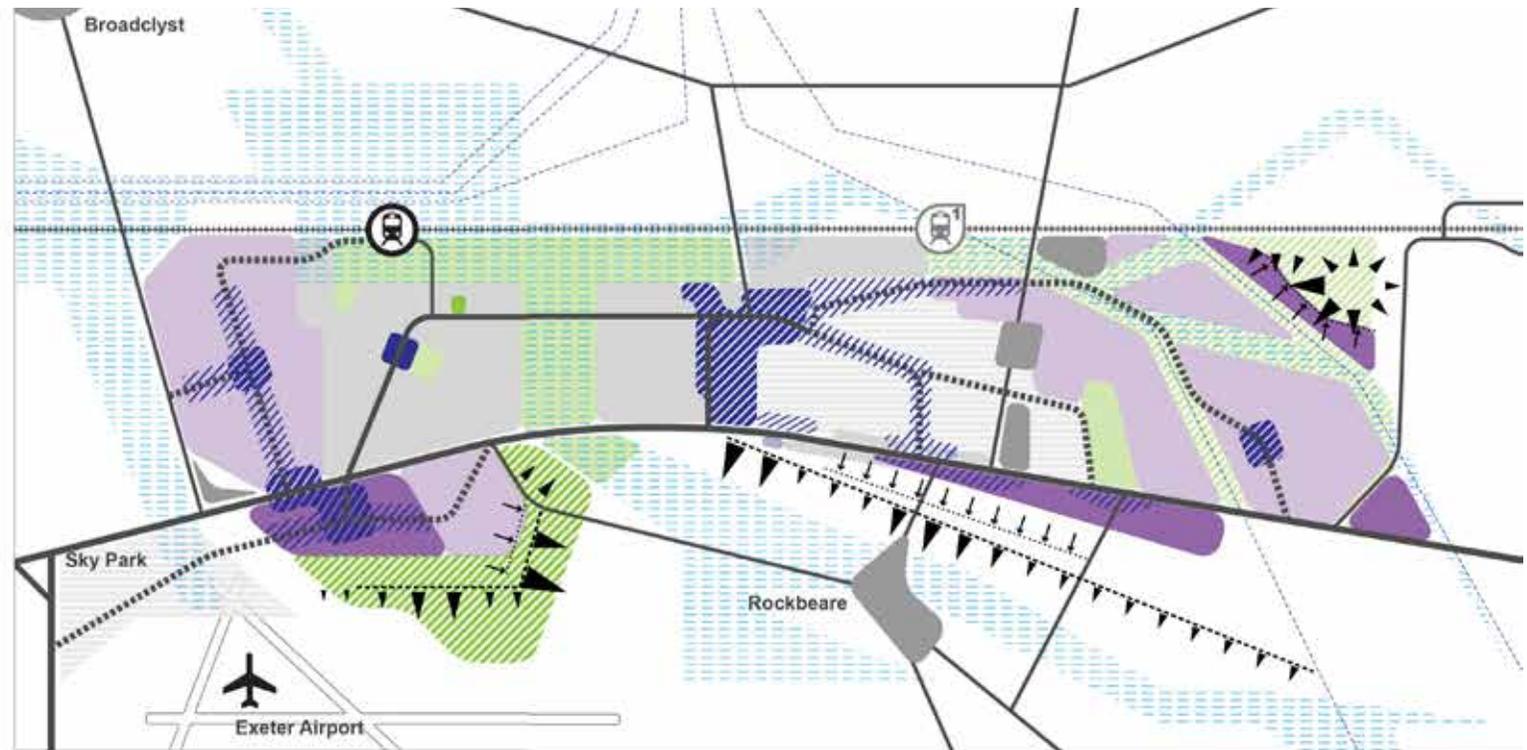
Ford

Upcots

Treastres beare

Waterslade

- Existing road
- - - Proposed road
- +++++ Railway
- - - High voltage lines
- Existing development or settlement
- ▨ Existing planning permission
- ▨ Existing green space in flood plain
- ▨ Possible green space
- ▨ Possible development without issues
- ▨ Possible development with issues
- Existing town or neighbourhood centre
- ▨ Possible / proposed town or neighbourhood centre
- ▨ Possible mixed use / flexible use areas
- ▨ Flood zone 2
- ▨ Prominent slope
- ▨ Area with noise levels exceeding WHO recommendations
- ⊙ Existing train station
- ⊙ Proposed train station
- ✈ Airport



Indicative masterplan overview.
East Devon District Council

Cultural mapping

Strategic policy context

Culture is recognised internationally as a key driver for development. *“Throughout the past decade, statistics, indicators and data on the cultural sector have underscored that culture can be a powerful driver for development, with community-wide social, economic and environmental impacts. Culture-led development also includes a range of non-monetized benefits, such as social inclusiveness and rootedness, resilience, innovations, creativity and entrepreneurship for individuals and communities, and the use of local resources, skills, and knowledge” (UN System Task Team on the Post-2015 UN Development Agenda, 2013).*

Within this overall picture, Cranbrook in Common is set in the context of, and aligned to, key national and local policies, strategies and guidance that confirm culture’s key contribution to people and place based development.

National planning policy

The National Planning Policy Framework (2012) sets out the need for the planning system to perform a number of roles to achieve the economic, social and environmental dimensions of sustainable development, which significantly includes cultural wellbeing, such as *“... supporting strong, vibrant and healthy communities, by ... creating a high quality built*

environment, with accessible local services that reflect the community’s needs and support its health, social and cultural well-being; and ... contributing to protecting and enhancing our natural, built and historic environment.”

One of 12 core planning principles in the Framework is to: *“Take account of and support local strategies to improve health, social and cultural wellbeing for all, and deliver sufficient community and cultural facilities and services to meet local needs.”*

The vitality of town centres is dependent on the allocation of suitable sites to meet the scale and type of leisure, cultural and community development needed, as well as retail, commercial and residential development. The Framework also states that: *“To deliver the social, recreational and cultural facilities and services the community needs planning policies and decisions and should plan positively for the provision and use of shared space, community facilities (such as local shops, meeting places, sports venues, cultural buildings, public houses and places of worship) and other local services to enhance the sustainability of communities and residential environments.”*

The Town and Country Planning Association (TCPA) developed the online ‘Culture and Sport Planning Toolkit’ and published

the complementary 'Improving Culture, Arts and Sporting Opportunities through Planning: A Good Practice Guide' in 2013. The approaches detailed in these guidance resources have been developed to support the policies set out in the National Planning Policy Framework in recognition that culture is fundamental to building sustainable communities in which people want to live and work.

"Participation in cultural and sporting activities enhances people's personal enjoyment, development, and fulfilment and improves their physical and mental health and wellbeing. And high-quality cultural and sports facilities help to make places more attractive, help to boost economic activity and prosperity, and aid the development of shared identities and increased understanding between different communities."

The TCPA has also recently issued 'I'd love to live there!' Planning for culture and the arts (2016), within the suite of Practical Guides for Creating Successful New Communities as part of its Garden City Standards for the 21st Century programme. This is designed to support any type of large-scale development on the basis that: *"Many people worry that any new places built will be no more than soulless, unattractive dormitory suburbs... The nation cannot afford to build places that fail – and we should aspire to create great places, for everyone."*

In this context, the principles of a Garden City as a *"holistically planned new settlement that enhances the natural environment and offers high-quality affordable housing and locally accessible work in beautiful, healthy and sociable communities"* are of direct relevance to Cranbrook:

- land value capture for the benefit of the community;
- strong vision, leadership and community engagement;
- community ownership of land and long-term stewardship of assets;
- mixed-tenure homes and housing types that are affordable for ordinary people;
- a strong local jobs offer with a variety of employment opportunities within easy commuting distance of homes;
- beautifully and imaginatively designed homes with gardens, combining the very best of town and country living to create healthy homes in vibrant communities;
- generous green space linked to the wider natural environment, including a surrounding belt of countryside to prevent sprawl, well connected and biodiversity rich public parks, and a mix of public and private networks of well-managed, high-quality gardens, tree-lined streets and open spaces;

- opportunities for residents to grow their own food, including generous allotments;
- strong local cultural, recreational and shopping facilities in walkable neighbourhoods; and integrated and accessible transport systems – with a series of settlements linked by rapid transport providing a full range of employment opportunities

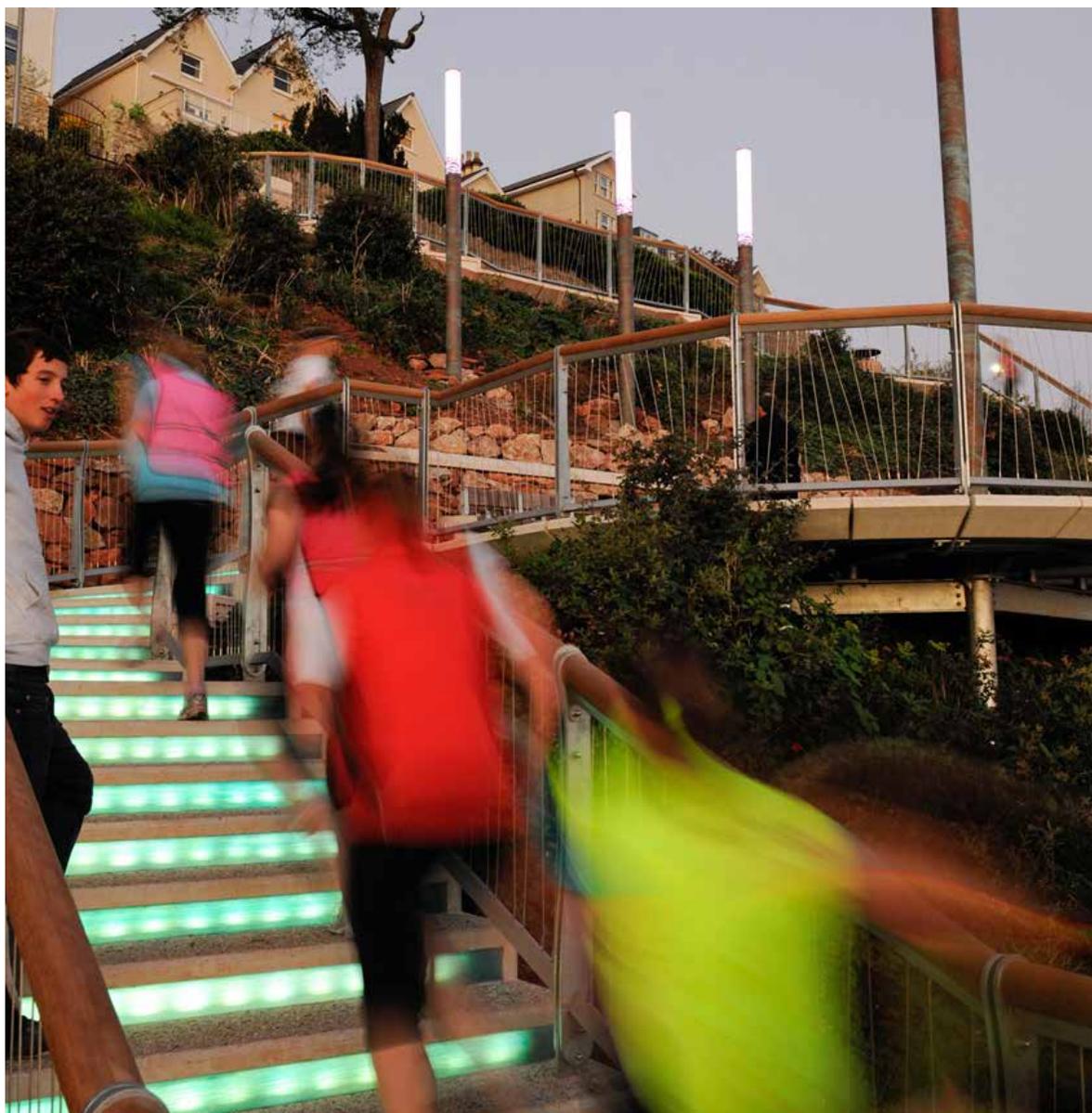
The Department for Communities and Local Government report *Transferable Lessons from the New Towns (2006)* also offers policy guidance that can be applied to Cranbrook, with very helpful learning in relation to cultural provision and the 'liveability' of places, summarised here:

- denser development, with all facilities within walking distance of residential neighbourhoods, provide the best conditions in terms of liveability
- working with the existing cultural and topographical landscape creates places that can generate a sense of personal connection
- the use of buildings, layout and public art to create more legible – understandable – environments is closely tied into the issue of liveability
- using the layout of the human scale and a well-connected grid of mixed-use and streets with a mix of travel modes

(walking, cycles, public transport and cars) to encourage walking, and to create a clear sense of place, remain basic principles of good urban design

- purposeful green space that has clear ownership contributes significantly to a neighbourhood's liveability
- local identity is important in creating a sense of place and needs to be thoroughly researched
- public art can have a major role in creating memorable and legible environments where the role of the artist needs to be central to the design process
- enhancing community ownership of, and individual connection with, place.
- great places have their own identity, their own character. Most places have a heritage that defines them – and they can play to that heritage, re-interpret it or re-invent it for themselves
- town centres need to become cultural destinations which can accommodate events, markets and festivals, creating community spirit and a sense of belonging – differentiated from other places

The Culture White Paper (2016) seeks to '*harness the nourishing effects of culture...kindle ambition and opportunity and fuel*



Royal Terrace Gardens, Torquay, designed with artists

“In this global, interconnected economy, what is local and unique has a special value and should be supported and encouraged.”

Local policy – planning, environment & economy

The East Devon Local Plan 2013 to 2031 sets out the vision for the West End of the district as:

“A series of inter-related developments in a high quality environmental setting ... at the forefront of sustainable design and development securing high quality new homes and jobs with associated recreation, educational and cultural facilities linked by modern and efficient transportation and electronic media facilities.”

Cranbrook is due to:

“ ... accommodate a full range of social, leisure, health, community and education facilities (including new schools) to meet the needs of all age groups that will live at the new town.”

The East Devon Cultural Strategy 2016-2020
Culture at the heart of East Devon describes how culture improves quality of life through its inherent value and also its contribution to individual and community learning, health, identity and economic vitality, as well as environmental enhancement. The Strategy has seven priorities:

- building community spirit
- meeting the needs of young people
- enriching the lives of older people
- enhancing the District's environment
- raising the profile of East Devon as a venue for cultural activities
- making better use of resources
- effective marketing of cultural activities

Specific to particular parts of the cultural sector, East Devon District Council has adopted a Playing Pitch Strategy (2015), Open Space Strategy (2012) and Open Space Study Review (2014) to meet the relevant requirements of the National



Random Acts of Kindness event at St Martin's Primary School. Photo: SpaceX

Planning Policy Framework. Drawing from these district wide evidence bases, the Sports, Leisure and Recreation at Cranbrook Report (2015) provides full details of the town's growing population needs in terms of sports, parks, play and allotments, as well as amenity, natural and semi-natural green space.

The Green Infrastructure Strategy (2009) for the Exeter and East Devon Growth Point shows how green infrastructure has a wide range of environmental, social and economic benefits delivered through the creation of new, and enhancement of existing, biodiversity, landscape and recreational assets. It has four objectives, to: increase biodiversity; mitigate and adapt to climate change; manage population growth and promote economic development; and improve the health and wellbeing of local communities.

The Economic Development Strategy for Cranbrook (2015) and Our Place Plan Operational Plan (2015) aim to help Cranbrook grow into: *“A lively, enterprising town with a strong entrepreneurial identity, which builds its own business base and creates strong links with surrounding employment developments.”*

Focused on building a strong economy within the town, which

also creates also a strong sense of place, the emphasis is on supporting small and micro businesses, including social and community enterprises. The approach of providing a 'business ladder' of tailored space and support has the potential to accommodate cultural and creative businesses well.

Health and wellbeing

Cranbrook in Common feeds in to the emerging Cranbrook Development Plan which is taking health and wellbeing as a lead outcome and indicator. Cranbrook has recently been designated as one of 10 new national NHS Health Towns. This is a huge opportunity for pioneering interdisciplinary practice to develop a holistic approach to town planning which includes culture.

The draft Cranbrook Outline Healthcare and Wellbeing Strategy (2016) is based on "designing in" health from the outset, so it's the norm for people to lead healthy, connected and sustainable lives. The strategy focuses on people – their health and wellbeing – and aims to achieve an environment which enables them to *“pursue the life they value”*. It references health policy that highlights the wider social determinants of health and wellbeing across the life course; supports the integration of health and social care; and focuses on prevention, early intervention and innovation. Promoting

community engagement and co-production, the strategy includes culture related approaches including physical activity; active travel supported by attractively way marked networked routes; shared, flexible community spaces and places; co-located facilities supporting social interaction; and open and green space, including for growing food.

Overall in terms of health policy development, new integrated and place-based 'systems of care', where NHS organisations collaborate with each other and other services to address the challenges and improve the health of the populations they serve, align closely with policies for cultural commissioning that are becoming established. This is based on a growing body of evidence that shows that wellbeing and culture are strongly linked. For example people who attended cultural places or events in the previous 12 months are almost 60 per cent more likely to report good health; a higher frequency of engagement with arts and culture is generally associated with a higher level of subjective wellbeing and engagement in structured arts and culture improves the cognitive abilities of children and young people ('The Value of Arts and Culture to People and Society, Arts Council England' 2014).

Public Health England South West (Culture and Wellbeing Local Government: Local Public Health, 2014) identifies that

arts and culture can make a difference in a long list of areas at a local level including: child poverty, community safety, difference in health and life chances, early intervention and prevention, educational attainment, good mental health and emotional wellbeing, homelessness, learning disabilities, obesity, physical inactivity, safeguarding children and young people, safeguarding vulnerable adults, smoking cessation, social isolation, substance misuse, supporting families with multiple problems, transition of children into adult services, unemployment and welfare benefits and youth unemployment.

Culture and housing development

Creating Cranbrook will be a partnership between central and local government and developers. For the developers involved the reasons for including culture in their plans are clear:

Economic: Culture adds real value to housing sales

Culture is an important component of life and needs to be at the heart of the development of new towns and settlements, an approach that adds value not only for residents but also for developers. Nationally in 2014, 77% of adults had attended or participated in the arts at least once in the previous year. In the same year the South West had the highest regional arts participation rate at 83.4% (London was 71.8%). Those most

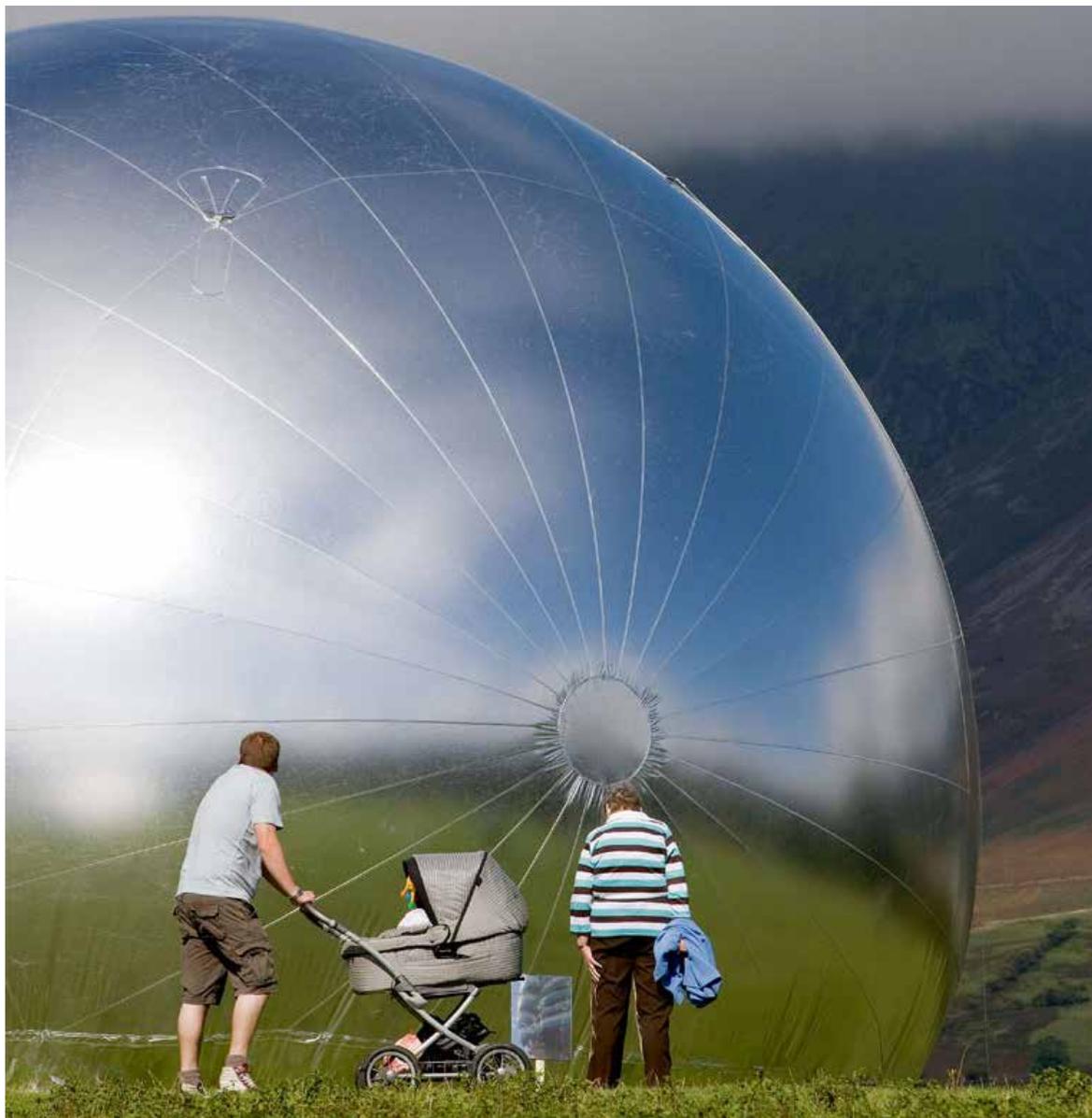
likely to engage with culture remain “Wealthy Achievers” (84.3%) and “Urban Prosperity” (81.6%) (ACORN data). At the same time, however, people living in rural areas had a significantly higher engagement rate than those in urban areas, 79% compared to 76%. Home owners were the most likely to participate in the arts (80.4%) in comparison to the rented sectors (Department for Culture Media and Sport, 2015 a).

Culture is not only a desirable activity for prospective residents but adds to their personal life chances. In the UK the arts, culture and heritage industries aggregate turnover is £12.4 billion (0.4% of Gross Domestic Product) of which £7.6 billion is spent on cultural tourism (42% of all inbound tourism expenditure). The turnover of the sports industries is even larger at £20.3 billion (1.9% GDP). The provision of cultural facilities to service this industry translates directly into housing value. The Centre for Economics and Business Research state that: “...being located in an area with twice the average level of cultural density could be associated with an average £26,817 increment on the value of housing.”

Social : A healthy and safe place to live is more attractive to buyers

Culture contributes to personal development, health and wellbeing, education, skill-building and employment, social cohesion, inter-generational contact, community empowerment and self-determination, strengthening a sense of place and developing creativity amongst others. These are not solely social outcomes and have economic value in reducing vandalism and attracting new residents to the area: *“Participatory arts projects are also effective means of supporting and investing in local communities... People who are confident and capable get or create jobs. People who have active social lives do not ask their GPs for support. People who know their neighbours do not normally attack them. People who feel involved in their neighbourhood do not smash it up, and people who are optimistic about their future do not look for destructive ways to change it. The presumption must be that the social impacts which arise from participating in arts projects will translate into savings.” (Comedia, 1997)*

These benefits are no longer presumptions. For example, in terms of the relationship between the arts and wellbeing there is scientific evidence of the value of culture for “...inducing positive physiological and psychological changes in clinical outcomes” and “reducing drug consumption” (Arts Council England ,2004). Individuals taking part in an arts and cultural activity once a week reported a positive effect on their



Drop, a temporary installation by Steve Messam. Photo: Steve Messam

wellbeing, “equivalent to about one third of the positive effect from being in employment, and one quarter of that from being in good health” (CEBR, 2015). For this reason the Royal Society for Public Health (2014) states that: “Access to and involvement in creative activity and the arts in all its forms is an important component in both the overall health and wellbeing of society and for individuals within it.” In this way culture will contribute to the Cranbrook Health and Wellbeing Strategy which aims to ensure that the environment is an enabler to wellbeing, so that people stay well and independent for longer, that people are engaging in the community and that health outcomes are improved through innovative services (NEW Devon Clinical Commissioning Group, 2016).

Environmental: A sense of identity and culture are marketing tools.

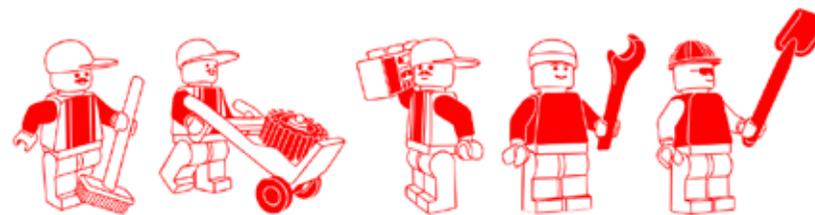
Purposeful recreational space, local identity based on heritage and industry, the quality of the natural environment and manifestations of culture like facilities and public art have a major role in creating memorable and legible

environments that are cared for and maintained well. A place that looks good is attractive to house buyers - public art, for instance, provides tools for branding and PR.

For example Drop (2008) by Steve Messam consisted of a large, temporary inflatable sculpture of a rain drop in the Lake District, commissioned by Culture Cumbria. In Culture Cumbria's report, Drop 2008: Visitor survey and economic impact analysis (2008) the project was reckoned to achieve an advertising value of £44,931 and a public relations value of £132,818. The input into the local economy was £149,771 and a total return of £319,926 on the original cost of £25,000, a multiplier of 1:5.

Highly visible temporary artworks, installations, festivals or participatory projects can be enormously inspiring to communities, demonstrating what can be done and leading to more permanent facilities and organisations. One much cited example is that of Gateshead where temporary projects, and most notably the Gateshead, Tyne and Wear Garden Festival of 1990, is "held to have kick started a process which resulted in the Baltic Centre, Sage Gateshead and the Millennium Bridge" (Newcastle Evening Chronicle, 2015), multi-million pound investments in cultural infrastructure in the town supported by the local community.

This value applies equally to other cultural activity: "Is there anywhere a farmer's market or Christmas market has not worked? Are there many festivals the costs of which outweighed their economic benefits? Town and city centres need to become destinations which can accommodate events, markets and festivals, define the brand of the area, and provide a platform for niche marketing which plays to its particular characteristics. Centres need to focus more on people and memorable events that create community spirit and a sense of belonging".



Cranbrook's cultural heritage

Cranbrook already has a sense of place and culture as part of a landscape in use by humans for many thousands of years. Equally the humans who use it have been shaped by that landscape. The architecture of the area uses local stones, the geology determines agricultural use and this shapes the settlement pattern which depends on these resources for shelter and food. Whilst Cranbrook is a "new town" heritage is, in surrounding areas, an important and active driver of economic growth, e.g. through cultural tourism. In the South West for instance, 76% of the population, over ½ million people, engaged with heritage activity e.g. visiting museums, archives or historic sites in 2015 (Department of Culture Media and Sport, 2015a). Building an identity for Cranbrook will involve developing a new heritage with a future economic value.

The history and geography of the area is about 300 million years old. When the underlying rocks at Cranbrook were created



Red sandstones and breccia's of Devon. Photo: Peter Hawtin

in the Permian period, Devon was hot and arid like the Sahara Desert. Occasionally flash floods would flow down hills and across plains creating sediment which, when compressed, made the mudstones, breccia (stone made by cemented gravel) and sandstones that are seen today – like the classic red sandstone seen all around this area in old houses. At this time the desert also featured volcanoes, the Exeter Volcanoes, spewing out lava and ash. This material is very rich in minerals and is one reason why the area is very productive for agriculture today. It is possible that the humans first showed up in Cranbrook around 800,000 years ago when Neanderthals first came to Britain, hunting woolly mammoth when it was a land of snow and ice. About 44,000 years ago, Devon was one of the first places in Britain to be occupied by modern humans who were hunting animals in the area including wolf, deer, cave bear and woolly rhinoceros.

Around 6,000 years ago there is evidence that people around Cranbrook were eating a mixture of wild foods, things like hazelnuts, acorns and crab apples, and farmed cereal grains, such as barley and emmer wheat. One thing that made clearing land possible for these early farmers was the use of stone axes. Two beautiful axe heads dating from 5-6,000 years ago were found only a few miles from Cranbrook. One was found at Aylesbeare made from local flint and the other near

Broadclyst which is made from stone from West Cornwall. They both would have taken craftsmen hundreds of hours to polish into shape and hone to a razor sharp edge. The first evidence for people actually in Cranbrook is from this time - 5,000 years ago - when the 'Cranbrook Bowman' was buried under what is now St Martin's Primary School. The Cranbrook Bowman's ashes were put in a traditional beaker and placed in a hollow pit carved in the rock at the base of a fallen tree. The bowman was buried with a rare archer's 'bracer', a thin piece of stone designed to protect the wrist from the bowstring when it was let go. Not far away from Cranbrook, at Talaton, a hoard of six bronze rapier swords made 4,500 years ago was discovered.

Cranbrook can also claim to be the birthplace of another important craft, weaving. Nearby, 5,800 years ago, a weaver buried a collection of 15 loom weights made from baked clay in a pit, possibly with the idea of coming back for them later. These strange flat oval objects, each weighing around 1.5 kilos, are the earliest found in the UK. These weights are extra heavy meaning that they were intended for use with plant fibres such as flax or hemp, rather than with sheep wool.

Perhaps the other defining feature of Cranbrook is that it has always been a place for incomers and travellers as it is built along a Roman road, the Fosse Way, which connects Exeter to



Cranbrook Beaker found under St Martin's Primary School . Photo: Devon County Council Archaeology

Honiton, Ilchester, Bath, Leicester and Lincoln 182 miles away. Near the new bridge over the M5 and near the appropriately named Gypsy Hill Lane evidence has been found of a gypsy camp dating to around 250 BC. In the fields around Cranbrook metal detectorists sometimes find medieval stirrup mounts which the fashionable Medieval horse rider would have used to decorate his/her stirrups.

Cranbrook is now in the middle of a number of medieval villages on the outskirts of Exeter, Broadclyst, Clyst Honiton, Whimble and immediately adjacent to Rockbeare, all of which have historic buildings and monuments created by their residents and owners. The two most significant owners of land around Cranbrook were the Acland family based at Killerton House and the Church of England which, through Exeter Cathedral, owned much of the orchards and farmlands to the east of Exeter. In the late 19th century the freehold tenant of Younghayes Farm at the centre of Cranbrook was William Davis who farmed there till the Second World War. Phil

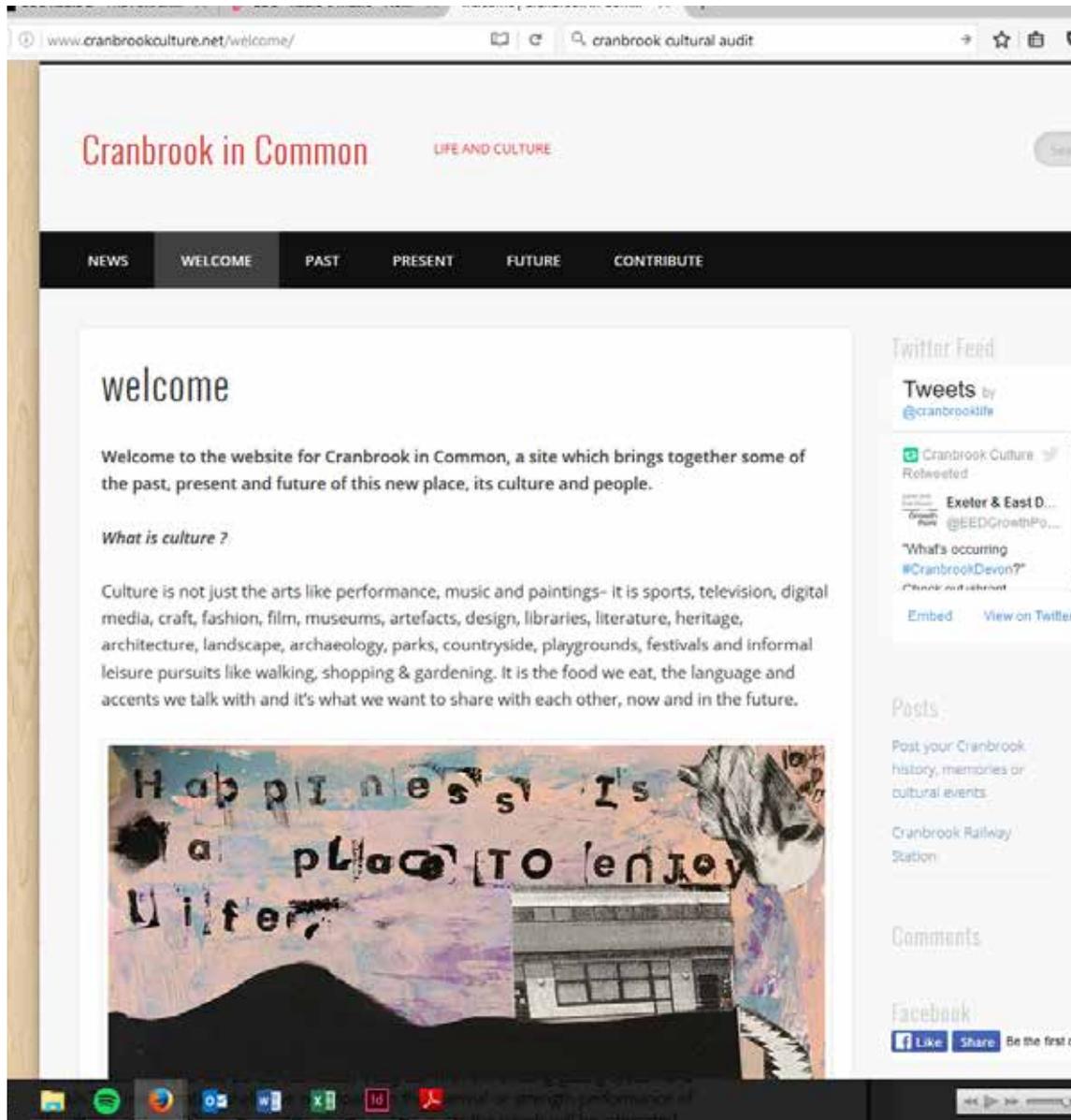
and Jane Trump were the last farmers of Tillhouse and Younghayes, working around 420 acres, mostly for their herd of 200 dairy cows, Friesians and Holstiens. Phil and Jane left Tillhouse in 2005. After more than 15 years of planning, the town of Cranbrook was officially commenced on 29th of June 2011 and the following year, 2012, the first houses had been built and occupied.

This shared heritage has the potential to be developed as part of an evolving sense of identity and place in Cranbrook. There is more to be added in the future as more is found out and history is created by the new residents. This is the birth of a new town and the important events need to be captured for future generations: Where is the first brick that was laid? Who bought the first train ticket? Who was the first birth in the town?

This could be done by bringing together the organisations who supplied the information which was the basis for this brief history, the Devon Historic Environment Team, Royal



Medieval stirrup mounts. Photo: Royal Albert Memorial Museum.



Albert Memorial Museum, the Devon History Centre and the Broadclyst and Whimble Local History Societies amongst others. A start has been made on collating this shared heritage on the new Cranbrook In Common website (www.cranbrookculture.net), a digital archive which can be used a resource or catalyst for heritage/cultural development in the future, an introduction to civic history to new residents and a resource for developers. Other opportunities might involve promoting Cranbrook's sense of heritage through its future street names.



Work by schoolchildren as part of the Random Acts of Kindness project. Photo: SpaceX

Cultural profile

Cultural profile

Cranbrook, Devon's first new town since Medieval times, was conceived as part of Exeter and East Devon's New Growth Point, a large expansion of housing and industry to the east of Exeter to accommodate Devon's growing population. From early on the vision for the town was that it would embody a more sustainable place to live and has sometimes been called an 'eco-town', to provide: *"open green spaces for recreation and education, a comprehensive public transport system, with a rail link, a network of cycle and foot paths, well designed low carbon public buildings, sustainable energy solutions and the early delivery of social and community infrastructure"* (Exeter and East Devon Growth Point press release, 2008).

This vision so far has been based on the provision of a district heating system and a combined heat and power plant, powered from locally-sourced, sustainable wood fuel, serving the whole community of Cranbrook. It is estimated this saves an estimated 10,000 tonnes of carbon dioxide entering the atmosphere each year.

True sustainability, though, requires more than technological solutions. It requires social, economic and cultural change that brings people together to address future needs, feel ownership of their place or town and encourage civic pride so that

people look after the place they live, and each other.

People

Shared values, culture, are at the heart of building a sustainable community like Cranbrook. Already there is a feeling of pioneering 'self-help' spirit from the residents involved in these projects. The most obvious manifestation of this is the Cranbrook Day fair on the 29th of June of each year to remember the turf cutting ceremony in 2011. Simple events, like a nativity play, have also brought people together in this way.

One of the first families to move in before Christmas 2011 were Martin Park and Vicky Lovell, and their children, Jack, aged four and nine-month-old Annabella. Vicky, 27, said: *"I think it's going to be amazing – there will be the new train station, and a new town centre. There's a lot of interest – people are always driving down to take a look."* Vicky and Martin had previously been living with Vicky's parents and then in a private rental house in Ottery St Mary, which suffered from damp. *"We feel much more secure here. We are very impressed with our house. It's a good size for a new build and has a decent sized garden."* Martin, aged 26, said: *"Jack's looking forward to starting at the new primary school in September and we're all going to watch the nativity play there,"* he added. Martin works as a poultry flocksman at a farm eight miles from Cranbrook.

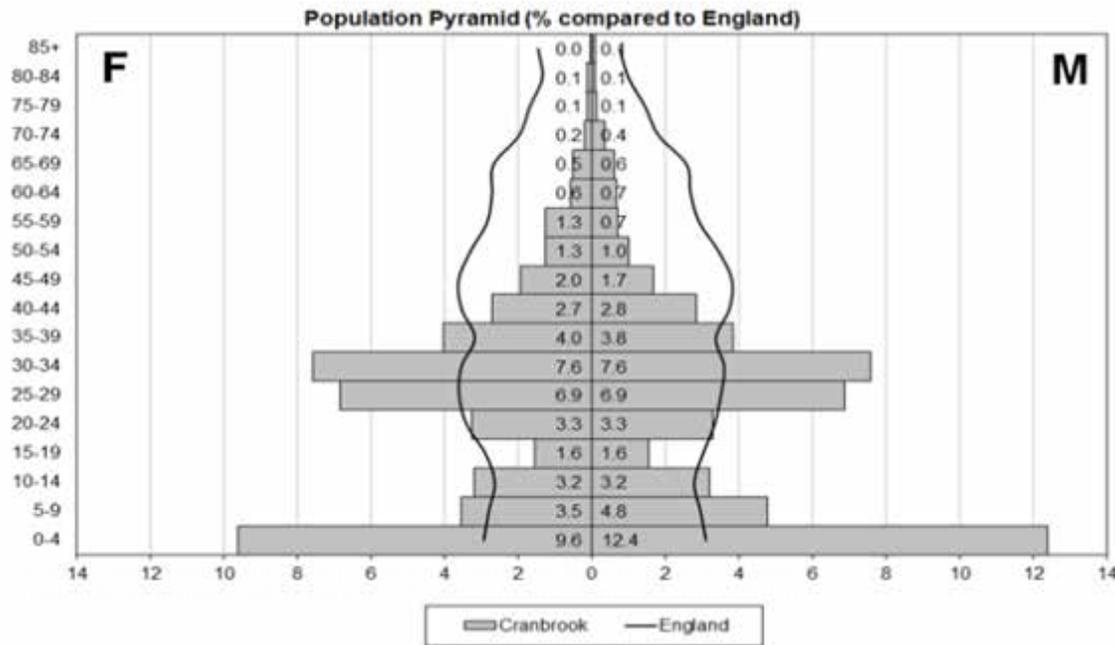


Aerial view of Cranbrook. Photo: Still Imaging

Vicky has just returned to work part time in the office of a small family firm. (Exeter and East Devon Growth Point press release, 2012)

At present about 3,500 homes currently have planning permission, with approximately a further 4,000 in draft allocations and expansion areas of the East Devon Local Plan with the potential for Cranbrook to expand beyond this in the future. East Devon District Council predicts 9,000 homes within the next 20-30 years, equating to a population of 18-20,000 people based on local house densities (East Devon District Council, 2015).

Demographically, Cranbrook is currently being occupied mostly by young families with parents aged 25-35 and children under five. This profile is in contrast to that of the rest of East Devon which has a much older age average but comparable to Exeter. People are attracted by inexpensive housing, good transport links and an aspirational vision of living in an 'eco-town'



Population graph comparing Cranbrook age demographic to national average. Courtesy Devon Council Council

surrounded by the Devon countryside. Surveys also show also that most residents arrive from inward migration within Devon.

Although Cranbrook is a new place, it is possible to predict certain trends and demands as it is likely to follow the South West profile of cultural consumption which has an arts participation rate of 83.4%, with the most likely to engage with culture being the ACORN groups 'Wealthy Achievers' (84.3%) and 'Urban Prosperity' (81.6%).

The Devon profile of cultural consumers has the highest attendance in the following Taking Part audience segmentation - those interested in 'Dinner and a show' - 122,000 people yearly (19.7% of total attendance), 'Fun, fashion and friends' - 112,100 (18.0%), 'Family and community focused' - 86,500 (13.9%) and 'Mature explorer' - 72,900 (11.7%). The East Devon and Exeter profile matches this closely (Department for Culture Media and Sport, 2012). If these regional trends are reflected in the make-up of Cranbrook, by the time it has a population of 20,000 it would

give figures of:

- 16,680: total cultural audience or market yearly
- 3,940: 'Dinner and a show' (theatre, performance, music etc – associated with 40+ age group)
- 3,600: 'Fun, fashion and friends' (independent shops, cafés, bars, restaurants, festivals etc – associated with 16-30 age group)
- 2,502: 'Family and community focussed' (amateur dramatics, family pubs, swimming pools and other children friendly activity – associated with 25-45 age group/ children).
- 2,780: 'Mature explorer' (heritage, restaurants, natural environment- associated with 40+ age group).

Given the current age demographics of Cranbrook, the most sustainable priority for cultural development will be in catering for the 'Fun, fashion and friends group' and 'Family and community focused' groups.



Above: Break down the cultural preferences of "Trips and Treats" audience segment. Source: Audience Finder Box Office Data 2014-15



STAYCATE
CRANBROOK

We have
Cranbrook in Common

Cranbrook
Night

We have
Cranbrook in Common

CRANBROOK
COUNTRY PARK

We have
Cranbrook in Common

CRANBROOK COUNTRY
2020

THINGS WE SHOULD BE DOING

- 1. ...
- 2. ...
- 3. ...
- 4. ...
- 5. ...
- 6. ...
- 7. ...
- 8. ...
- 9. ...
- 10. ...

Cranbrook in Common

This is emphasised by alternative segmentation used by Audience Finder which characterises the current Cranbrook cultural audience as predominantly (80% and above) "Trips and Treats": *"While this group may not view arts and culture as a passion, they are reasonably culturally active, despite being particularly busy with a wide range of leisure interests. Tend to be comfortably off and living in the heart of suburbia. Children range in ages, and include young people still living at home. With a strong preference for mainstream arts and popular culture like musicals and familiar drama, mixed in with days out to museums and heritage sites. This group are led by their children's interests and strongly influenced by friends and family."*

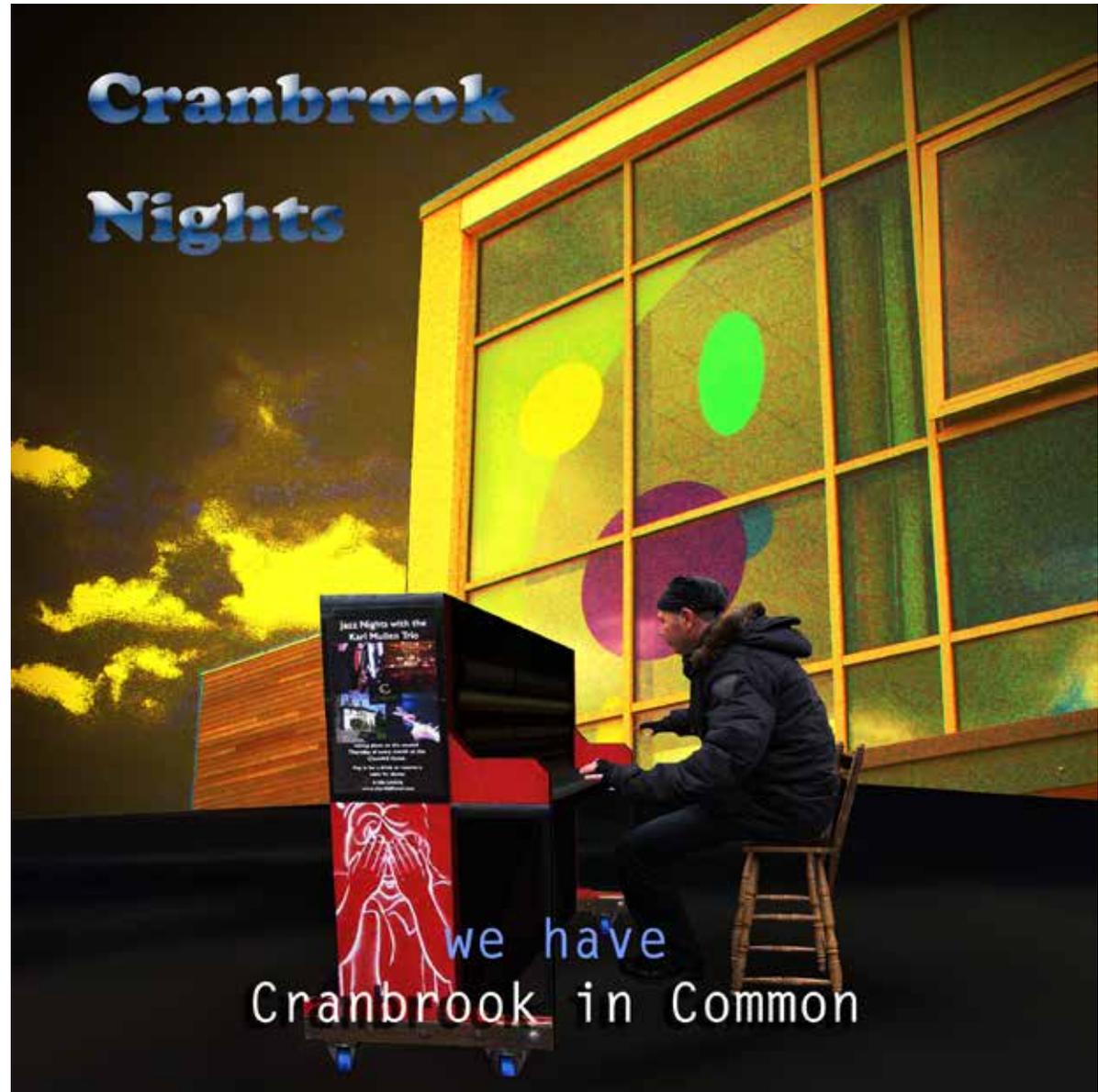
It is important to understand though that this audience grouping is a characterisation only and will change over time. For example as the population grows older, it is more likely that the 'Mature Explorer' and 'Dinner and a Show' group will become important. Equally young children will be growing up in Cranbrook who will be challenging the mainstream and wanting cutting edge cultural experiences. Overall it is likely that the audience will diversify in other ways and demand new and aspirational experiences of culture as the community develops, so a diverse cultural offer across a range of art forms from the start will be important.

Consumer spend on culture and recreation is higher in the South West than in most other regions and has grown throughout the recession when traditional retail offers have suffered from the economic downturn and competition from new distribution methods through the internet. Household spend on 'culture and recreation' is high in the South West - (£63.60 (South West Observatory 2010) compared to the UK average of £58.30 and demonstrates the value people in the region place on cultural and recreational products and services). Applying these figures to the potential audience for arts and culture in Cranbrook indicates that there could be a market in this area worth well over £55.6 million in the future.

Learning and skills

Given the youthful demographics of Cranbrook's young people, their education and skills development is placed at the heart of cultural development in this town. For example St Martin's Primary School has pro-actively brought in arts and education agencies as part of the need they perceive to address social exclusion amongst children in the area, using cultural projects as a way of engaging them with their community. The school participated in 'Random Spaces for Kindness' (Spacex, 2015), a project that took place in Cranbrook in 2015 organised by Spacex, a visual arts

organisation in Exeter, in close collaboration with the head teacher of St Martin's Primary School. It has been the first in a proposed series of projects organised by Spacex as a contribution to the cultural development of the new town and brought together school children with artist Spike Myers to explore how Cranbrook residents can help each other as the town is established. One result of the project has been the creation of a new bench for public space in Cranbrook where lost objects can be restored to their owners. Other Cranbrook residents were also spend able to spend time with photographers and filmmakers from Spacex recording some of the spaces and places in the developing town they felt were special, and to share ideas about the possibilities these spaces might provide. The project was funded by Arts Council England through Grants for the Arts. The school has also used to arts to reach out to other communities and employed the services of DAISI (Devon Artists in Schools Initiative) to participate in



Cranbrook Nights by Alex Murdin

“We would welcome more cultural facilities in Cranbrook, like an arts centre, with café, which could also be used the children’s activities, teacher training, as well as bringing theatre, music (or even opera) to Cranbrook in the future.”

Headteacher, St Martin's Primary School

their project 'George's Marvellous Medicine' where four artists, James Lake, Kate Barker, Lucy Jackson and Peter Margerum, worked with children to make art which went on display in the Northcott Theatre, Exeter.

Culture is not just an add-on to education though – in 2015, 98% of all UK children aged between 5-15 engaged in the arts, 87% played sports, 70% visited a library and 69% visited a heritage site (Department for Culture Media and Sport (2015 b)). St Martin's Primary School already recognise the important contribution of culture to education and have added facilities like a woodland school and activities like a children's farmers market to the curriculum as part of their contribution to making a safe, inclusive and creative community.

Activity

Already we see in Cranbrook a high demand for a wide range of cultural activity within existing facilities - spanning sports, arts, youth activities, outdoor activities and entertainment. These are facilitated by the public sector, volunteers, the church and the commercial sector and include dance, film nights, choirs, cycling, badminton, football, exercise classes, dance, cycling, scouts/guides, a community market and a youth bus. Key facilitators in this provision have been Community Helpers in Cranbrook (CHIC), The Cornerstone Church and East Devon

Volunteer Support Agency. The recently established Cranbrook Town Council will also be developing support for culture and community in the future.

Existing cultural capital in Cranbrook also includes the creative industries, often small businesses or sole traders working from home. Businesses already identified include cake making, knitting, a community artist, dance teachers and magic/comedy performers. Whilst precise figures for Cranbrook creative business as a whole are not known, East Devon as a district has a higher number of business start-ups in advertising, architecture and design than the UK average. Start-ups in music, the visual arts and performing arts are almost twice the national average: *"The Creative Economy... is now identifiably a proven valuable part of our emerging knowledge-driven economy. What is more, it is growing nationally, regionally, and across Devon at higher rate than other sectors of the economy"* (Perfect Moment, 2006). Figures for Exeter are similar (Department for Culture Media and Sport, 2012). This reflects the regional figures where the creative industries in the South West are the fastest growing of any UK region. Between 2011 and 2014 jobs increased from 7.1 per cent to 8.3 per cent of total jobs (Department for Culture Media and Sport, 2015 c) and key growth areas are in digital media and cultural tourism.

In Devon it is estimated that there are over 22,000 people (3% of the population) working in the creative industries with a turnover of over £900 million (East Devon District Council, 2008-12). The multiplier effect means that this is potentially worth an additional £1.15 billion to Devon: *“For every £1 of output of the arts and culture, an additional £1.28 of output is generated in the wider economy through indirect and induced multiplier impacts”* (Centre for Economics and Business Research, 2015).

Extrapolating these figures to a Cranbrook population of 20,000 means that Cranbrook could contain around 600 people working in the creative industries in the town, with a turnover of £24.5 million and an additional, wider economic contribution of £31.5 million, £56 million in total.

The Our Place business development strategy highlights the importance of supporting business start-ups in the creative industries



Environmental art festival, Galloway. Photo: Wide Open

and more broadly in creating a sustainable Cranbrook where living and working space can combine and add to the overall cultural vibrancy of a place through schemes that provide suitable small business units, e.g. the Cranbox scheme set out in the Our Place Operational Plan (East Devon District Council / East Devon Volunteer Support Agency, 2015).

Infrastructure

Culture in Cranbrook currently centres around several key facilities, designed to serve the existing population of about 2,000 people. These are:

- The Younghayes Community Centre built at the start of the development in 2011, occupied by a small library, a computer suite, a pharmacy and the East Devon Volunteer Service, and providing a small community/sports hall which can be used for badminton, other indoor sports and community events in the day and night, for example the Cranbrook Community Market.
- St Martin's Primary school, also built in 2011, which in addition to school activities is able to host community events as long as they are supervised (as it has no way of enabling independent out of hours use).
- The Cranbrook Education Campus, a through school (primary and secondary education) which has sports

pitches, a sports/theatre hall and dance studio, all with the potential for community use both in and independently out of school hours.

- The Cornerstone Church which has offered a ministry from the start of the development and runs a number of services, activities and groups for the community. It currently has no plans to build a church, preferring to use other community spaces.
- Cranbrook Country Park, a large area of former farmland which will in the future (when the land is handed over to East Devon District Council) be able to host a formal and informal events and activities but currently provides informal recreation.
- A single playground currently in use by all ages and a nearby grass pitch and kick about space.
- A small range of shops including a take away, a supermarket and post office.

Current plans with approval allow for the further provision of facilities which include a sports pavilion, youth centre, children's centre, skate park, country park resource centre, possibly a leisure centre, health and wellbeing centre, allotments, formal play provision, local centre and town centre retail and three local centre primary schools. The new

Cranbrook Town Council are in the early stages of developing a plan for a Civic Centre which would include a council room, an auditorium, space for small businesses and ancillary facilities.

Cultural infrastructure in Cranbrook must be placed in the context of existing cultural provision in the surrounding areas, in East Devon and Exeter in particular. East Devon's ambitions for cultural development in the district include using regeneration to drive major projects using "culture" as part of the community development of Cranbrook... *"the creation of new, self-managing, sports and arts "hub" groups for East Devon... better linkages to wider community theme groups.... promote and link culture and countryside as part of cultural tourism [and] seek a far more structured support to cultural development through planning gain (s106 and "percent for art" (East Devon District Council, 2008-12).*



Cranbrook Day and Pumpkin Parade. Photos by EDVSA and Cranbrook Community Forum

These ambitions will be delivered through the outreach of existing organisations like the Thelma Hubert Gallery in Honiton which has the potential *“to create economies of scale and opportunities for better income, and use for community development”* and the cultural development infrastructure needed in Cranbrook in the future. In the short term there is also the potential to work through other cultural organisations operating in East Devon such as Villages In Action and organisations such as the National Trust managing the Killerton Estate who recognise the potential to grow and develop Cranbrook as an audience.

Cultural organisations in Exeter also see Cranbrook as a both a developing community in need of support and a potential audience/market for cultural activity. Exeter itself is an area which is in the process of developing culture as a higher priority within its economic, social and environmental policy. The vision of the new Exeter Cultural Partnership is to make Exeter: *“The cultural city of choice – that is distinctive and recognisable... where culture is recognised as essential for quality of life. Named as one of the top five priorities in the City Council’s five year strategic plan, culture is seen as a key contributor to future prosperity and growth in Exeter”* (Exeter Cultural Partnership, 2015). This will build on the existing cultural capital of the city which includes a major museum, the recently refurbished

Royal Albert Memorial Museum, leisure centres and sports facilities including a premiership rugby side, University of Exeter and the reborn College of Art, theatres such as the Bikeshed and Northcott, performance and music venues such as the Phoenix, independent and chain cinemas, project based organisations like Kaleider and Spacex, creative industries, artist groups, festivals of animation and food, and a whole range of entertainment from radio, to restaurants, to bowling alleys.

The Exeter Cultural Partnership initiative is supported by Arts Council England and Devon County Council. The future development of culture in Exeter therefore represents a major opportunity and resource for the residents of Cranbrook, yet also represents a challenge in terms of developing Cranbrook’s own cultural facilities and identity if it is not to become simply a dormitory for the city with no facilities and the associated levels of social exclusion. As set out in the National Planning Policy Framework, cultural plans: *“should therefore take account of and support local strategies to improve social and cultural wellbeing, and diversity of uses and deliver sufficient cultural facilities and services to meet local needs.”* (Town and Country Planning Association, 2013 b). Hence any cultural development at Cranbrook will need to complement what is happening in Exeter yet not limit the ambition and creativity of its residents, particularly those at the risk of exclusion who

may be unable or unwilling to travel to Exeter for social, economic or health reasons.

Involving all sections of the community in the culture is not just altruism, it adds value to the community as a whole:

"The regeneration benefits of participatory arts are said to be superior and sustained relative to those of passive cultural consumption which can reinforce the perceived barriers between demographic groups. For instance, an art gallery in a deprived area will have a limited impact if it is not seen to belong to the community. Thus, the arts and cultural organisation, amenity or attraction must be seen as a part of its community if it is to contribute to improvements in the quality of life of local residents" (Centre for Economics and Business Research, 2015).



Cranbrook Culture in 2015

Book Club
Brownies
Cardio Combat
Citizens Advice Bureau
Coffee Mornings @ Younghayes
Community Helpers in Cranbrook (CHIC)
Community Market
Cornerstone Board Game Evenings
Cornerstone Choir
Cornerstone Church
Cornerstone Film Nights
Cornerstone Runners
Cornerstone Toddlers
Country Park
Cranbrook Football Club
Cranbrook Library and Computer Suite
Cranbrook Travel Info
Cycle Club
Dads and Littleuns
Dance School (Michaela Poulton)
Education Campus
Guides
Nordic Walking
Pilates
Rainbows
Scouts
Sing and Sign
Slimming World
St Martins School
Table Tennis club
Taekwondo
Yoga
Younghayes Community Centre
Zumba

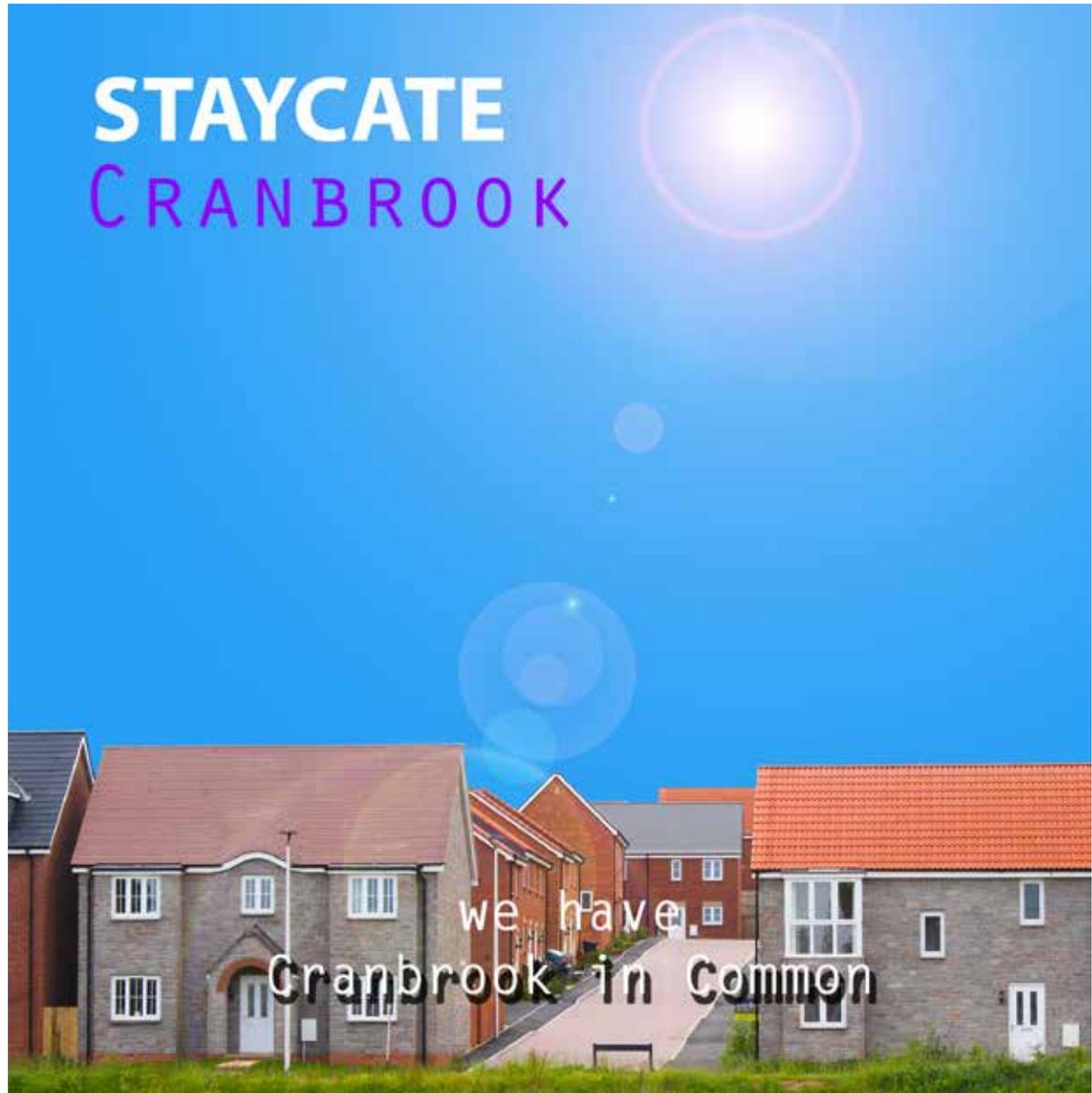
“Culture and the arts should be clearly and continually reflected in the corporate leadership priorities and the corporate strategy of both public and private sector development partners.”

Town and Country Planning Association, 2016

What Cranbrook wants for it's cultural future

Over the second half of 2015, Ginkgo Projects undertook a number of different types of events and consultation in order to ask the existing residents of Cranbrook what they thought of the current culture of Cranbrook and how they wanted to see it develop in the future. These events, at Cranbrook Day, at the Christmas Community Market and on the Devon Youth Bus, used creative approaches to reach out to different sections of the community and to encourage open and creative responses. In total, 160 people were canvassed including representatives from the Town Council, CHIC community company, the Cornerstone church, toddlers group and the youth group. Ginkgo also held face to face or telephone interviews with 77 people, including a wide range of service providers working with and supporting the Cranbrook community, or wishing to do so.

At Cranbrook Day in June 2015, passers-by were invited to suggest and vote for what they would like to see culturally in Cranbrook by 2020, 217 votes in all being cast.



Staycate Cranbrook by Alex Murdin

As a follow up to the open suggestions of Cranbrook Day, a more detailed survey of Cranbrook residents was undertaken, facilitated by artists group Blind Ditch. At a stall at the Christmas Market, at a Cornerstone parents and toddlers day and at an open stall outside the Younghayes centre residents, were asked:

1. to fill in an in depth questionnaire with an interviewer covering transport, communications, a sense of community identity, future events, playing spaces, social spaces and cultural infrastructure

2. to draw the future cultural infrastructure of Cranbrook on a map

3. to build in Lego a piece of cultural infrastructure that they wanted to see in the future

In doing this, the methods allowed a broad spectrum of engagement in different communication styles in order to be as inclusive as possible, i.e. speaking, writing, drawing and making. The use of Lego was particularly to engage with younger people, a key demographic in Cranbrook

FUTURE LIVES OF CRANBROOK

Visioning

Team



Future Lives of Cranbrook by Blind Ditch and Alex Murdin

and a group who are not included in other Cranbrook surveys, or generally participate in civic processes such as local politics. Eighty six people participated in one or more parts of this process, including 12 teenagers from the Devon Youth Services bus.

People

The most prevalent ideas about Cranbrook's identity centred around a strong sense of community, the new housing being created and the opportunity of the Country Park. One participant wanted to stress that it was a safe place to be, "*Very neighbourly, friendly...*" Others felt that it could be safer, and that a safe and high quality public realm was a high priority with attractive architecture, bus shelters, good paths, more parks and trees, allotments, car parking, public art and just "*something beautiful*".

People wanted to have better physical, social and digital connections to each other. The current transport preference is for walking and cars, a repeated suggestion was for



Animated building block artwork of places children want to see in Cranbrook as part of the Future Lives of Cranbrook consultation by artists Blind Ditch with Stewart Crewes.

better transport was establishing the train connection and creating more cycle paths and footpaths, both internally within Cranbrook and connecting to local villages in order to access services and bring people to Cranbrook in the future to use cultural services there. Other suggestions included wider roads, more buses, distributing a map of Cranbrook, more lighting at night, fewer cars and a water slide!

Learning and skills

Communications and digital technologies were seen as just as important in connecting people so that they can share learning, skills and knowledge. Nearly all adults consulted used the existing Cranbrook Facebook site, the second favourite method of picking local information being the newspaper and then the notice board at Younghayes Community Centre. Suggestions for improving communication were a welcome pack for new residents (including 'Who are my councillors'), more frequent newspapers, a culture/what's on website, a digital public noticeboard, outdoor noticeboards, digital reminders about events to homes, using school networks and more community meetings.

Activity

Playing (for children and adults): current playing spaces were identified as the existing playground, the country park, the

football pitch and activities in the Younghayes centre e.g ballet classes. Dissatisfaction was expressed at the way in which the current playground mixed younger children and teenagers, as both groups had different needs. More playgrounds were wanted in the near future and specifically a youth shelter outside and more for teenagers to do inside. In the medium to long term, both a youth club and a skate park were popular ideas followed by sports facilities for football, cricket, hockey, rugby, a bike trail and a trim trail. One participant was concerned there were activities for older people to play as well, for example outdoor bowls. More adventurous suggestions indicated an appetite for informal and adventurous playing, a splash park, ski slope, ice rink and woodland adventure playground.

Youth culture: currently this group felt that they were distrusted by the general adult population, however they remained positive about their place (for example they had successfully asked for a streetlight next to the playground to be fixed so it was felt to be a safer place). In terms of infrastructure improvements in Cranbrook in the near future, suggestions were for practical facilities for young people to socialise outside – an outdoor youth shelter, access to toilets and the need for better lighting at night so it felt safe to be out and to walk home. Until the leisure centre was built several participants

“We need a way for people to get to talk to each other more.”

“Co-location creates conversations across the community.”

children's games. Events/activities requiring infrastructure were swimming and other sports, a cinema, bingo for older people, some night life and live music. In the long term other ideas included the need to leave more wild green space and to create a splash park for the summer.

Infrastructure

At Cranbrook Day 2015 the top ten most desired additions to Cranbrook were social, sports, arts and environmental facilities.

In order of popularity they were:

1. family friendly pub
2. swimming pool
3. gym
4. skate park
5. social club
6. cinema
7. art/music making and performance space
8. youth club/café
9. youth football
10. better recycling facilities

Other suggestions reflected a wider concern from residents about the current lack of provision for activities for children and young people out of school hours (i.e. playgrounds, a splash park and a scout hut), facilities for sports activities (i.e. tennis,

riding, bowling, rugby, cricket, cycling, volley ball and yoga), better digital connectivity and the desire for safe and high quality public realm .

It is notable in the planning of Cranbrook that there are existing plans to cater for all of these aspirations apart from the cultural/social ones:

- A social club
- A cinema
- An art & music making and performance spaces

At the events in 2015, participants were asked what cultural infrastructure they wanted and also where they would rather go to access them. Nearly all people interviewed wanted to see café culture in Cranbrook. The second most desired provision was cinema where feeling was slightly in favour of this being available in Cranbrook, as opposed to Exeter. Many people suggested an outdoor cinema in the summer. The third most desired activity was live performance (music and theatre) in community spaces and a space for making and doing (music, craft, art, photography etc.). The majority were happy to access theatre, art galleries and museums in Exeter or regionally.

“The country park needs to be a joiner rather than a divider.”

The new Town Square is recognised by many as an opportunity for cultural provision forming a focal point within the community.

Service provision

Consultation interviews undertaken in developing this strategy with 77 people, the majority of whom are public, private and voluntary sector service providers concerned with culture, health, environment, social services, economy, housing and education. All showed great keenness in supporting cultural development. There was a significant consistency of approaches which reflected contemporary concerns with delivery – that it is truly reflecting community need and identity, that it is joined up and collaborative and that it encourages new ideas.

Key messages included:

- Building from the community to develop a distinctive Cranbrook identity, creating the town's own traditions.
- Engendering community ownership through consultation and co-production.
- Supporting community connectivity, capacity and resilience.
- Focusing on joined up planning for cultural activity that is

accessible and affordable.

- Developing a networked approach to provision, building relationships across sectors and services.
- Placing inclusivity at the heart, whilst being responsive to particular needs.
- Co-locating facilities where possible, whilst meeting specialist requirements.
- Appreciating, understanding, evaluating and evidencing the wide ranging benefits of culture.
- Responding to current and looking to future needs in imaginative, innovation and sustainable ways.
- Generating a sense of the possible, the positive.

“Focus on imagination, not expense.”

Vision

In this Cultural Development Strategy the case for supporting and developing culture in Cranbrook is strong. National and regional planning and cultural policy, based on the experience of creating new towns in the past, requires government and developers to plan positively for cultural activity and infrastructure in order to enhance economic, social and environmental sustainability.

The rewards will be in creating a more prosperous Cranbrook where direct spending on cultural products and services exceeds £55 million and the creative industries contribute over £50 million to the local economy, in turn making Cranbrook a more attractive place to rent or buy property. Socially, investment in culture has been shown to add significantly to the physical health and mental wellbeing of individuals, both young. Environmentally, culture will make the abstract spaces drawn on plans for Cranbrook into real places that people look after, where they care for both each other and the natural environment that makes Devon such a special place, and that people outside of Cranbrook want to visit.

Surveys have shown that people living in Cranbrook today are optimistic, self-reliant and aspirational about the future. They are already demanding their own local sports, social, recreational and arts facilities which are more accessible

than, but complementary to, those in the surrounding area. In particular there is the desire to be welcoming and inclusive, to make the most of the creativity and innovation present in this youthful population, to create better networks and communications in a community where all are newcomers and to create a physical environment that can be owned and enhanced by that community in the future.

The cultural vision for Cranbrook is therefore to:

- create a unique, desirable place to be
- celebrate local identity and embrace global opportunity
- support cultural innovation and make a sustainable future for all

Delivery

In pragmatic terms, there is the recognition from Cranbrook residents, stakeholders and service providers that traditional ways of developing culture have changed. The issue in Cranbrook, as elsewhere, is to build positive structures for culture in the face of decreasing public sector investment and in developing the new relationships needed with the commercial sector at a time when sectors like retail remain unsettled. Linking business and culture will be important to the future success of the town's cultural life. In the meantime there will be less reliance on spectacular stand-alone facilities and

more emphasis on diffuse, grassroots and co-located projects which take advantage of the potential of new technologies and media for cultural delivery. This is not an excuse for lessening ambition and aspiration: many small projects can have a big impact and strong roots will support grand designs of the future.

To achieve this vision over the next 15 years, the community of Cranbrook, the Town Council, the District and County Councils and community organisations will need to work collaboratively with developers and cultural partners in the area to create not only buildings and cultural infrastructure appropriate to a town which will grow to up to 20,000 people but also support people in developing skills, enhancing education and fostering local creative industries. Overall, a flexible, joined up approach to culture will be needed, as identified by Devon County Council who summarise it in their Local Development Framework priorities till 2021 as a requirement for: *“...new cultural facilities to meet future needs of the Exeter sub-region... improving access to cultural opportunities... enhancing existing cultural facilities with consideration for shared facilities and seeking contributions from development, where appropriate, for facilities and services.” (DCC, 2006).*

Principles and values

It is proposed that the following principles should underlie the development of the cultural environment:

- Initiatives should place people and activity at the heart of cultural development thinking with physical infrastructure supporting cultural need.
- A self-initiated and supporting cultural infrastructure should be encouraged to promote innovative, resilient and sustainable activity.
- Local is important, but so is the national and international context.
- The innate cultural capacity of individuals should be recognised and supported across every aspect of life.
- Cranbrook is already an emerging entity; its stories and narratives and events lie at the heart of a sense of community identity in common with many other places. These entities form the basis of an authentic, home grown identity for the town.

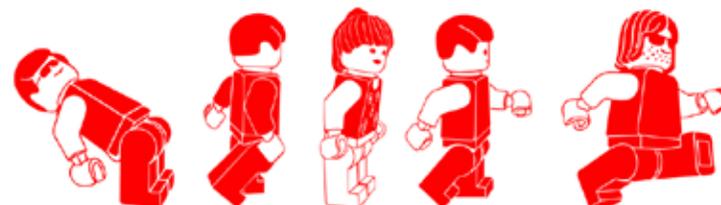
The cultural development strategy promotes a people centred approach, advocating supporting individuals through enhancing the overall creative capacity within the community skill base. This in turn will create a demand over time for

cultural projects and the wider physical cultural infrastructure. A simple model is proposed to form a broad development framework over the next 15 years.

Four development strands are recommended:

- People: Supporting the creative interests of Cranbrook residents to build to communities of interest at a local, regional and national scale.
- Learning and skills: Providing skills development to support personal enjoyment, leading to informal learning and to further formal training.
- Cultural activity: Building from self-initiated projects, to guided activities with other agencies, to a specific and structured cultural programme for Cranbrook.
- Cultural infrastructure: Developing a network of spaces and facilities along with supporting information technology to form a resource that both drives and meets demand from the community. A focus on co-located and flexible meanwhile use in the first development phases leading towards permanent provision as the community matures.

A key qualitative criteria for measuring the success of the Cultural Strategy is how, over time, the initiatives contribute to a sense of enhanced community identity through building and showcasing Cranbrook's own sense of narrative and civic pride.



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

”

(Town and Country Planning Association, 2016)

Key recommendations

Based on the evidence outlined in the strategy and the vision for culture in Cranbrook, the following recommendations have been produced drawing on input from the people of Cranbrook, stakeholders and best practice in cultural development. The recommendations made are detailed in the Project Framework.

People

All the evidence suggests that people need to be put at the heart of any successful attempt to build culture in new places, having the opportunity *"to experience culture, participate in it, create it, and see their lives transformed by it"* (DCMS White paper 2015). This requires both support from the top down - political drive, the engagement of agencies working across different sectors and the commitment of developers to make the best places they can - and from the bottom up – facilitation of citizen initiatives and active communities. From these networks come the 'Cultural Champions' at all levels: individuals at the grassroots who have a brilliant idea that needs help to get off the ground and leaders who want to help create the big picture. All of these things need someone on the ground who can take responsibility for pushing forward cultural projects as part of a coherent strategy, for example a Cultural Development Officer who works in collaboration with other development posts like the Community Development Officer.

Without a catalyst of this sort, cultural projects are unlikely to develop their full potential to deliver the quality of life that Cranbrook residents want and deserve.

In times of austerity, community engagement becomes more, not less, important in both designing services and facilities that people feel ownership of so ensuring that activity is sustained. In terms of designing towns and new places, this has been achieved elsewhere through co-design, which is simply a process where the users of spaces are partners in their design. Another interesting way this sense of ownership has been delivered in Scotland is through the use of cultural credits where £500 is provided to households who are able to spend this on community cultural services. Equally, when resources are scarce, agencies must work together on co-delivery, a process that can create exciting opportunities to deliver complimentary services, for example the new generation of health and wellbeing hubs that have workshop and kitchen space to allow for delivery of "social prescribing" – the prescribing by GP's of arts, sports or cooking classes instead of expensive drugs. Social and cultural partnerships like this could make a significant contribution towards Cranbrooks' potential as a "Healthy New Town".

Recommendations:

1. Culture Champion

Strengthen both EDDC political and officer time resource support to lead and enable cultural development in Cranbrook.

2. Cultural Development Officer

Set up and support an initial 3 year Cultural Development Officer post. The post would form a key focal point for supporting and developing a strategic approach to developing cultural activity. The role would encompass: cultural project development and delivery, partnership working, community support, fund raising and advocacy. The post would ideally be hosted by Cranbrook Town Council or other community based organisation and work with the Cultural Forum.

3. Cultural Development Review Panel

Formation of panel reporting to Local Planning Authority to advise on placemaking and cultural development issues within the context of new development with particular emphasis on community and cultural experience.

4. Cultural Forum

Set up and maintain a Culture Forum for Cranbrook. This forum

should guide the strategic development and integration of cultural activity. It is proposed that membership should consist of: EDDC, Cranbrook Town Council, NCP Consortium, cultural, health and environmental representation.

5. Cultural catalysts

Resourced and supported individuals from Cranbrook to provide a catalytic role in delivering community focused projects.

6. Activated households

Provision of a financial allocation per new tenanted/freehold household for cultural skills development for individuals and community organisations delivered through a lead agency led voucher based partnership programme.

7. Social cultural partnerships

Programme of supported interdisciplinary partnerships fostering collaborative working. Connecting with social/health/environmental etc providers through the Cultural Forum to develop cultural projects.

Learning and skills

Whilst there is often the desire from individuals and the community to make a difference and take responsibility for both the co-design of cultural spaces and the delivery of cultural activity, there can be a gap in the skills and knowledge needed to contribute, whether this is in terms of getting involved in co-designing new towns or in terms of the skills needs of start-up creative industries. There are several ways to address these skills gaps.

Formally this can be achieved through ensuring that the needs of creative industries are met in business start-up programmes such as the Our Place scheme for entrepreneurs in Cranbrook, signposting people to take advantage of the opportunities offered for cultural development in community and higher education, or through developing vocational cultural apprenticeships.

Informally this is achieved through individual knowledge exchange facilitated by the creation of cultural networks, mentoring by cultural professionals of individuals and in the delivery of actual projects such as co-design of the public realm in Cranbrook or working on cultural projects brought into Cranbrook by arts organisations locally, regionally, nationally and internationally which raise both skills and aspiration.

Recommendations:

8. Informal mentoring

Peer to peer mentoring to support individuals within Cranbrook

9. Co-design and production support

Set up and implementation of a skill enhancement programme to support co-design practice. Focus on the public realm

10. Cultural start up support

Support programme for creative businesses within Cranbrook.

11. Supported networking

Cultural network sessions to link Cranbrook to wider regional and national cultural infrastructure and facilitated social media connections.

12. Cultural apprenticeships

Programme of 12 month cultural apprenticeships linked to Cultural start up support programme. Working with existing regional arts/creative organisations to support Cranbrook based apprenticeships.

Activity

Cultural activity in Cranbrook is already building from the ground up. Festivals like Pumpkin Day, a community market, film nights, dance classes and active social media demonstrate that cultural activity is always at the heart of a new community. This activity can be supported by connecting pro-active people together, engaging those people in developing cultural spaces in Cranbrook and bringing in new ideas and practical help from outside to both inspire and facilitate development.

One of the simplest ways of enhancing diverse activity is simply to share common purpose, news about what people are doing and create a forum for new ideas on digital platforms. A pilot website for Cranbrook in Common has been set up to test this, www.cranbrookculture.net, which includes a brief history of Cranbrook as a place, some ideas about cultural development for the future and a guide to cultural activity taking place now in Cranbrook. Linked to social media, this site has the potential to be developed into both a forum for exchange of ideas and an archive of shared memories and stories about this new place.

Digital connections though are only one way of connecting and most people value community gatherings where they

can meet people face to face. Cranbrook Day, where the founding of the town is celebrated, is already a fixture in the community's calendar; more events like this could be resourced and supported in the future. For example, residents in surveys have already suggested a May Fair, a food festival, a beer festival, a live music festival, an outdoor cinema and children's events.

Community events are enormously valuable in their own right but could equally be used as times where residents could discuss the way that Cranbrook develops in the future, enabling people to contribute. An example would be Raumlabor, a Berlin-based experimental collective of eight architects who describe their work as 'research-based design' and consider local residents as specialists of the areas they work in. They have created 'Kitchenmonument', an inflatable plastic room to be sited at events which creates a temporary collective space performances, discussion and engagement and has been used as a banquet hall, conference room, cinema, concert hall, ballroom, dormitory, boxing arena and steam bath. Projects like this create an upward spiral of ambition, focusing residents on what it is they need to do to activate their public spaces, to enable them to be used for more events and to become beautiful and interesting places to live, work and play.

Events like these would allow activity to feed into overall strategy for public realm infrastructure, whilst giving residents the chance to co-design them. As has been seen, a key message from public consultation on Cranbrook's culture has been the need for a safe, inclusive and high quality public realm in order to allow young and old to use the town at night, to enable local shops and restaurants to flourish and to maximise the attractiveness of this unique place to new residents and future visitors.

Culture can contribute to this aspiration in making the public realm 'legible'. The idea of a legible environment is one that makes navigation and movement easy and seamless, helping improve people's understanding, enjoyment and experience. Legibility also reduces feelings of vulnerability caused by confusion or uncertainty in environments. Elements that influence legibility include sightlines to destinations, use of similar materials, finishes and furniture, use of lighting and supporting information such as signs, maps and notice boards. This however does not mean that all places should look the same as this is equally confusing (and boring), and particular places and zones should have a different character in order to distinguish them. Art in public space can be used in order to distinguish particular locations. Interesting graphic design, bespoke street furniture and architectural lighting are just some

of the ways in which this legibility can be created and, just as importantly, the unique identity of Cranbrook and its residents can be celebrated.

Linking Skills to Activity through co-design potentially benefits the environment of Cranbrook. Similarly joining them together adds to social and economic agendas. Developing activity that relates to cultural innovation and research, especially in digital media and technology as one of the potential strengths of Cranbrook, could also add to support for creative industries and educational institutions. For instance a programme of research into cultural development in Cranbrook with local and regional higher education institutions or cultural organisations could be developed which would further the skills and understanding of local people of the opportunities offered by culture. Spacex in Exeter is already developing a series of residencies, projects and conferences looking at new towns and their infrastructure which will create a different sort of forum for discussion about the future.

Recommendations:

13. Cranbrook in Common website

Further development and management of current website to form the main information point for cultural activity.

14. Strengthened community days

Financial and human resource support for Cranbrook Day and other community celebration events throughout the year.

15. Identity and legibility

Settlement wide creative identity/legibility/waymarking strategy and project programme. Cranbrook wide strategy to set cultural and design coding to promote area distinctiveness, walkable neighbourhoods and identity. Incorporating linkage to surrounding development areas.

16. Public realm programme

A programme of cultural projects and initiatives to work with the Developer Consortium to develop a public realm that is active and able to be used and managed for the benefit of the town community, so developing wider community ownership and usage. For example, the installation of lights and power for performance, busking and other events. Link with Project 9.

17. Cultural research partnerships

A programme of partnerships between Cranbrook and higher education institutions along with cultural organisations to build confidence and activity.

18. Arts/ Science /Digital Media and Enterprise residencies

A programme of interdisciplinary residencies between cultural

and technology/science based organisations and practitioners to foster collaborative working and values.

19. Cultural policy and programme development

Development of detailed cultural policy and programme as the town grows to support changing needs.

Infrastructure

Government and industry standards for culture and arts facility provision are stated by the Town and Country Planning Association in their guidance for culture and the arts. This is based on benchmarking by Arts Council England (which covers museums and libraries, as well as the arts) and Fields In Trust. Planning for new places should create cultural facilities for the arts, archives, museums and libraries and for informal play. Based on their recommendations the following is the bare minimum that should apply to Cranbrook (that is not covered by other strategies for Cranbrook). The figures assume a final population for Cranbrook of 20,000.

Purpose	m2 per 1000 pop.	Total m2
Arts	45	900
Archives	6	120
Museums	28	560
Public Libraries	30	600
Informal Play Space	0.6 hectares	12 hectares

We have already seen a demand for dedicated arts and performance facilities from people in Cranbrook and plans exist to incorporate these into a 'Civic Centre' which would include town council offices, a flexible use council meeting chamber, a small meeting room, a library, offices for voluntary

agencies, café, bar, letting/small business units, a gallery space for temporary art exhibitions and a flexible auditorium for performance and entertainment.

Key to developing this space will be a specific and robust business case for the cultural and other uses which assesses the scale and type of cultural activity desired. In general, the cultural profile indicators are that it should provide for small to medium scale touring theatre, live music, dance performance, cinema. Desirable facilities which should be also considered are educational/rehearsal space, lighting and control room, storage space, practical making space/workshop and new media/digital production studios, all of which would enable Cranbrook to take full advantage of touring shows, exhibitions and other cultural projects both inside and out (for example these spaces could be also used as a project base for festivals in Cranbrook's public realm).

What is completely absent in current plans, according to these national standards, is provision for museums and archives. The idea of a museum or archive in Cranbrook seems at first an odd idea as the town is new. However we have seen that Cranbrook already has a heritage and that it is in the process of creating its history now. So whilst a full scale museum may be in the future there should be provision for the capturing of

that history in an archive and serious consideration given to the space that might be allocated in plans to a future museum. There will also be opportunities to celebrate the heritage of Cranbrook in the meantime, for instance in creating a museum throughout the fabric of the town through public heritage, art and design projects and the naming of streets.

The issues surrounding the provision of a museum highlight another key issue for the Cranbrook of the future, how do spatial plans allow for the unknown needs of future residents? If the plan for the town is already full up with houses and shops, where will be the space for the next brilliant idea which needs testing, the new tourist attraction just thought of, the unforeseen entertainment venue so wanted by the next generation? Cranbrook will be built over 15, 20 or more years, so planning should allow for adaptability during that period, so called meanwhile spaces: *“Those delivering new communities should maximise opportunities for ‘meanwhile uses’ – temporary, flexible and interchangeable uses of empty property and land – throughout the development process, which may take up to 30 years. The need for meanwhile uses should be considered in partnership with the community”* (Town and Country Planning Association: Planning for Culture and the Arts, 2016). A successful example of this way of

working is the allocation of a pre-sale property in a housing development in Amsterdam which became, “Het Blauwe Huis” (The Blue House). Taken off the market for four years it became a pop-up cultural centre which attracted 10,000 visits from residents and others.

Flexibility in terms of the delivery of arts and cultural spaces can also be achieved by considering co-located cultural spaces at a number of different levels. After all cultural activity occurs just as much in the pub as it does in the concert hall, at the school fete as much as in a museum. A spread of types and sizes of space across the whole of the town will allow for a spectrum of activity, from the amateur to the professional. Obvious spaces for co-located cultural activity are the existing and planned schools which could easily be equipped for theatre, music, dance, practical art classes, food and drink making, clubs, societies and range of other community activities. The new schools in Cranbrook should be designed to allow for out of hours use by the whole community to maximise this opportunity and equipment could be provided for existing schools to adapt their spaces for these activities. Cultural uses could also be allowed for in primary care facilities like the proposed Cranbrook Health and Wellbeing Hub. An example of this approach would be the Wellspring Healthy Living Centre in Bristol which contains a GP surgery, dentist, an art room,

dance/music studio, kitchen and garden for both therapy and general creative work, complementary therapies, arts project, arts exhibitions and healthy cooking classes.

Places are made by people using them, so the public realm also need to be designed for cultural use. Designers need to think of where Cranbrook might come together to celebrate New Year's Eve, or Bonfire Night, or Cranbrook Day in the future, and how to enable the infrastructure of these spaces for music, for performance, for festivals and so on. Providing access to power and water for buskers and markets, making use of new technologies like computer controlled multi coloured street lights for festivals and performances, designing a flexible town centre that maximises the number of public uses and creating green spaces with flat areas for festival tents are just some examples of things will benefit residents and local business alike - bars, cafes and shops. The benefits are not only economic. For example a lively, well looked after public square full of people enjoying themselves is less likely to see crimes committed at night than an empty shopping plaza.

Safe and welcoming spaces will be important to their enjoyment and a key part of this will be to make intergenerational spaces where both young and old can gather together without distrust, as well as spaces that work for

the specific needs of both younger and older people. Diverse types of gathering spaces should be created, from youth shelters to bowling clubs.

This diversity should also include spaces for informal play where children can play unsupervised and preferably where the children can also make or guide the facilities, that are available. There is plenty of evidence that informal play has a significant role in developing social skills, increasing healthy activity and developing initiative and independence. Informal play spaces provide an increasingly important alternative for children who feel excluded from formal sports and for parents who want to encourage children to be outside taking an interest in, and feeling a sense of ownership of, their environment.

In Cranbrook the main opportunity for informal play is the Country Park which needs managed to allow this, to be seen to be safe and to have the appropriate physical enablement, for example in the creation of an adventure playground. Adventure playgrounds can foster creative approaches to designing space for and by children. An example is the Baltic Street Adventure Playground in Glasgow which was funded as the lead public art commission for the 2014 Commonwealth Games. The Turner Prize winning artist group Assemble initiated

the project as an immediate, practical response to the challenges facing a group of children growing up in a relatively scarce urban environment where around 54% of children live below the poverty line.

One other element of infrastructure which has become essential to contemporary life and culture in the past 20 years is access to digital public space which has become a key platform for sharing ideas, values and stories with other individuals and groups in the community. For everyone, and particularly the young population of Cranbrook, it is already an indispensable part of their working life and a way of accessing society and culture. In terms of the public infrastructure of Cranbrook, this creates a real opportunity to be at the forefront of the digital revolution in order to take advantage of the social, economic and environmental benefits. Public access to the internet is important - in 2011 Bristol City Council expanded its free Wi-Fi offering, adding 600 extra hotspots that were previously only open to members of the university community, part of the council's B-Open network. Hotspots have also been installed in sheltered housing schemes and community centres and in city centre locations like St Nicholas Market, which has a lot of cafes, small traders and micro-businesses where the response has also been positive. *"It is helping to keep people in the market spending money... our sense is that the more*

connectivity there is, the better", Stephen Hilton, Bristol City Council.

"From busking to skateboarding, informal culture is often left out of local cultural strategies. But where informal assets are sustained over time, they can become popular, well-loved and valuable parts of the community." Mayor of London: An A-Z of Planning and Culture (2015).

Sometimes local authorities simply need to get out of the way and allow creative people to get on with what they do. Making spaces for the quirky, the different and the unusual is a vital part of creating a vibrant place. For example, graffiti used to be regarded as completely unacceptable and was removed automatically, yet now communities like Cheltenham have gone to the lengths of issuing preservation orders to keep a work by street artist Banksy and in Bristol there are guided tours of his work.

Recommendations:

General

20. Equipment for extended use

Equipment provision for film, media, music, theatre, dance production and performances. No current equipment

provided as part of new build.

21. *Meanwhile Spaces*

Allocation of flexible space within development plans for meanwhile use over short and medium term.

Programme of supported spaces/structures to deliver temporary activity/services.

22. *IT connectivity*

Provision of power and wifi hotspots within key public spaces and town centre.

Co located building based infrastructure

23. *Future Primary schools*

Flexible communal space provision within new schools for cultural extended use and production.

24. *Civic Centre space*

Flexible communal space for cultural provisioning and production.

25. *Town Museum / archive*

Co located space dedicated to showcasing Cranbrook's evolving history.

26. *Library*

Library space, co located with Civic centre/ integrated services centre.

27. *Creative Project space provision*

Provision of creative studio and workshop space for non digital use to form a creative skills base for Cranbrook (Makerversity).

28. *Low cost studio space*

Provision of low cost/rent creative studio space for desk based and craft based artists and designers.

29. *Cranbrook Health and Wellbeing Hub*

Provision for art, craft, dance, music and nutrition workshops within the Wellbeing Hub to aid social prescribing as well as the prevention of ill health.

30. *Gathering spaces*

Provision of seating and active gathering areas to promote intergenerational gathering. Network of structures for informal gathering. Link to project 16.

31. *Play (informal)*

Provision of informal play resources for wild play. Provision of structures.

A cultural development model

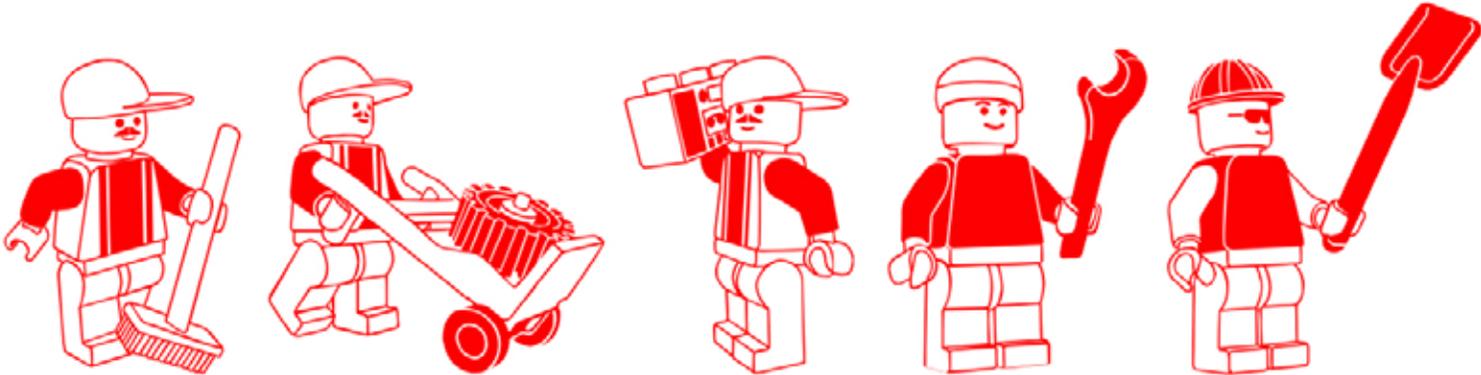
A cultural development model is proposed that sets out an ambitious multifaceted approach to generating and supporting cultural development within Cranbrook.

The model is planned to be resilient, building upon Cranbrook's own creative capacity and skills to generate its own culture rather than relying on imported activity. A central theme to the model is that whilst cultural activity will require pump priming from public funding in the first few years it is hoped that activity can become largely self-funding over time.

This model is summarised on the following page.

People	<p>Cranbrook residents</p> <p>Communities of interest</p> <p>Regional organisations</p>	<p>CATALYSTS SUPPORT FOR THE INDIVIDUAL</p> <p>ACTIVATED HOUSEHOLDS</p> <p>CREATIVE THINKING SPACES</p> <p>CULTURAL CHAMPION</p> <p>GROUP SUPPORT</p> <p>SOCIAL/CULTURAL PARTNERSHIPS</p> <p>GROUP PARTNERSHIPS</p>	<p>SUPPORTED NETWORKING</p> <p>LOCAL CULTURAL ENTERPRISES</p>
Skills	<p>Personal enjoyment</p> <p>Informal learning</p> <p>Formal training</p>	<p>INFORMAL MENTORING</p> <p>CO DESIGN AND PRODUCTION SUPPORT</p> <p>CULTURAL START UP SUPPORT</p> <p>CULTURAL APPRENTICESHIPS</p>	<p>INTEGRATED CULTURAL DEVELOPMENT PROGRAMME</p>
Activity	<p>Self initiated</p> <p>Guided activities</p> <p>Structured activities</p>	<p>CRANBROOK CHRONICLES</p> <p>STRENGTHENED COMMUNITY DAYS</p> <p>NEIGHBOURHOOD PLAN</p> <p>ARTS/SCIENCE/ENTERPRISE RESIDENCIES</p> <p>TOURING ACTIVITY</p> <p>CULTURAL DEVELOPMENT WORKER</p> <p>CULTURAL POLICY DEVELOPMENT</p> <p>CULTURAL RESEARCH PARTNERSHIPS</p> <p>CULTURAL FRAMEWORK REFRESH</p>	
Infrastructure	<p>Temporary</p> <p>Permanent</p>	<p>EQUIPMENT PROVISION FOR EXTENDED USE</p> <p>CREATIVE LAB SPACE</p> <p>IT CONNECTIVITY PUBLIC SPACE ENABLING</p> <p>ALLOCATION OF MEANWHILE SPACE USE</p> <p>MAKEAVERSITY</p> <p>CULTURAL RE-PURPOSING OF TILLHOUSE FARM</p> <p>CO LOCATED CULTURAL PROVISION: SCHOOLS / HEALTH HUB / LEISURE CENTRE / CIVIC CENTRE / LIBRARY</p>	<p>LOW COST STUDIO SPACE</p>
Resources	<p>Social capital</p> <p>Financial resourcing</p>	<p>VOLUNTEER SUPPORT PROGRAMME</p> <p>GRANT SUPPORT</p> <p>CULTURAL CREDITS</p>	<p>SUPPORTED INTEGRATED CULTURAL/SOCIAL PROGRAMMING</p> <p>SELF FINANCING CULTURAL ENTERPRISE ACTIVITY</p>
Time		<p>SHORT TERM</p>	<p>MEDIUM TERM</p>

Exemplars



Spaceplates Greenhouse, Bristol

The Spaceplates Greenhouse has been commissioned from Danish architects N55 as part of the South Bristol Skills Academy at Hengrove Park and forms a teaching resource for students and staff of the South Bristol Skills Academy. The landscaping around the greenhouse is being developed and delivered by staff and students at the college.

The design of the greenhouse originates from the 'pure plate' structure which occurs in natural structures such as sea urchins, which are based on a hexagonal geometry. The pure plate structure is an elegant way of creating doubly-curved forms.

Image: Ginkgo Projects



Development strand: Skills

Baltic Street Adventure Playground, Liverpool

Baltic Street Adventure Playground is a supervised adventure playground for children from six to twelve years in Glasgow. It is free to enter, children are free to come and go, and free to play as they choose. The children choose what to do and can get involved in everything from the day-to-day management to the development of the site. Specially trained play workers keep children safe, cook food on the campfire and support them to pursue their own play, from make-believe to construction projects. Baltic Street is run by an independent CIC, which exists to provide and sustain an environment in which children are supported and enabled to act on their right to play in the fullest possible way, throughout their childhood.

Image: <http://www.balticstreetadventureplay.co.uk/>



Development strand: Skills

The Big Slide, Stratford, London

The Big Slide was a temporary structure built as the centrepiece for the Stratford Rising Festival 2013. Responding to the festival's theme of 'Play', the art and design group Assemble built a giant slide wide enough for lots of people to slide simultaneously and steps that doubled as seating for performances.

The construction employed a combination of studding timber, roof trusses, plywood and angle brackets with the slide surface itself made from a playful marble-effect laminate. The Big Slide accommodated over 15,000 slides during the course of the festival.

Image: <http://assemblestudio.co.uk/>



Development strand: Activity

The Greasy Pole, Egremont

The Greasy Pole was a public art project for the Cumbrian town of Egremont in 2008. Artists Jeremy Deller and Alan Kane upgraded and reinstated a previous pole which was traditionally covered in lard and climbed on the occasion of the yearly Crab Fair. The Egremont work draws on Kane and Deller's *Folk Archive* (2007), a documentary collection which includes an eclectic mix of fairground kitsch, contemporary graffiti and customised cars, alongside longstanding rural traditions and festivals such as gurning and carrying flaming tar barrels. Both projects put together a past heritage with a future which values the unusual, the quirky and the coming together of the community in play.

Image: <http://www.grizedale.org/>



Development strand: Activity

Spirit of Play, Bristol

Spirit of Play is an on-going collaborative research project contributing to the development of a new play offer at National Trust Bristol's SSSI historical woodland, Leigh Woods. Working closely with the National Trust's ecology and engagement rangers, Assemble have run three active, on site child-led research weekends, learning from both the way children occupy and use the woods and the impact their activity has on the delicate ecology.

image: <http://assemblestudio.co.uk>

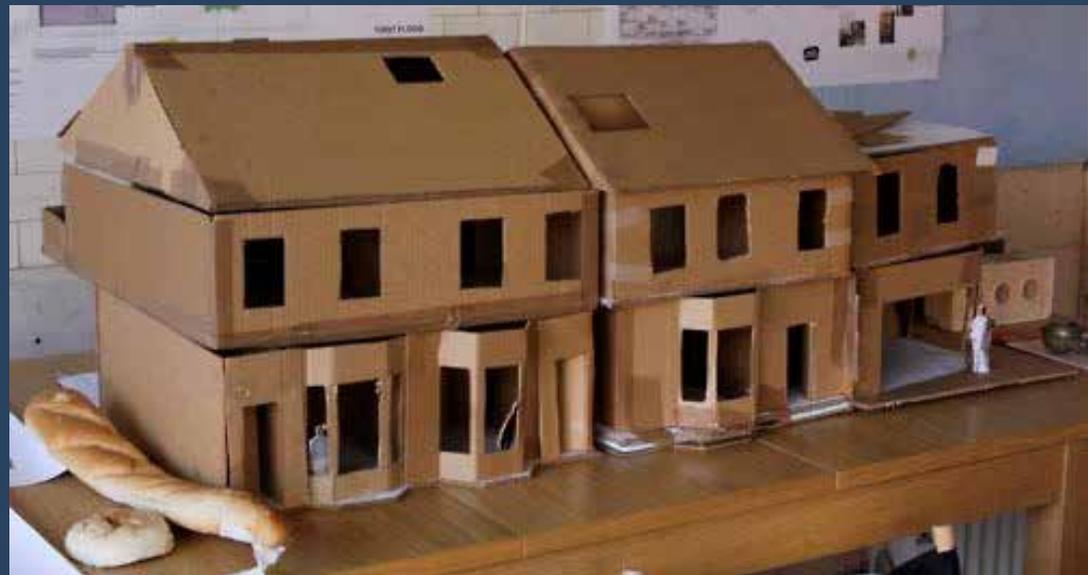


Development strand: Activity

Homebaked Cooperative in Anfield, Liverpool,

Homebaked Cooperative in Anfield, Liverpool, is a community art project initiated by artist Jeanne van Heeswijk for the 2010 Liverpool Biennial and now a fully fledged community bakery. Homebaked is now a Co-operative Bakery and Community Land Trust located on the high street, just a few steps from Liverpool Football Club, in the premises of the former Mitchell's Bakery. The bakery provides a meeting place for discussion of community-led development, providing workspace for social enterprise, affordable housing "At the heart of our endeavor is the principle of creating value, social and monetary, which stays in our neighbourhood and is invested into its communities".

Image: <http://homebaked.org.uk/>



Development strand: Infrastructure

Makerversity, London

Makerversity is a London based working and learning space for start-up making and manufacturing businesses and applied learning opportunities. Their members have access to a wide range of fabrication and prototyping tools ranging from CNC routers, laser cutters and 3D printers, to saws, drills and sanders. They also have spaces for events and learning facilities. Makerversity exists to support emerging practice, learning and employability, to provide opportunities for young people and to kick-start the Third Industrial Revolution in the heart of London.

Image: www.makerversity.org



Development strand: Infrastructure

Raumlabor, Berlin

Raumlabor (or 'working space') are a Berlin-based experimental collective of eight architects. They are interested in places in transition, and consider local residents as specialists of the areas they work in. Raumlabor describe their work as 'research-based design', and regard architecture as an experimental laboratory. In their work they have created interventions where they transform public spaces. An example of this is 'Kitchenmonument' which involves the creation of a temporary collective space for events, performances, discussion and engagement. In the past Kitchenmonument has been used as a banquet hall, conference room, cinema, concert hall, ballroom, dormitory, boxing arena and steam bath.

Image: <http://raumlabor.net>



Development strand: Infrastructure

The Blue House, Amsterdam

The instigator of this project, artist Jeanne van Heeswijk describes it: *"In 1996, the Amsterdam City Council decided to proceed with the construction of IJburg, a residential area on a cluster of manmade islands. Set for completion in 2012, the new district will provide 18,000 dwellings for 45,000 residents. Het Blauwe Huis ('The Blue House') (2005), situated at the centre of Housing Block 35 on IJburg, was taken off the market for a period of at least four years, to establish it as a house for culture and research into the development and evolution of history and experimental communities - a spot that cannot be regulated within a living environment planned down to the last millimetre, a place for exchange and dialogue. By describing and simultaneously intervening in everyday life in this area, Het Blauwe Huis facilitates the acceleration and intensification of the process of developing a cultural history. Visitors: 10,000 the first year. Number of Events: 50 the first year."*

Images: <http://rudy-luijters.squarespace.com/wickelhof-park/>



Development strand: Infrastructure

Wellspring Healthy Living Centre

An example of the integration of culture and primary healthcare is the Wellspring Healthy Living Centre which offers a host of services designed to improve health and wellbeing - a GP surgery, dentist, complementary therapies, arts project, arts exhibitions, learning kitchen and garden. They say of this integration that, *"We hold true to the notion that, if you attend to the social, the individual will flourish."* Wellspring offer an art room, kitchen and dance/music studio for both therapy and general creative work. Their art room is custom designed to be used as a space for creativity and can accommodate up to 12 people at a time. The room provides an ideal venue for creative activities including textiles, jewellery making, pottery, digital arts and animation, painting & drawing and much more. The dance studio at Wellspring is a light, airy space with a sprung dance floor and mirrors.

Images: <http://www.marionbrandis.co.uk>

<http://www.bristolfoodconnections.com>



Development strand: Infrastructure

“Avoid activity being parachuted in by ensuring people have the freedom to choose in an informed way.”

Appendix 1. Contacts

Liz Alexander	District Librarian	Devon County Council
Alex Anderson	Strategic Land Manager	Taylor Wimpey Plc
Drew Aspinwall	Press Officer	New Community Partners (the developer consortium)
Simon Bates	Green Infrastructure Officer	East Devon District Council
Tania Beard	Head	St Martins C of E Primary
Angela Blackwell	Curator	Thelma Hulbert Gallery
Kim Bloxon	Councillor	Cranbrook Town Council /Berrybrook CIC
Lesley Browne	Community Development Worker	DCH
Margaret Burrows		Whimble History Society
Samantha Chidley	Projects Officer	University of Exeter (Science Park)
Jon Cox	Housing Services Manager	Sovereign Housing
Stuart Crewes	Member	Exeter Cultural Partnership
Patrick Cunningham	Director	Exeter Phoenix
Julia Darby	Deputy Director	East Devon Volunteer Support Agency
Nick Duckworth	Director	Hallam Land Management
Ciara Eastell	Head of Culture, Libraries & Heritage	Devon County Council
Ali Eastland	Locality Development Officer	Devon County Council
Stephen Fitt		RSPB
Ed Freeman	Head of Planning	East Devon District Council
Nick Freer		David Lock Associates
Harry Gent		Broadclyst farmer
Rev Mark Gilborson	Minister	Cornerstone Church
Nigel Grimshire	Councillor	Cranbrook Town Council, Our Place group
Ian Guy	Senior Development Manager	Modwen (Skypark)
Lindsey Hall	Chief Executive Officer	RIO (Real Ideas Organisation)
Lloyd Hall	Housing Officer	Sovereign Housing

Camilla Hampshire	Museums Manager and cultural lead	RAMM, Exeter City Council
Maria Hayle	Councillor - Broadclyst ward	East Devon District Council
Liz Hill	Director	DAISI
Steff Holwill	Area Youth Worker	Devon County Council
Simon Hooton	Director	Ash Futures Ltd
Steve Jackson		Homes and Communities Agency
Kate Jenkins		E-on
Karen Jenning		CHIC
Ceri Johnson	Relationship Manager (Exeter)	Arts Council England
Keith Johnson	Community Development Worker	East Devon Volunteer Support Agency
Emma Jones	Cranbrook Country Park Ranger	East Devon District Council
John Jones	Chair	Broadclyst Local History Society
Stuart Langer	Local Plan Liaison and Infrastructure Planning for Exeter, East Devon and Mid Devon	Devon County Council
Moira Marden	Executive Head Teacher	Cranbrook Educational Campus
Jenny McNeill	Strategic Development	NHS Northern, Eastern and Western Devon Clinical Commissioning Group
Andrew Moulding	Councillor - Deputy Leader	East Devon District Council
Kathy Norris	Project Manager	Spacex
John O'Leary	Councillor - Culture Champion	East Devon District Council
Lucy O'Loughlin	Public Health Specialist (East and Mid Devon)	Devon County Council
Raj Patel	Relationship Manager (Devon)	Arts Council England
Mike Owen	Project manager	New Community Partnership
Chris Pepper	Councillor - Broadclyst ward	East Devon District Council

Charlie Plowden	Service Lead – Countryside and Leisure	East Devon District Council
Mike Skinner	Operational Services Manager	Devon County Council
Phillip Smart	General Manager	Killerton House
Sue Smith	Executive Director	Dance in Devon
Darren Sumerfield	New Community Project Officer	East Devon District Council
Sarah Spiller	Neighbourhood Manager	DCH
Claire Louise Staunton		Spacex/Inheritance Projects
Erica Steer	Executive Director	Devon Guild
Nikki Sved	Artistic Director	Theatre ALIBI
Sulina Tallack	Section 106 Officer	East Devon District Council
Graeme Thompson	Planning Policy Officer	East Devon District Council
Phil and Jill Trump	Farmers	
April Waterman	New Community Officer	East Devon District Council
Roger Werner	Director	Villages in Action
Helen Wharam	Public Health Project Officer	East Devon District Council
David Whitfield	County Arts Officer	Devon County Council
Em Wilkinson Brice	Chief Nurse and Deputy Director	Royal Devon & Exeter Hospital
Emily Williams	Senior Producer	Kaleider
Val Wilson	Arts Officer	Exeter City Council
Andy Wood	Project Director	Exeter and East Devon Growth Point
Suzy Wooton Jarran	Health Worker for Cranbrook	

All positions and organisations listed are those at the time contact was made.

Appendix 2. Key documents

Arts Council England (2004), Arts in health: a review of medical literature

Arts Council England (2010), Arts, museums and new development: A standard charge approach

Ash Futures (2015), Economic Development Strategy for Cranbrook

Ben Cave Associates Ltd (2006), A sustainable new community at Cranbrook Health impact assessment: main report

Centre for Economics and Business Research (2015), Contribution of the arts and culture industry to the national economy

Comedia (1997), Use or ornament: The social impact of participation in the arts

Commission for Underperforming Towns and Cities (2015), A brighter future for our towns and cities

DCLG (2012), National Planning Policy Framework

Department for Culture Media and Sport (2012): CASE: The culture and sport evidence programme

Department for Culture Media and Sport (2015 a), Taking Part

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Department for Culture Media and Sport (2015 b), Taking Part 2014/15 quarter 4 annual child report statistical release

Department for Culture Media and Sport (2015 c), Creative Industries: Focus on Employment

Department of Planning Oxford Brookes University (2006), Transferable lessons from the New Towns

Devon County Council (2006), Local Development Frameworks briefing paper: Culture (vision and objectives for the period to 2021 and beyond).

East Devon District Council (2008-12), East Devon cultural strategy

East Devon District Council (2015 a), Adopted East Devon Playing Pitch Strategy 2015 (Appendix 4 Cranbrook Specific Assessment)

East Devon District Council (2015 b) Sports, leisure and recreation at Cranbrook: Evidence to support sports, leisure and recreation facilities infrastructure negotiations at Cranbrook

East Devon District Council / East Devon Volunteer Support

Agency (2015), Our Place Operational Plan

Economic value of sport in England, Sport England (2013); The contribution of the arts and culture to the national economy, Centre for Economics and Business Research (2013)

Exeter Cultural Partnership (2015) (<http://exeterculturalpartnership.co.uk/>)

NEW Devon Clinical Commissioning Group (2016), Cranbrook health and wellbeing: towards a strategy

Perfect Moment (2006), Building Creative Success: Devon & Torbay Creative Industries Economic & Skills Research

Royal Society for Public Health (2014), Arts, health and wellbeing: Beyond the millennium.

RSPB (Act for Nature)

Spacex (2015), Random Acts of Kindness (<http://spacex.org.uk/random-spaces-for-kindness/>)

Town and Country Planning Association (2013 a), Culture and sport planning toolkit. (www.cultureandsportplanningtoolkit.org.uk)

Town and Country Planning Association (2013 b), Improving

culture, arts and sporting opportunities through planning: A good practice guide.

“Artistic ventures are vital when creating a distinctive community.”

Richard Magree, Chief Executive, Knight Dragon Developments, on making room for young creatives in new housing.