genecon

Greater Cambridge Cultural Infrastructure Strategy

South Cambridgeshire District Council and Cambridge City Council

April 2025

Published as part of the Draft Local Plan - Regulation 18 consultation (December 2025 - January 2026)

Contents

1. Introducing the Cultural Infrastructure Strategy

Introduction

1.1. Genecon were commissioned by South Cambridgeshire District Council and Cambridge City Council to prepare a Cultural Infrastructure Strategy that would recommend a clear approach for the councils regarding cultural infrastructure across Greater Cambridge, and would outline the overarching principle and importance of cultural infrastructure when considering future City Wide/Regional projects, new planning proposals and other strategic initiatives.

1.2. To devise this strategy, Genecon undertook an extensive mapping exercise of cultural infrastructure across the region whilst engaging different cultural, community and private sector stakeholders in conversations about aspects of cultural infrastructure important to them, the current cultural infrastructure serving communities of Greater Cambridge, and how diverse and sustainable cultural infrastructure can be enabled and protected into the future.

1.3. The strategy is informed by the Cambridge City Council Cultural Strategy which defines the broader cultural ambitions and priorities of the city. The Cultural Infrastructure Strategy is designed to complement this by defining the current and future needs of cultural infrastructure to support these ambitions. The strategy builds upon a significant body of local planning policy, strategies and studies conducted into the various aspects of culture, infrastructure and community life in Cambridge and South Cambridgeshire.

1.4. This document is designed for policy makers, officers, cultural partners, major institutions, commercial developers, communities and wider stakeholders, providing the basis for a shared understanding of cultural infrastructure, its importance to the region, the current suitability of cultural infrastructure stock and key cultural infrastructure needs for the future.

1.5. The strategy is designed to support future cultural strategies from LPA-wide to small areas. The mapping, insights and recommendations should form a basis for more targeted assessments of cultural infrastructure and Cultural Plans within planned and proposed large development sites as well as specific guidance to support the emerging Greater Cambridge Local Plan for the region.

1.6. The strategy supplies detailed mapping of Greater Cambridge's cultural facilities, including theatres, music venues, art studios, and community centres. This is complemented by a live platform to facilitate both live up-to-date mapping and the constant development of an inventory. This aims to not only support and protect existing cultural spaces from the pressures of urban development, but to help aid in their long-term preservation and accessibility.

1.7. To facilitate the establishment of new cultural venues, the strategy highlights opportunities for streamlined planning processes and the use of economic incentives. It emphasises the importance of including affordable cultural spaces in new developments to foster a vibrant cultural environment. Recognising the importance of the night-time economy, the strategy suggests initiatives to promote safe and lively nocturnal cultural activities.

1.8. By integrating these recommendations, the Greater Cambridge Cultural Infrastructure Strategy seeks to foster a region where culture thrives, is universally accessible, and remains a core pillar of Greater Cambridge's development as a vibrant, diverse, and economically robust community.

Using the Culture Infrastructure Strategy and Map to Support Local Cultural Strategies within New Development

1.9. The Cultural Infrastructure Strategy and Map provides a broad baseline of infrastructure across Greater Cambridge and recommendations on priorities for future development. However, local areas will have specific needs, opportunities and priorities that will require more targeted engagement and strategy development.

1.10. Major development sites and large commercial developments present a clear opportunity to contribute towards more locally focused strategies especially where they are taking place in areas currently lacking cultural infrastructure based on the mapping in the Cultural Infrastructure Map. In particular, the development of local cultural strategies as part of planning submissions can provide:

- Local community engagement to add more granular insights on local needs and priorities that complement and add detail to the overarching priorities within this strategy
- Local mapping that may pick up smaller scale, community level cultural initiatives that are not identified within this map, as well as up-to-date information on local cultural infrastructure
- Co-designed approaches to local strategies by working with key local partners and communities in the development of strategies to ensure they are collectively owned and generated a joint-response to cultural needs within individual areas.

1.11. Large development sites including residential schemes over 100 dwellings and commercial schemes of 10,000 plus square metres should use the Cultural Infrastructure Map to understand existing infrastructure within their area, potential partners operating in their area and gaps in provision.

1.12. Responses should refer to the recommendations provided at the end of this report as well as guidance regarding individual typologies of cultural infrastructure listed within the supply and demand sections of the strategy.

1.13. Collaborative engagement with local authority cultural teams at local and Combined Authority level can ensure that approaches to local cultural strategies as well as direct responses to infrastructure needs are co-ordinated and aligned with wider cultural initiatives in Greater Cambridge.

What is Cultural Infrastructure?

1.14. The Cambridge Cultural Strategy defines culture in the following terms:

"We understand culture as a broad category, encompassing the whole breadth of creative and communal activity. Culture in Cambridge spans the public, private and third sectors, it is carried through global organisations as well as dedicated lone creatives, and is both comforting and challenging. Culture is both new, the bold and the exciting alongside the deep traditions embedded in the fabric of our City. Culture can include a wide range of curated opportunities and services that bring people together and enhance the environment and people's lives. It can include independent businesses, community spaces, markets, mixed sporting occasions, fairs, and arts activities that pull communities into purpose-built locations. It encompasses all the creative industries including museums, outdoor events, venue provision and programms, festivals and the visual arts, which includes artist spaces, permanent, temporary, and socially engaged public art."

1.15. These cultural activities need somewhere to happen. Whether it is a gallery or a village hall; a bespoke high-end film studio or the workshop of an old farm; a museum or a pop-up space in a vacant shopping unit. These spaces are what we mean by cultural infrastructure. Sometimes it is permanent and dedicated to cultural activity, like an arts centre. Other times, it is transitory, like a park that is used for a music festival once a year. Some infrastructure is used for public consumption of culture, like cinemas, theatres, galleries and concert halls; whilst others provides vital space for creative professionals and communities to make and create, such as artist studios, education spaces, rehearsal rooms and offices for digital startups. Sometimes, in the case of public art, cultural infrastructure is the cultural expression itself. Increasingly, cultural infrastructure blurs the boundaries of uses and typologies, for example, pubs that double as performance venues; churches that provide space for community workshops; offices that provide artist studios.

1.16. In Greater Cambridge, the variety of cultural infrastructure mirrors the diversity of the cultural life of the place, making it challenging to create a definitive list of what is and isn't cultural infrastructure. Broadly speaking, it includes all spaces and places that allow for the production of culture, and the consumption of culture. However, for the purposes of this Cultural Infrastructure Strategy we have adopted the following typologies of cultural infrastructure for consideration:

Arts Centres - Multi-functional venues dedicated to cultural activity that provide a variety of cultural experiences within a single venue such as performance, exhibitions, cinema, participatory arts and/or creative workspace.

Performance Venues - Indoor venues that are primarily or solely dedicated to programming ticketed performing arts events such theatre, dance and music.

Cinemas - Venues with a regular programme of public film screenings.

Art Galleries - Public and commercial venues providing publicly accessible exhibitions for visual or media art.

Museums and Heritage - Exhibition spaces linked to heritage or educational material as well as historic buildings and monuments.

Live Music Venues, Nightclubs and LGBTQ+ Venues - Venues that programme live music, DJ and dance music events and other forms of music based entertainment such as cabaret.

Community Centres, Village Halls and Places of Worship - Venues providing hirable space for community activities that may include events, creative workshops or other cultural activity.

Hybrid Infrastructure – Locations that support cultural activity as part of a broader business model in non-traditional spaces. These may include wedding venues, schools, hospitals, and other public locations that encourage or programme cultural activity as part of a diversified business model or delivery of wider public benefits.

Libraries and Archives – Public lending libraries as well as publicly accessible archives.

Festival Locations - Locations that are known to be used for outdoor cultural festivals and temporary outdoor events.

Public Art - Permanent and temporary interventions in public space designed to incorporate into the built environment.

Artist and Maker Studios - Locations providing rentable or free space for arts, craft and other freelance creative production.

Creative deskspace - Locations offering hotdesk or co-work facilities suitable for freelance or microbusinesses. These may be explicitly creative-focused or otherwise.

Performance and Media Production Spaces - Locations providing dedicated space for film, photography, sound, radio and theatre production.

Creative Education Spaces - Locations supporting the creative education activities including art and craft schools, performance schools, makerspaces and other informal creative education infrastructure.

Who makes Cultural Infrastructure in Greater Cambridge?

1.17. Whilst some aspects of culture and cultural infrastructure are wildly commercially successful, like the UK's booming film sector, the majority cannot function under purely commercial conditions. Instead cultural infrastructure is reliant on a broad collaboration of partners to make it happen, each motivated by a range of social, economic and commercial benefits that a vibrant cultural life brings to a place.

1.18. As a result, the variety of people, organisations and institutions involved in creating space for culture to happen is as diverse as cultural infrastructure itself. Within Greater Cambridge they include:

1.19. Local Communities – Some of the most resilient and meaningful cultural infrastructure in the region happens when local communities come together to take control of a space to make it available for the creative and cultural life of local people, or to preserve an existing piece of cultural infrastructure in their area. Legal mechanisms such as community asset transfer, community right to bid & designated assets of community value exist to make it easier for local communities to take ownership of a space when there is a clear groundswell of local support and need.

1.20. Cultural Organisations – Organisations that are dedicated to producing and hosting cultural activity are one of the primary producers of cultural infrastructure. The majority of cultural organisations are charitable organisations operating under a combination of earned and philanthropic income that allow them to provide cultural services to the community that would not be possible under normal market conditions. Some will own premises outright such as galleries and arts centres, whilst others may operate cultural facilities under a leasehold.

1.21. Commercial Cultural Businesses – Entities that operate cultural infrastructure as part of a purely commercial operation. These can range from cinemas and night clubs to film and recording studios, as well as the substantial number of businesses that make up the creative industries sector. These businesses will often be both users and makers of cultural infrastructure, adapting spaces to the bespoke needs of their services or sectors whilst significantly contributing to the cultural life of a place in the process.

1.22. Artists, Creative Freelancers and Creative Collectives – A significant amount of cultural infrastructure emerges through the initiative of creative individuals. From artists coming together to create studio spaces, to producers of music nights in local pubs or village festivals. This is often done voluntarily with leaders receiving little or no financial benefit, often operating in an environment with very little support. Creative individuals are also responsible for an unknown amount of 'hidden infrastructure' such as home-based music studios and creative spaces within residential properties that nevertheless contribute to the cultural ecosystem of a place.

1.23. Local Governments – Both Cambridge City Council and South Cambridgeshire District Council own and operate temporary and permanent cultural infrastructure as part of their services to local communities. They can also act as key enablers of cultural infrastructure, either giving over council owned assets to external organisations or community groups for cultural uses; providing permissions for temporary cultural activities such as festivals; requiring the creation of cultural infrastructure under planning obligations to new development; or providing strategic support to any partners seeking to create or sustain cultural infrastructure.

1.24. Cambridge and Peterborough Combined Authority – Close links are needed with the Combined Authority, Cambridge City Council are currently working with them to develop a regional Cultural Strategy. Government policy is increasingly devolving powers to Combined Authorities and many of the most established, such as Greater Manchester and the North East Combined Authority, have been able to leverage these powers, and the ability to coordinate creative and cultural sector needs at a regional level, to support and enhance the sector through everything from strategic region-wide skills and creative sector development, to investment in regionally important cultural infrastructure. The Combined Authority can support with development and funding for cultural infrastructure – current funding opportunities include a contribution to the Civic Quarter development (enhancing the use of the Market Square and refurbishment of halls facilities in the Guildhall); 3 million pound for creative workspace in the Leisure Park development; and funding for an outdoor events site for community and commercial use in Cambridge. The Combined Authority can also support by ensuring cultural infrastructure development across the region is mutually supportive and beneficial, particularly ensuring strong collaboration between Cambridge city as the regions primary creative industries cluster, and smaller microclusters that form part of the its supply chains.

1.25. Universities and Educational Institutions – The University of Cambridge and its various colleges is a primary owner, operator and provider of cultural infrastructure within the city. Spanning everything from theatres to museums, galleries, creative workspace and lecture halls, not to mention student union bars and other informal cultural spaces, the university's influence across the cultural life of the place is substantial. As such it is an essential partner in the ongoing provision of suitable cultural infrastructure not only for the significant student population of the region, but significantly the whole population of Greater Cambridge.

1.26. Other educational institutions such as Anglia Ruskin University's Cambridge Campus and a wide variety of schools and colleges in the region also make important cultural contributions to cultural infrastructure. Increasingly school infrastructure is seen as an important resource for local communities outside of school usage, particularly in rural or lower population locations where purpose-built cultural infrastructure isn't viable.

1.27. Private Developers – Private developers are vital to the provision and preservation of cultural infrastructure. Many will seek to incorporate new cultural infrastructure into new development as a means to enhance the attractiveness of their development, whether that be making it a more attractive place to live, work or visit. Private developers are also important in the process of preserving existing cultural infrastructure, whether that be retaining or upgrading cultural facilities within their scheme or by ensuring new development complements and does not negatively impact neighbouring cultural infrastructure. New development can also contribute towards cultural infrastructure outside the red line of a development through Section 106 contributions.

1.28. Local Businesses – Commercial businesses such as pubs, restaurants, café's and shops will often provide cultural services and facilities as part of the diversification of their business offer. In some cases, these will be seeking a direct commercial return on cultural activity within spaces, whilst others may be seeking more indirect benefits such as marketing benefits and publicity.

1.29. Social and Charitable Institutions – A broad range of social and charitable institutions also contribute towards cultural infrastructure, such as churches and places of worship hosting events, workshops and other cultural activity; to entities such as the National Trust supporting culture within parks, historic buildings and other publicly-accessible spaces.

1.30. Key Funding Bodies – Many of the most significnt cultural venues in Greater Cambridge operate with the support of major funding bodies such as Arts Council England and the National Lottery Heritage Fund. These funders are vital to addressing market failures where private investment or commercial activities cannot sustain cultural infrastructure alone. They also help to focus cultural infrastructure towards their broader public benefit, ensuring the delivery of engagement and learning programmes and activities that encourage greater access and inclusion of audiences who face greater barriers to participation and engagement in culture.

Who Benefits from Cultural Infrastructure in Greater Cambridge?

1.31. The value of culture to places is increasingly recognised, but it is often difficult to identify and communicate how it benefits people directly and indirectly can often be confusing. This is because the benefits of culture are not purely commercial, they are felt by different beneficiaries in different ways and span a vast array of social, economic and commercial impacts. The same is therefore true of cultural infrastructure. The Department for Digital, Culture, Media and Sport (DCMS) Culture and Heritage Capital Programme is beginning to establish robust mechanisms for expressing the inherent value of culture and heritage infrastructure. This is part of forming a better understanding of the value for money of investment in protecting, retaining, upgrading and creating culture and heritage assets. However, for now the benefits they offer are better expressed in how they are felt by people, communities and local economies.

1.32. The importance of culture to Greater Cambridge is intuitive. The city has a global association with knowledge and learning, and creative outputs that are embedded in its rich heritage. But the way different groups in Greater Cambridge experience the benefits of cultural infrastructure is more subtle and varied:

1.33. Local Communities – The primary beneficiaries of cultural infrastructure are and should be local communities. Accessible and affordable cultural infrastructure brings benefits in the form of entertainment, connection and quality of life; it opens opportunities for expression, learning, skills and development; it enhances people's sense of identity and attachment to where they live. Cultural infrastructure can also provide vital space to explore the more challenging aspects of our society, addressing inequality, increasing social cohesion and reducing isolation, particularly in rural communities.

1.34. Local Governments – In addition to the benefits to local communities oultlined above, cultural infrastructure also serves a vital function in the achievement of the policy objectives of local government. Greater Cambridge's cultural and creative industries are a major and growing economic force employing 14,000 people which makes up 8.5% of total employment in the region. This contributes significantly to the tax base of Greater Cambridge supporting vital services. Cultural infrastructure is also vital to the region's place brand, attracting wider inward investment, tourism and supporting the influence of Cambridge across the world.

1.35. Developers and Landowners – The attractiveness that cultural infrastructure brings to Greater Cambridge directly contributes towards the value and viability of commercial property. People want to live in places with access to cultural amenities; businesses want to operate in vibrant locations that are attractive to work in and meet the needs of cultural engaged young workers, and commercial tenants want to be in places where cultural vitality is driving footfall throughout the week, both day and night. Cultural infrastructure also plays an important role in bringing developers, planning authorities and communities together under a shared vision for the transformation of places, easing the planning process and encouraging collaborative working.

1.36. Universities – The universities within Cambridge operate within a global competition for talent in terms of students, academic staff and investment. Students increasingly base their choice of location to study on the experience they will have in the place. New generations are placing increasing emphasis on being in diverse, culturally stimulating and socially engaged environments; not just great centres of learning and reputation. Students also want to know there are places they can move onto after they finish their studies, starting businesses in affordable workspaces and incubators.

1.37. There is also an increasingly recognised need for universities to contribute more directly towards the social good of the places where they operate, something that cultural infrastructure can support by acting as the interface between university institutions and wider communities. In the same way, cultural infrastructure also encompasses an increasingly important part of research and innovation; from the need for bespoke facilities to explore and commercialise immersive technologies; to spaces to understand the broader health benefits of cultural participation.

1.38. Local Businesses, Business and Science Parks – As well as being a significant economic force, creative industries also play a catalytic role in the wider economy. They are an increasingly recognised part of the innovation process, bringing creative technology and imagination to problems that can unlock new products and services; helping businesses stand out through branding, design, user experience and marketing; and supporting a wide and diverse supply chain. Creative businesses are therefore a vital part of the 'innovation mix' of knowledge intensive economies such as Greater Cambridge. On a broader level, a vibrant cultural offer in Greater Cambridge is also vital for attracting and retaining talent across the economy.

1.39. Environmental Custodians - Greater Cambridge has been a leader in taking a collaborative approach to reducing carbon emmissions, protecting biodiversity and supporting the transition to a more sustainable future. The region's broad array of natural environments, both in rural and urban contexts, are also central to the identity and quality of life of people who live here. Cultural infrastructure can play a key role in connecting people and helping them to value their local environment. Cultural infrastructure can also provide a forum for exploring and explaining the complex challenges we collectively face in the fight against climate change.

1.40. Public Services – Culture plays a key role in improving everyday health, reducing the impact on local NHS services. Social prescribing has become an established method of preventative care through the physical and mental health benefits of participating in culture with other people. Similarly, culture has been widely adopted in hospitals and care facilities to improve treatment, patient wellbeing and care outcomes.

The placemaking benefits of culture and cultural infrastructure also have notable benefits for reducing other social challenges such as crime and anti-social behaviour through the encouragement of stronger senses of community pride as well as a more diversified evening and night-time economy that is less alcohol-focused.

1.41. Transport Services – People travel into Greater Cambridge from a broad catchment including East of England, London and beyond. Many of the large proportion of people travelling into Cambridge on a daily basis on trains and buses are drawn by the culture and heritage offer of the area. On a more local basis, culture encourages people to explore beyond their immediate local area, drawing people to different parts of Cambridge and South Cambridgeshire providing additional customers for bus services throughout the day and evening time.

1.42. Key Funding Bodies – The high quality of research and innovation within Greater Cambridge means it can form an important testing ground for new approaches that act as best practice which can spread across the UK. Bodies like Arts Council England and National Lottery Heritage Fund are deeply engaged in improving the evidence base for the benefits to the public of arts, culture and heritage as well as effective ways of widening access and inclusion. Greater Cambridge provides an ideal location to achieve many of these goals.

The Value of the Greater Cambridge Creative Economy

1.43. As well as delivering significant social and cultural benefits to local communities, culture and creative industries are also a major and increasing driver of the Greater Cambridge economy. Currently, the sectors are estimated to have generated 1.24 billion pound gross value added in 2022 in Greater Cambridge whilst supporting 17,130 jobs and 1,840 businesses. This consitutes approximately 10% of the Greater Cambridge economy.

1.44. Studies of the London Creative Industries indicate that for every pound generated by the creative industries, 76.6 pence are spent in wider supply chains, 50% of which are outside the creative sector. This would indicate that the creative industries in Greater Cambridge support a wider 475 million pound spend in the wider non-creative economy. This is further supported by research from the Creative Industries Policy and Evidence Centre indicates that each creative job generates at least 1.9 non-tradable jobs over a 20-year time period in the wider economy.

1.45. Culture is also a major driver of Greater Cambridge's visitor economy that supports 583 million pound in direct spend and a further 220 million pound in indirect spend per year. Culture is particularly important in attracting high value international tourism to the region. 78% of international visitors to Cambridge cite heritage and culture as a primary reason for visiting the area.

1.46. This importance is likely to grow in the coming decade. National Creative Industries gross value added is currently 125 billion pound, and is expected to grow a further 50 billion pound by 2030 according to the UK's Sector Vision for Creative Industries. This would mark a 40% increase in the size of the sector which is likely to be concentrated within the 10 primary geographic clusters in the country which include Greater Cambridge.

1.47. Greater Cambridge's creative sector's gross value added increased 43% between 2012 to 2022 suggesting future growth will at least be in line, if not above this national average. Given these assumptions it is reasonable to expect the sector will be worth 1.7 billion pound by 2030, supporting 21,000 jobs.

How is Cultural Infrastructure Reflected in Planning Policy?

National Policy and Examples from Elsewhere

1.48. The movement towards cultural infrastructure being a specific concern of planning policy is relatively recent, driven by a number of factors including;

- The global trend of seeing cultural infrastructure as a catalyst for wider regeneration and area uplift
- A growing understanding of the importance of culture to attracting and retaining high skilled workforces within cities and regions
- Increased concern about the loss of cultural infrastructure due to adverse effects of development
- Greater appreciation of the diverse social and economic benefits of culture to local communities

1.49. Within the National Planning Policy Framework, cultural infrastructure is seen as part of the social objective of achieving sustainable development (8.b), requiring strategic policies to "make sufficient provision for…community facilities (such as health, education and cultural infrastructure) (20.) This includes requiring policies that "plan positively for the provision of shared spaces, community facilities (such as local shops, meeting places, sports venues, open space, cultural buildings, public houses and places of worship)" (93.)

1.50. The role of cultural infrastructure in reducing regional inequality and supporting sustainable communities has been further emphasised within the Levelling Up White Paper which places 'engagement in local culture and community' at the heart of Mission 7 - Pride in Place. The Department for Digital, Culture, Media and Sport CMS Culture and Heritage Capital process is seeking ways to quantify and measure the wide-ranging benefits of cultural infrastructure to make better judgements about investment in new and existing infrastructure.

1.51. Many regional and local governments have taken this further, putting priorities and provisions for cultural infrastructure at the heart of local plans. The most recent London Plan is the most notable of this, including a range of provisions of cultural infrastructure including:

- Agent of change principles to protect music venues and nightclubs from the costs of soundproofing following neighbouring development
- Creative Enterprise Zones to encourage provision of creative workspace within strategic locations of the city
- Designated Cultural Conservation Areas that safeguard the character and uses of key clusters of cultural infrastructure such as music infrastructure in Denmark Street, from development or change of use.
- Provisions to use planning obligations to secure strategically valuable affordable creative workspace (Use Class B) at below market rent

Within Greater Cambridge Policy

1.52. Within the 2018 Cambridge Local Plan, conditions for new cultural facilities are set out in Policy 73 Community, sports and leisure facilities, including the requirement that new facilities improve the “range, quality and accessibility” of infrastructure locally, show there is a local need and that provision is located in close proximity to the people it serves.

1.53. Additional consideration of the protection of public houses is set out in Policy 76 which specifies that loss of a public house will only be permitted if there is no longer community need for it or some other form of community facility, all reasonable efforts have been made to preserve the facility, and there is alternative provision in the area.

1.54. The 2018 South Cambridgeshire Local Plan requires that new development provides cultural facilities that “support healthy lifestyles and well-being for everyone” (Policy S/2). The plan also emphasises the provision of public art within new residential developments comprising 10 or more dwellings; and other developments where the floor area to be built is 1,000 metre square gross or more (Policy HQ/2). The Local Plan also specifies protection of existing cultural facilities within villages under Policy SC/3.

1.55. Local Plans of both South Cambridgeshire and Cambridge both included supplementary planning documents (from 2009 to 2010) to specifically guide the treatment of public art within planning policy which continue to form the basis of the regions.

1.56. This Cultural Infrastructure Plan operates within this existing policy framework, providing additional focus on infrastructure needs and requirements to help landowners, planners and sector stakeholders operate under a shared understanding of infrastructure needs and requirements.

1.57. In addition to planning policy, a number of studies and strategies have been conducted prior to this report with findings incorporated into this study. They include:

- The Cambridge Cultural Infrastructure Audit 2017;
- The Greater Cambridge Creative Business and Cultural Production Workspace: Specifications and Practical Requirements Study (2021);
- Greater Cambridge Creative Workspace: Supply and Demand Study (2021);
- South Cambridgeshire Community Facilities Assessment (2009);

- South Cambridgeshire Village Services and Facilities Study (2014) and
- Community Facility Audit update (2022).

Creative Clusters

1.58. Creative clusters are geographic concentrations of interconnected creative and cultural businesses, venues, organizations, and institutions that collaborate and compete, creating high rates of creative growth or cultural activity. They can range from 'creative hubs' in concentrated developments, to larger creative districts, quarters or regional clusters.

1.59. Clusters are formed around concentrations of talent, supportive infrastructure, funding opportunities, and collaborative networks that create positive feedback loops attracting further talent and investment as their reputation grows.

1.60. Creating or leveraging this critical mass is vital if creative clusters are to be successful and therefore location plays an important role. Development of creative hubs, districts, quarters or clusters should be located in the following kinds of locations:

a) Designated centres such as town, district centres or high streets in the case of more rural locations

b) Around existing established cultural institutions such as performing arts centres, museums, arts schools

c) In non-central light industrial urban locations with high vacancy, low property values and evidence of emerging grassroots creative communities that can benefit from affordable space for experimentation.

1.61. Beyond the standard economic agglomeration benefits of other industry clusters, creative clusters are attractive for the wider benefits they can bring to places, supporting high levels of cultural activity, evening and night time economy and placemaking that help an area be more attractive to live, visit or set up a business.

1.62. Seeking these benefits, both public and private sector actors often look to catalyse creative clusters through proactive investment in cultural development and infrastructure as well as active marketing of locations and developments as creative districts, quarters, hubs or zones.

1.63. Whilst broadly a positive development, there are risks where creative cluster labels are used for purely marketing purposes intended to drive up the value of developments whilst offering little or no creative and cultural sector benefits. Similarly, designating creative districts or quarters may detract from other parts of a city where creative activity is taking place, alienating organisations who do not fall within that geography and even impacting on their ability to leverage funding. Creative clusters often rely on some level of subsidy or operate on low margins. Therefore, ensuring development of creative hubs, districts or quarters should be careful not to compete with existing creative clusters.

1.64. To avoid this, there is a need for careful consideration of what should be expected from different designations of creative cluster.

Creative Hubs

1.65. Creative hubs are individual or linked complexes of buildings hosting a range of cultural and creative activities either across the creative sector or within a targeted field such as film or visual arts. They should support a concentrated and networked community of creative producers, organisations and/or consumers, producing cluster benefits by generating interaction, knowledge sharing, skills development, access to shared equipment and business support.

1.66. Whilst there isn't a definitive scale used to qualify as a creative hub, they should be able to clearly demonstrate suitable capacity to bring together and support an ecosystem of creatives. To achieve this they should include one and preferrably a combination of the following elements:

a) Affordable creative workspace – Workspace typologies will depend on whether hubs target specific sectors or a broad cross-section of creative businesses. They may range from dedicated workspace with leased private offices or studios to shared facilities provided on an open or membership basis. Affordability is broadly defined as 80% of market rent or less, however creative hubs should define affordability according to their target users. For example affordability for freelance artists may be substantially lower than for small and medium sized enterprises in the creative industries. Some hubs will balance these needs by offering variable pricing rates as part of their business models.

b) Learning Infrastructure – This may include classrooms, labs and specialist shared equipment linked to an education partner such as a university, school or college

c) Third Spaces – Such as common areas, cafés and venues that support socialising between members of the creative community as well as wider public.

d) Affordable Accommodation – Where creative hubs exist in expensive cities, some seek to address affordability issues for creatives by delivering affordable accommodation, live/work space or affordable temporary accommodation for visiting artists as part of the creative hub

e) Cultural attractions – Such as exhibition space, cinemas, music venues and other public-facing cultural offers. Often this will be linked to the work of members of the creative community within the hub, acting as a way for them to showcase work.

f) Skills, networking and business support programmes – Targeted support programmes designed to help members of their creative community grow and develop.

1.67. Further information on and examples of creative hubs can be found via the European Creative Hubs Network - https://creativehubs.net/

Creative Districts/Quarters

1.68. Creative quarters/districts are designated areas within a city that are recognised or specifically developed for high density creative and cultural activity. Historically creative quarters/districts have either emerged organically or through intentional development.

1.69. Organic districts emerge through similar creative businesses or activities locating within the same area of a city over time generating a reputation that attracts further talent, investment and supportive infrastructure to meet this demand, such as music businesses along Denmark Street in London.

1.70. By contrast intentional districts grow through public or private culture-led regeneration seeking to attract and reap the benefits of culture and creative industries within an area through investment in cultural infrastructure, place branding, business and skills support, such as Folkestone's Creative Quarter or Media City in Salford.

1.71. Increasingly, cities will look to accelerate the emergence of organic creative quarters by identifying parts of their city where creative activity is taking place, and seeking to enhance this through targeted support, planning policy favourable to protecting or creating cultural infrastructure and the establishment of networks, destination management organisations or business improvement district (BID) structures to accelerate their development. Examples of these include the Culture Mile BID in City of London, the North East Combined Authority's Creative Zones programme and the Norwich Creative Quarter.

1.72. The scale of districts can vary, from individual streets with high levels of cultural activity to larger mixed-use regeneration schemes, to large parts of a city, to form a cultural quarter. To act as a genuine creative quarter/district one would expect to see most of the following features:

a) Workspaces and Studios - Affordable workspaces, studios, and co-working spaces for artists, designers, and creative professionals that can support a high density of creative businesses. These can be both sector specific or a cross-section of creative industries.

b) Cultural Institutions - Depending on the nature of the creative district, they may centre around large formal institutions like museums, galleries, theatres and performance spaces as well as arts schools or universities that attract external visitors, cultural funding and a pipeline of talent.

c) Evening/Nighttime Economy - Typically creative districts will support and be enhanced by a strong evening and nighttime economy centred around informal cultural venues, live music, nightclubs as well as restaurants, cafés and other informal social spaces.

d) Public Realm Interventions and Visual Identity - Many creative districts look to emphasise the character of their neighbourhood through activity in the public realm. This can range from street art to more formal temporary and permanent pubic art commissions. Co-ordinated approaches to frontages and wayfinding may also be used to bring a clear visual identity to a creative district.

e) Formal/Informal Networks - Creative districts should foster high levels of collaboration between organisations and creative workers within the area. This may take the form of formal bodies with responsibilities for promoting or enhancing the district, or more informal collaboration evidenced by networking events, festivals and public realm interventions.

f) Place Branding & Promotion - Creative districts may seek to collectively promote their area through branding, marketing campaigns and an online presence to promote activities and businesses within the district.

g) Community Engagement - Particularly where creative districts interact with residential communities they will often involve local communities through public art, events, and educational programs, making culture and creativity accessible to a wider audience.

Creative Corridors and Super Clusters

1.73. There is an increasing shift in creative industries policy towards encouraging cluster behaviour at regional levels. Creative corridors seek to link together creative hotspots across larger geographies with the aim of stimulating economic growth through increasing linkages – supply chains, retail and development partnerships, networks of people and investment in strategic infrastructure. Early examples include the Northern Creative Corridor and the Thames Estuary Production Corridor.

1.74. A key aspect of creative corridors is the interrelation of ‘microclusters’ in smaller towns or rural areas outside urban areas with established clusters in cities and how these can mutually benefit one another. This includes helping microclusters form part of the supply chains that benefit from and support established clusters in cities, ensuring access for creative freelancers and businesses to networks and development opportunities in cities, and supporting the development of strategic infrastructure needed by established city clusters where they lack suitable sites to deliver this infrastructure.

1.75. Whilst there are no creative corridor initiatives currently proposed for Greater Cambridge, there may be opportunities to integrate creative corridor approaches as part of investment into the Oxford-Cambridge growth corridor.

1.76. This should particularly influence the development of cultural infrastructure within new towns, micro-clusters such as Cambourne and commercial office development within science and business parks. Proposed creative workspace and cultural infrastructure within these locations should not only evidence the need and benefits of infrastructure at a local level, but also how they will link with creative industry opportunities and priorities at the regional level and the established creative strengths within Cambridge city.

Creative Hubs, Districts, Quarters and Cluster in Planning Policy

1.77. Proposed development of creative hubs, districts, quarters or clusters should be able to demonstrate:

a) Suitability of location – Referencing the typologies of location outlined in the introduction to Creative Clusters, proposed developments should be able to evidence the suitability of their location for a creative hub, district or quarter and its ability to generate a critical mass of creative activity that can support a creative cluster.

b) Infrastructure and Activities – Proposed developments should show they will deliver the kind of infrastructure and activities outlined in the descriptions of creative hubs, districts and quarters.

c) Target Creative Audience – Developments should have a clear understanding of the target audience of the proposed hub, district or quarter, this may include target sectors within the creative industries or specific typologies of business and/or creative freelancers with evidence of demand from these audiences.

d) Added Value and Non-Competing – Proposals should show how they are adding to rather than duplicating cultural infrastrucure needs whilst also evidencing how proposed development will avoid competing or adversely impacting existing nearby creative hubs, quarters or districts.

e) Sustainability – Proposals should include plans for how the proposed hub, district or quarter, and infrastructure within them will be operated and be financially sustainable. This may include indicative business plans showing proposed revenue generation, financial commitments to support first years of operation or funding strategies where public subsidy may be required.

2. Cultural Infrastructure Demand

Introduction

2.1. To assess priorities for cultural infrastructure in Greater Cambridge we first need to understand the current supply and demand. In this chapter we will build a demographic picture of communities across Greater Cambridge from a perspective of cultural audiences, creative workers, and creative businesses, showing how this is likely to evolve through new development, population change and economic change in the next 20 years. We will highlight the market reach of cultural infrastructure and events within the region, which extend far beyond the boundaries of Greater Cambridge itself, highlighting how population change within this wider catchment will also impact on the demand for cultural infrastructure in Greater Cambridge.

2.2. An assessment of current supply will be based on comprehensive mapping of cultural infrastructure across the region, ranging from dedicated cultural spaces for performance, exhibition and participation, to informal cultural and community spaces, temporary event and festival spaces, as well as infrastructure for cultural production and creative industries.

2.3. This quantitative mapping will be supported by observations on the current state of existing cultural infrastructure, emerging typologies and trends, clusters of cultural activity, potential threats to cultural infrastructure and proposed infrastructure likely to come forward in the next few years.

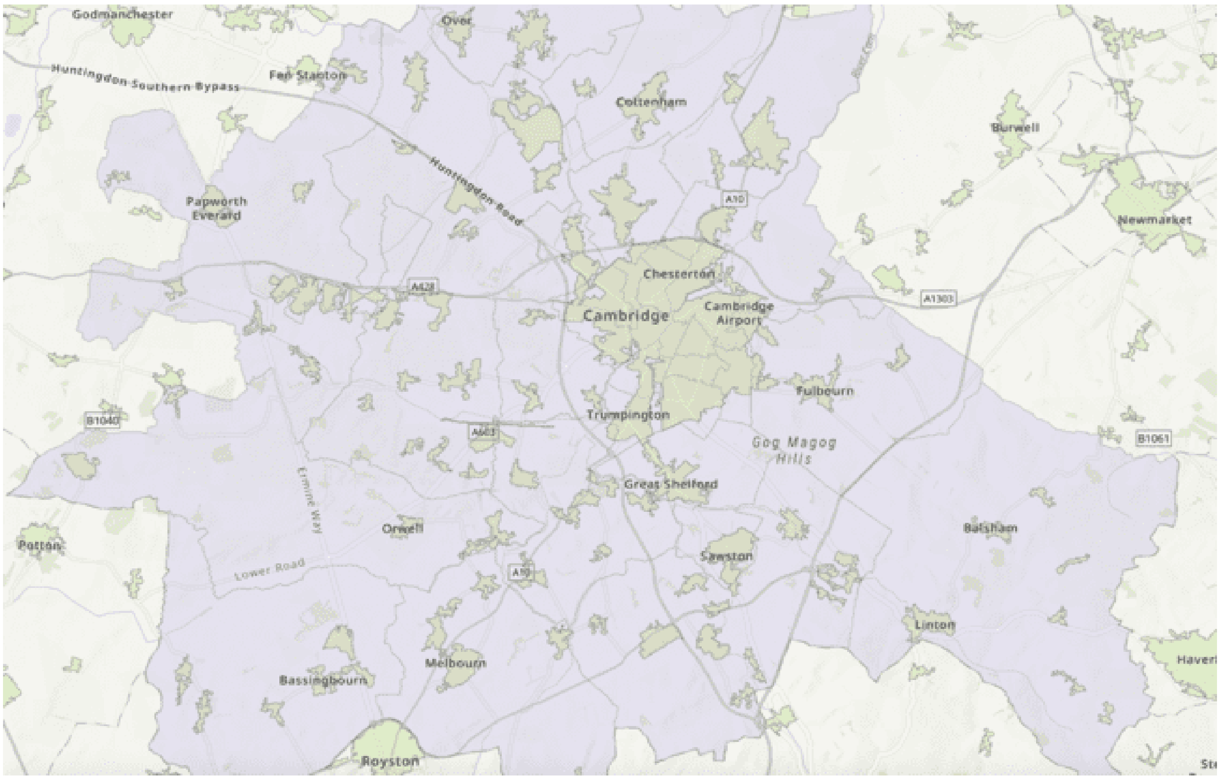
2.4. The combined picture of supply and demand, along with stakeholder engagement insights has formed the basis of an analysis or relative strengths, weaknesses, opportunities and threats for the region that inform the final recommendations of this strategy.

Demand for Cultural Infrastructure

Population of Greater Cambridge

2.5. At the 2021 census, the population of Greater Cambridge was 308,780 with 145,910 within Cambridge itself, and 162,870 within South Cambridgeshire. This is an 11% increase from the 2011 Census compared with a 6.6% rise in population in England as a whole. This is reflective of the region's role as a growth area, with government ambitions to further bolster this growth in line with its significance as a centre of research, education, science, technology and knowledge industries within the UK. Growth and demographic change will continue to influence the needs and demand for cultural infrastructure in the coming years, as will be explored in greater detail below.

2.6. This population is spread across a diversity of urban and rural areas, from the city of Cambridge itself, through to the new towns of Cambourne, Northstowe and Waterbeach and the 100 plus villages of South Cambridgeshire. The built-up areas map below highlights this diversity of conurbations, not only in terms of size but also proximity to one another, with some significantly isolated locations contrasting with clusters of conurbations.



Map 1: Ordinance Survey Map 2024 showing built-up areas equal to or greater than 20 hectares
Source: Esri, © OpenStreetMap – Office for National Statistics Built Up Areas 2022

2.7. These locations differ not just in size and density, but also character. Traditional villages like Duxford and Melbourn have different physical and cultural identities to post-war purpose-built settlements like Bar Hill and more recent developments such as Cambourne. In some cases, such as the Great Kneighton extension to Trumpington village, the combination of traditional village and new development is giving rise to its own typology of place.

2.8. This diversity of place has a profound impact on the catchment of cultural venues and the typologies of cultural needs in different locations. Informal cultural infrastructure such as village halls, pubs and places of worship often play an outsized role in cultural life within smaller traditional villages, whilst cultural infrastructure in major towns and cities not only has to serve a local population but a large hinterland that stretches beyond Greater Cambridge.

Demographics

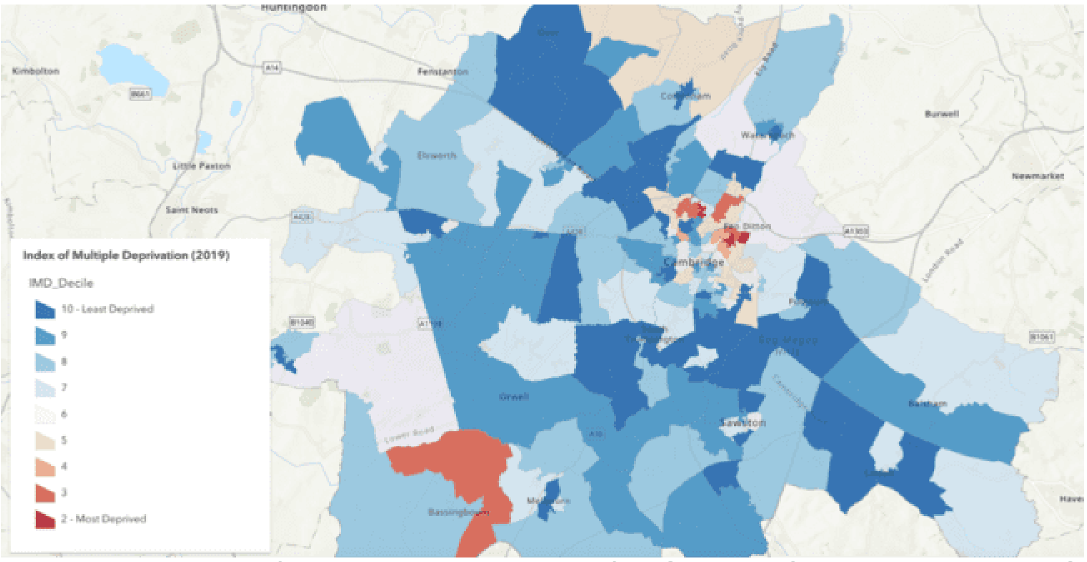
2.9. Overall, the Greater Cambridge population is younger, healthier and more likely to be well qualified in high skill, high paid occupations than the regional and national average. However, this hides significant variance across the region, both between Cambridge and South Cambridgeshire as highlighted in the table below, but more significantly between individual communities within each district.

Table 1: Socio-economic profile of Greater Cambridge (Census 2021, ONS Earnings & Hours Worked 2024)

Profile	Greater Cambridge	Cambridge	South Cambs	East England	England
Median Age	36.1	30.7	41.8	40.6	39.4
Ethnicity - White	82.2%	74.5%	89.0%	86.5%	82.2%
Soc 2020 Major Group 1-3	62.80%	65.10%	60.80%	46.60%	46.40%
NVQ3+ Qualifications	67.90%	74.00%	62.00%	48.30%	50.80%
Home Ownership	58.00%	44.10%	68.90%	65.20%	61.30%
Good/Very Good Health	86.5%	87.2%	85.8%	82.9%	82.2%
Median Annual Pay	£41,540	£40,914	£42,141	£36,355	£35,100

Deprivation

2.10. The Indices of Multiple Deprivation are a measure of deprivation within Local Super Output Areas (LSOAs) encompassing health, income, housing, education, crime and environment. As the map below shows, 27 of Greater Cambridge's LSOAs have above average levels of deprivation for England, including 3 in the 20% most deprived nationally. Areas of higher deprivation are concentrated in the East Chesterton, Abbey and King's Hedges wards of Cambridge, and the LSOA of Whaddon and Whaddon Gap in South Cambridgeshire.



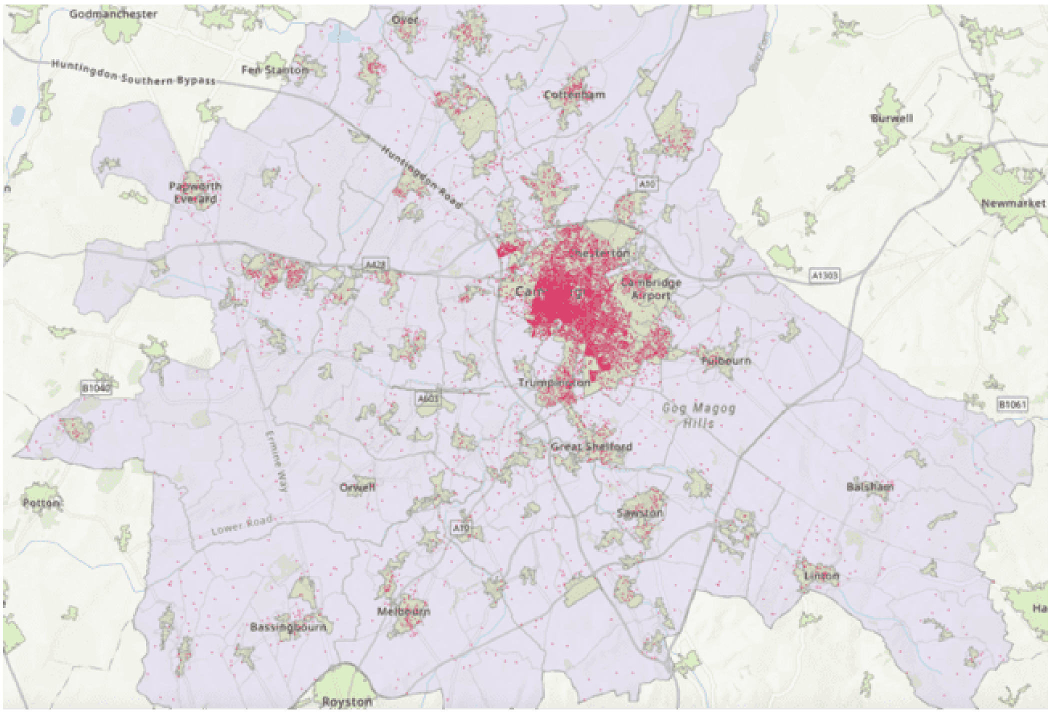
Map 2: Indices of Multiple Deprivation for Greater Cambridge Lower Super Output Areas (LSOAs)
Source: Esri, TomTom, Garmin, FAO, NOAA, USGS, © OpenStreetMap – MHCLG

2.11. Pockets of disadvantaged communities within largely wealthier regions often experience higher barriers to accessing cultural opportunities, due to cost, proximity and cultural offers directed towards less deprived audiences. As such, it is important that the needs of these communities are recognized when considering cultural infrastructure, ensuring there is a strong provision of affordable or free, accessible, socially engaged and ‘on the doorstep’ culture in areas of high deprivation.

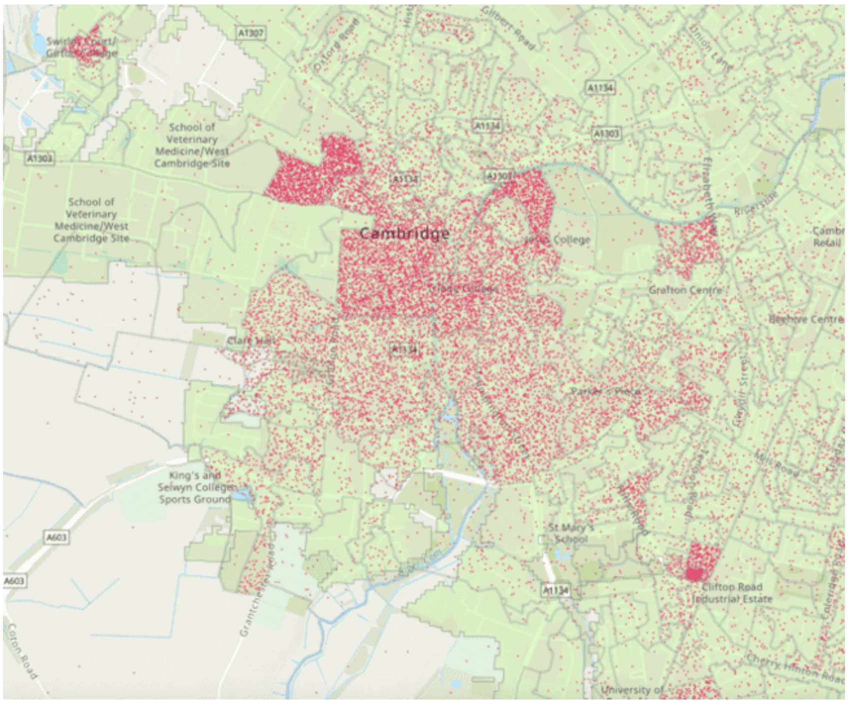
Students

2.12. The student population created by University of Cambridge and Anglia Ruskin University form a unique dynamic to the cultural life of Greater Cambridge that also needs to be factored into the provision of cultural infrastructure. Students bring a young, creative, highly engaged cultural audience to Greater Cambridge. They are typically highly active creators of culture, both formally within the structure of creative university courses, and in the wider community, running events, launching creative projects and engaging in the creative life of the city and region. Those who remain in Greater Cambridge beyond their studies also create a strong demand for creative workspace.

2.13. Within this context, the distribution of student populations is an important dynamic to consider within the context of cultural infrastructure needs. As one would expect, this population is overwhelming concentrated in the heart of Cambridge itself and the colleges of University of Cambridge, however as the map below indicates, drawn from Census data of students in 2021, student populations are becoming increasingly significant in outer Cambridge locations as well, particularly around Girton, Cambourne and Cottenham.



Map 3: Residential locations of full-time students in Greater Cambridge according to Census 2021
Source: Esri, TomTom, Garmin, FAO, NOAA, USGS, © OpenStreetMap – ONS



Map 4: Residential Locations of students in Cambridge City according to Census 2021
Source: Esri, TomTom, Garmin, FAO, NOAA, USGS, © OpenStreetMap – ONS

2.14. This student population raises several important considerations for cultural infrastructure. The transitory nature of student populations raises the need for adaptable, flexible infrastructure. Every year, cohorts of students arrive in Greater Cambridge bringing new ideas and a demand for innovative cultural experiences, requiring spaces that may not fit traditional models of cultural venues.

2.15. High student populations also raise the question of the role of cultural infrastructure in ensuring strong community cohesion between student and resident populations, ensuring the different needs and tastes of these groups are catered for, whilst avoiding a sense of segregation. Within this context, cultural spaces that reach across communities carry particular significance, as do spaces that offer students the opportunities to engage with local communities such as through volunteering.

Cultural Engagement and Participation

2.16. Cultural engagement relates to how people take an active involvement in culture in its broadest terms including as attendees at events, users of cultural services and active participation in creative, community and social activities.

2.17. The mix of students, a large creative and knowledge-sector workforce, and a broadly higher educated and affluent population within Greater Cambridge presents a highly engaged cultural audience base for its venues and festivals.

2.18. This is emphasised within the Audience Spectrum population segmentation for Greater Cambridge. Audience Spectrum is a categorisation of likely levels of cultural engagement and areas of cultural interest of a population based on the triangulation of demographic, behavioral and geographic features.

2.19. The dominant audience segments within Greater Cambridge are Dormitory Dependables (19%), Trips & Treats (17%) and Commuterland Culturebuffs (14%), together representing 50% of the population of the Cambridge postcode area, with stronger concentrations of Experience Seekers and Metroculturals within Cambridge itself. The Audience Agency defines these audiences as follows:

2.20. Dormitory Dependables – Suburban populations and people living in small towns and rural regions including commuter-town families investing for the future and settled residents in rural and semi-rural locations. The group regularly engage in cultural activity although not always frequently. Their interests will typically be dominated by heritage activities and traditional mainstream arts. This group is particularly prominent across South Cambridgeshire.

2.21. Trips & Treats – These are modern, young, settled families with established lifestyles. Their comfortable lifestyles can afford engagement in cultural activities as part of their leisure interests, although arts and culture may not represent a particular passion for them. As such interests tend towards popular culture like musicals and mainstream drama, mixed in with museums, heritage sites and family events. These groups are particularly concentrated in the areas of South Cambridgeshire to the north of the city of Cambridge itself, a trend that would likely continue with new populations coming into the area.

2.22. Commuterland Culturebuffs – Affluent, professional populations living on the outskirts of major urban centres with a strong interest in traditional culture. Many may be retired or empty nesters whose children have left home, providing them with additional free time to engage in cultural activity. They lean towards heritage and more classical cultural offers, although their interests are wide-ranging. They are among the most willing populations to pay for premium experiences and make up a substantial proportion of cultural donors. The audiences are most concentrated in West Cambridge, southern South Cambridgeshire and northern South Cambridgeshire.

2.23. Experience Seekers – Primarily concentrated within Cambridge itself, Experience seekers tend to be socially-minded professionals or students, typically younger, with an eclectic range of artistic tastes. Interests cover mainstream, contemporary and culturally diverse offers, with a particular preference to experiencing ‘new things’.

2.24. Metroculturals – Representing populations with the largest average engagement in cultural activity, within Greater Cambridge these are almost entirely focused within Cambridge itself where they make up to a quarter of the population. These are audiences who see culture as a central part of their identity, either as older, established and high-spending professionals, or young, mobile, emerging professionals and students. Typically, they will engage with performing arts, sometimes as weekly attendees at performing arts events.

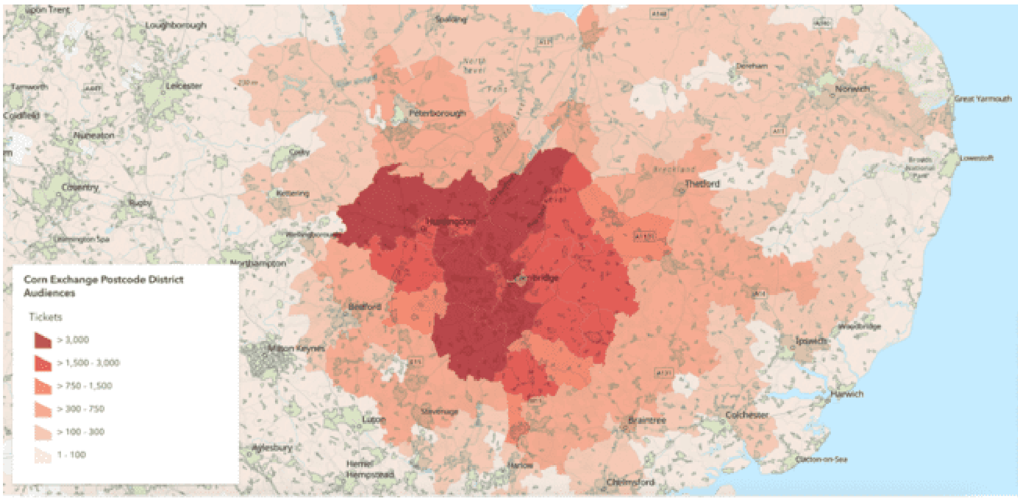
2.25. Looking across the postcode areas of Greater Cambridge we can see that all areas feature higher than average levels of audiences in the medium and higher engagement sectors:

Table 2: Audience Agency Market Segmentation of Greater Cambridge Postcodes (Audience Agency Audience Spectrum)

-	Audience Type	All CB	CB1	CB2	CB3	CB4	CB5	CB21	CB22	CB23	CB24	CB25
High	Metroculturals	8%	26%	27%	24%	20%	21%	0%	0%	0%	0%	0%
High	Commuterland Culturebuffs	14%	9%	11%	31%	5%	3%	27%	29%	17%	21%	15%
High	Experience Seekers	12%	35%	37%	15%	33%	27%	1%	3%	0%	3%	1%
Medium	Dormitory Dependables	19%	9%	8%	15%	5%	8%	28%	25%	29%	31%	28%
Medium	Trips & Treats	17%	4%	9%	3%	6%	9%	15%	17%	30%	20%	24%
Medium	Home & Heritage	12%	5%	2%	7%	4%	4%	20%	16%	14%	17%	21%
Medium	Up Our Street	8%	4%	2%	3%	8%	6%	6%	6%	8%	5%	9%
Low	Frontline Families	4%	2%	1%	1%	10%	12%	2%	1%	1%	1%	1%
Low	Kaleidoscope Creativity	2%	4%	2%	0%	7%	6%	0%	0%	0%	0%	0%
Low	Supported Communities	3%	2%	1%	2%	3%	3%	2%	3%	1%	2%	1%

Audiences Beyond Greater Cambridge

2.26. Audience data from major Cambridge venues and festivals highlights how the city's cultural offer reaches far beyond audiences in Greater Cambridge alone. Ticketing data from the Cambridge Corn Exchange show postcode districts with 100 plus ticket purchases per year encompass a 60-kilometer radius around Cambridge, whilst reaching further into East Anglia as far as Norwich and Great Yarmouth, as well as parts of London to the south. These postcode districts, showing evidence of regular attendance at Cambridge cultural venues, represent a population of 3.7 million people highlighting a sizeable catchment.



Map 5: Ticket purchases for Cambridge Corn Exchange
Source: Esri, TomTom, Garmin, FAO, NOAA, USGS, © OpenStreetMap – Cambridge Corn Exchange Ticketing Data

2.27. Audiences for festivals within Greater Cambridge is even more substantial. Ticketing data for the last 7 years of the Cambridge Folk Festival show that 53% of audiences come from outside the East of England including the following breakdown of audience locations.

Table 3: Location of Cambridge Folk Festival Audiences (Cambridge Folk Festival Data)

Locations	Total Sales	% of all audiences
East of England	43308	47.12%
London	10396	11.31%
South-East	8417	9.16%
South-West	3459	3.76%
East Midlands	4058	4.42%
West Midlands	2459	2.68%
North West	5496	5.98%
Yorkshire + Humber	5758	6.27%
North East	1712	1.86%
Other Nations	4582	4.88%

Tourism

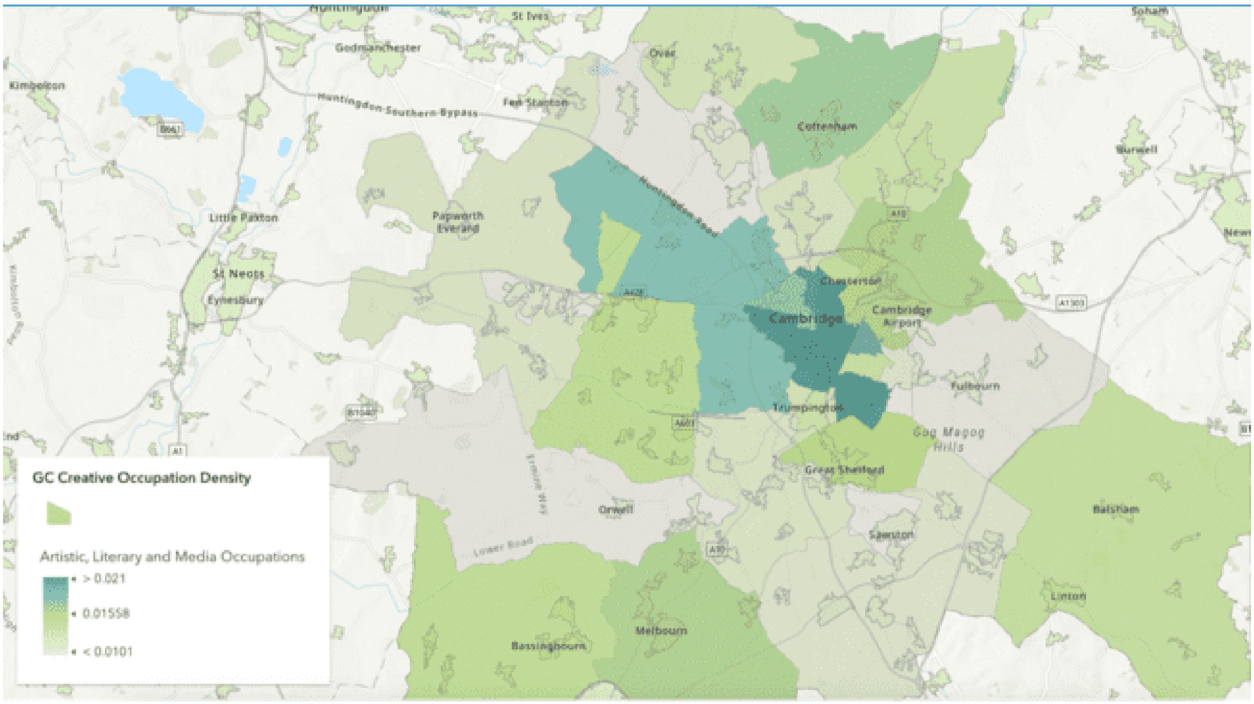
2.28. In addition to this substantial local and regional market, Greater Cambridge is also a significant destination for national and international tourism, voted the Condé Nast Traveler Best UK City Award 2022. 8.2 million visitors come to Cambridge every year including around 450,000 overseas visitors staying overnight according to the International Passenger Survey. The relationship between cultural infrastructure and tourism is two-way. Tourisms represent an additional audience for cultural venues, festivals and events. At the same time, cultural, evening and night-time venues have a key role to play in encouraging more overnight visits to the city. Currently, almost 90% of visitors to Cambridge are day visitors.

2.29. There has also been a recent focus on the potential of South Cambridgeshire as a tourism destination, with the launch of the Visit South Cambs website to showcase the diversity of attractive accommodation, visitor attractions, cycling and walking routes to be found in the district. Cultural infrastructure will clearly play a part in providing a distinctive visitor experience for the district.

Artists and Creative Workers

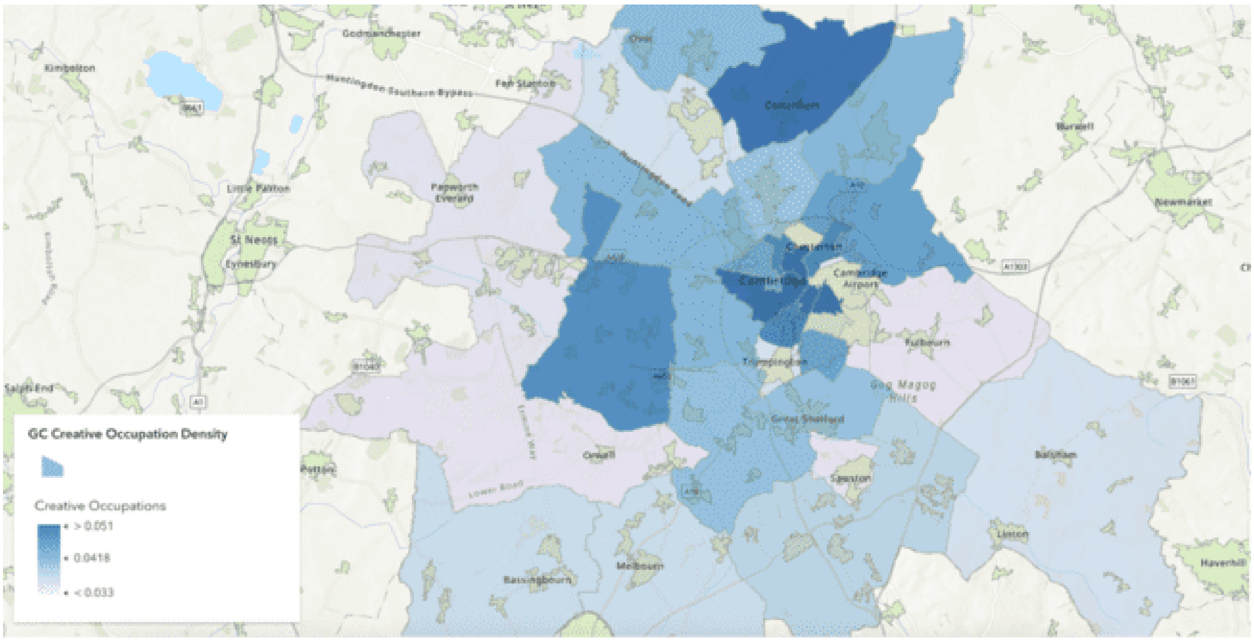
2.30. Greater Cambridge contains a significant population of artists and creative workers with 1.56% of the working population in artistic, literary or media occupations and 4.17% in wider creative occupations, both higher than average densities for the UK as a whole.

2.31. Artists and creative professionals play an outsized role in the cultural life of places as both producers and consumers of culture. They have a catalytic impact on the cultural image of a place through everything from social media to cultural networks and press coverage. Within Greater Cambridge the residences of people in artistic, literary and media occupations are more broadly concentrated within the heart of Cambridge itself, but there are also significant numbers of artistic, literary and media professionals living in the smaller towns and villages of Greater Cambridge as indicated by the maps below.



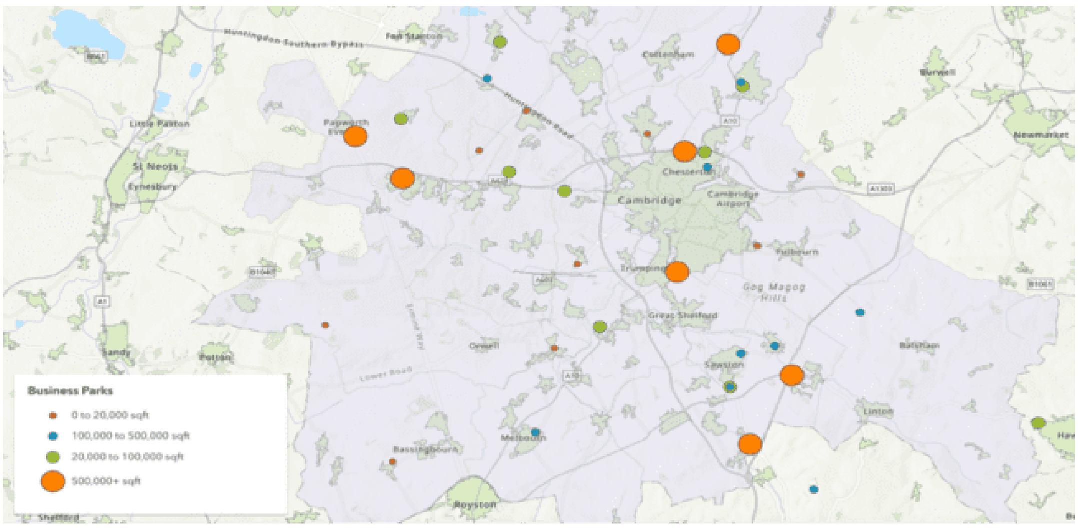
Map 6: Concentrations of people in artistic, literary and media occupations by Medium Super Output Area (MSOA)
Source: Esri, TomTom, Garmin, FAO, NOAA, USGS, © OpenStreetMap – ONS

2.32. When considering broader creative professionals such as software and web designers, architects, and marketing professionals, the extent of the creative residential population of areas beyond Cambridge becomes more significant still, with residents in Cottenham ward disproportionately more likely to be in creative occupations.



Map 7: Concentrations of people in creative occupations by Medium Super Output Area (MSOA)
Source: Esri, TomTom, Garmin, FAO, NOAA, USGS, © OpenStreetMap – ONS

2.33. This large resident population of creative workers is compounded by a significant inward commuting population that form part of the 14,000 people who work within the creative industries across Greater Cambridge. Many of these are concentrated within Cambridge's Business, Science and Technology Parks, populated throughout South Cambridgeshire and the outskirts of Cambridge. These form blocks of non-residential potential audiences for cultural activity within Cambridge, in emerging new developments and within the business parks themselves.



Map 8: Business and Science Parks in Greater Cambridge
Source: Esri, TomTom, Garmin, FAO, NOAA, USGS, © OpenStreetMap – Genecon

Creative Industries

2.34. Greater Cambridge is an area with one of the most significant concentrations of creative industry businesses in the country with 1,840 firms employing 14,000 people, making up 8.5% of total employment. Exact data on the number of creative freelancers in the region is not available. However, the Creative Industries Policy and Evidence Centre estimates that 32% of the national creative workforce is freelance, indicating approximately 6,600 freelancers also working within Greater Cambridge.

2.35. Whilst dominated by the IT sector, there is broad representation across the expanse of creative industries as outlined in the table below, with higher densities of employment compared to both regional and national averages in almost every creative industry subsector with the exception of Advertising & Marketing, and Film, TV, video, radio and photography.

Table 4: Creative Industry Employment within Greater Cambridge (ONS Business Register & Employment Survey 2024)

Sector	Greater Cambridge	versus South East	versus England
-	Employment	Employment Density (plus or minus)	Employment Density (plus or minus)
Advertising and marketing	325	-0.25%	-0.29%
Architecture	990	+0.61%	+0.58%
Design and designer fashion	600	+0.26%	+0.06%
Film, TV, video, radio and photography	375	-0.21%	-0.31%
IT, software and computer services	10,000	+5.71%	+6.71%
Museums, galleries and libraries	1,150	+0.89%	+0.85%
Music, performing and visual arts	625	+0.10%	+0.14%
Publishing	3,100	+2.43%	+2.40%

2.36. In addition to IT, Greater Cambridge is a significant cluster within the UK Publishing industry, employing 3,100 people, primarily concentrated within Cambridge itself, including the famous Cambridge University Press. This is complemented by the substantial museums, galleries and libraries cluster that employs a further 1,150 people.

2.37. The architecture sector of South Cambridgeshire is a notably under-recognised creative cluster, spurred on by the opportunities provided by substantial development projects regionally.

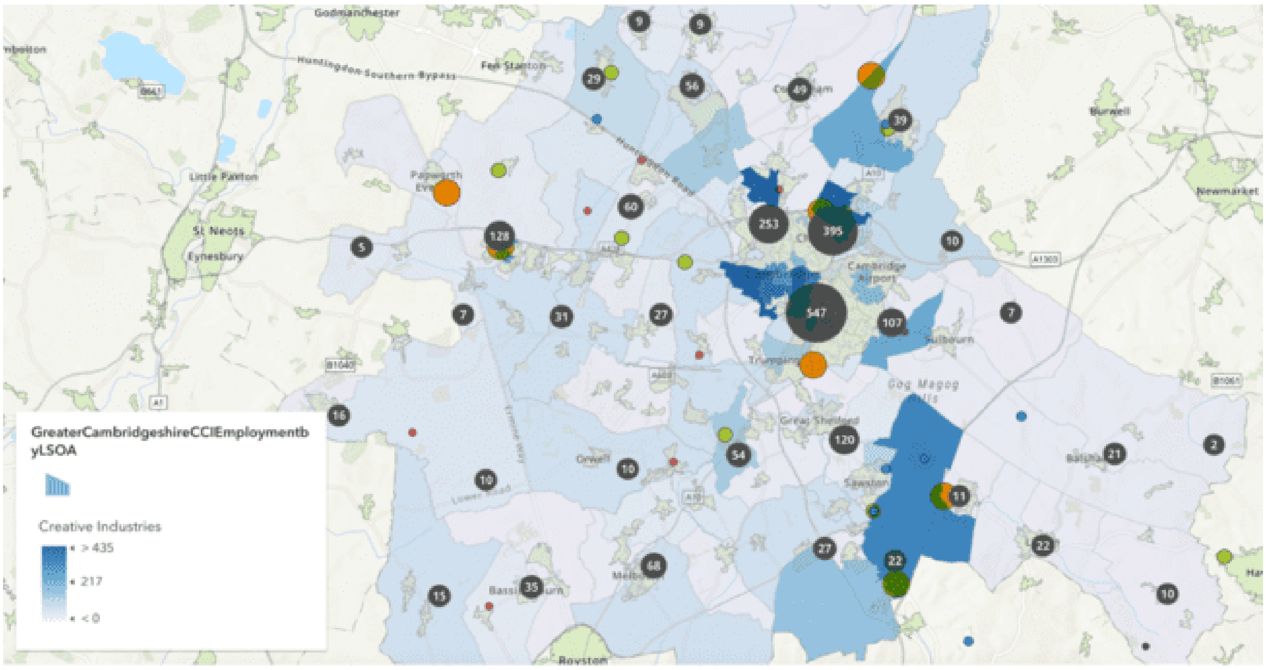
2.38. The geography of these creative clusters is wide-ranging. The Creative Industries Policy and Evidence Centre identified 11 creative industry microclusters within the Cambridge Travel to Work Area containing 1,789 firms. Within Greater Cambridge this included the following clusters:

Table 6: Creative Clusters
(Creative PEC Mapping of the UK's Creative Clusters and Microclusters 2020)

Cluster	Number of Firms
Cambridge	708
Milton	157
Haverhill	56
Histon	52

2.39. The more localised 2020 study of Greater Cambridge creative industries also highlighted the cluster of 107 firms in Cambourne as an emerging cluster.

2.40. Mapping creative industries employment and business density, we can see a finer grained picture of the geography of the creative economy within Greater Cambridge. The map below highlights Lower Super Output Areas with higher creative industry employment alongside clusters of creative industry businesses. Coloured circles represent the location of business parks and science parks with size depending on the total square feet of commercial floorspace.



Map 9: Clusters of creative industries businesses and employment in Greater Cambridge
Source: Esri, TomTom, Garmin, FAO, NOAA, USGS – Companies House Registered

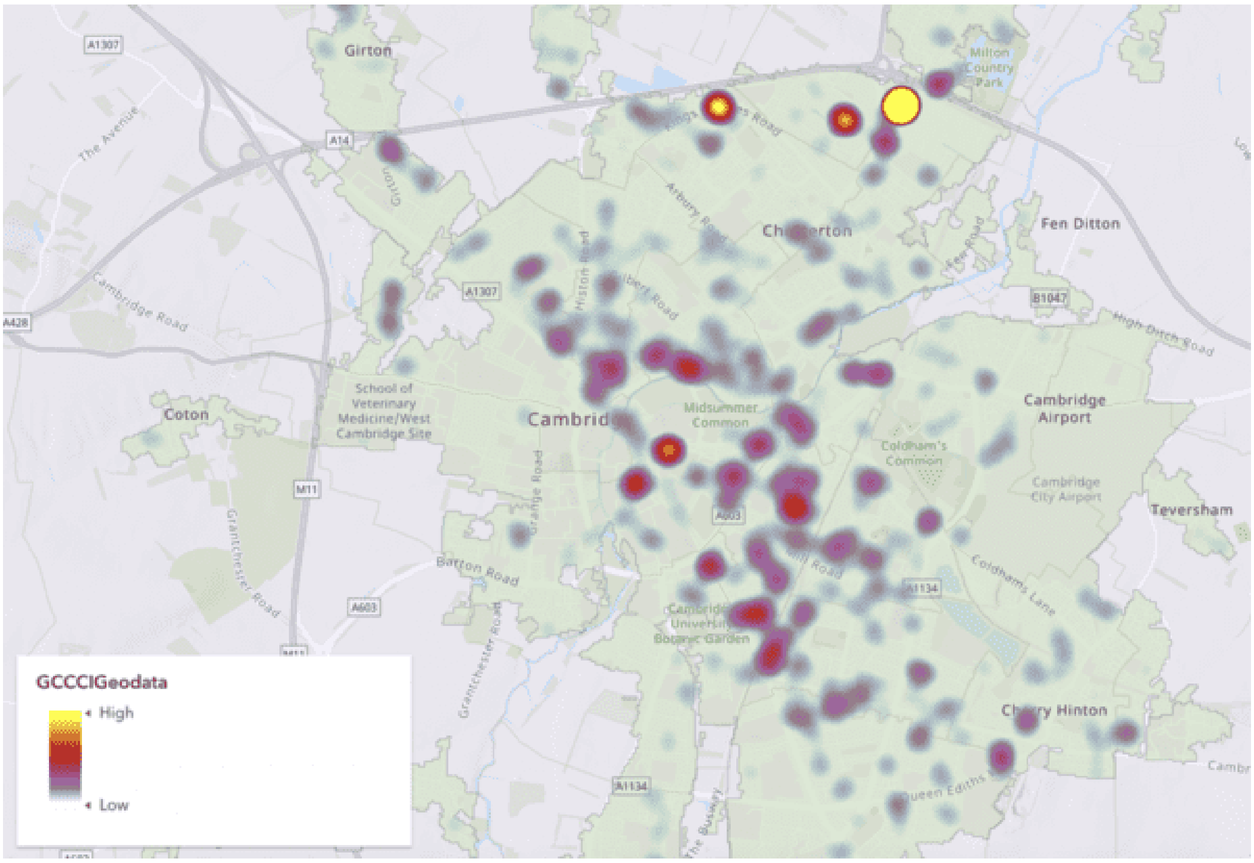
2.41. Analysis of subsector clusters provides a more intricate picture of creative business and employment location. Particular clusters that emerge include:

- Digital and IT employment at Granta Park, Cambridge Science Park, Vision Park and Cambourne Business Park
- Publishing in Central Cambridge
- Architecture in Girton/Oakington/Bar Hill/Histon; Waterbeach; and Sawston/Whittlesford

- Museums, Galleries and Libraries in Duxford and Central Cambridge

2.42. The region's small film and media sector is primarily clustered around Cambridge Science Park with around 170 employed in the sector in the LSOAs surrounding the location, as well as a higher concentration of businesses within Central Cambridge itself. However, there is significant potential for this to grow as film increasingly relies upon advanced digital technologies, artificial intelligence and augmented reality and virtual reality, all of which link to local research strengths and entrepreneurship.

2.43. Analysing creative business locations within Cambridge, the highest concentrations appear to include Kings Street, Gwydir Street and Hills Road. Information technology employment is concentrated on the outer edges and business parks of the city whilst sectors like museums, galleries and libraries are centered around the main central University colleges of the city; publishing focuses on the locations of Cambridge University Press on Shaftesbury Road which is also the main concentration of film and media employment in the city.

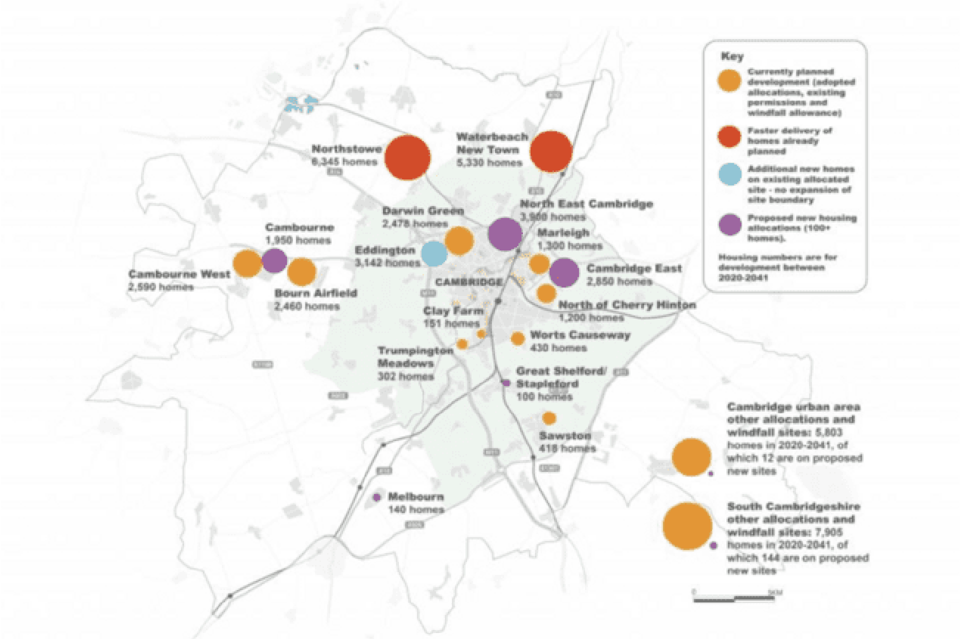


Map 10: Heat Map of Creative Industries businesses within Cambridge city
Source: Esri, TomTom, Garmin, FAO, © OpenStreetMap – Companies House

Projecting Audience Growth

2.44. Anticipated growth and scheduled development will clearly have an impact on demand for cultural infrastructure. Based upon housing development projections, the overall population is anticipated to rise to 431,700 by 2041, with 124,000 additional residents representing a 40% increase, the majority of which will be felt within South

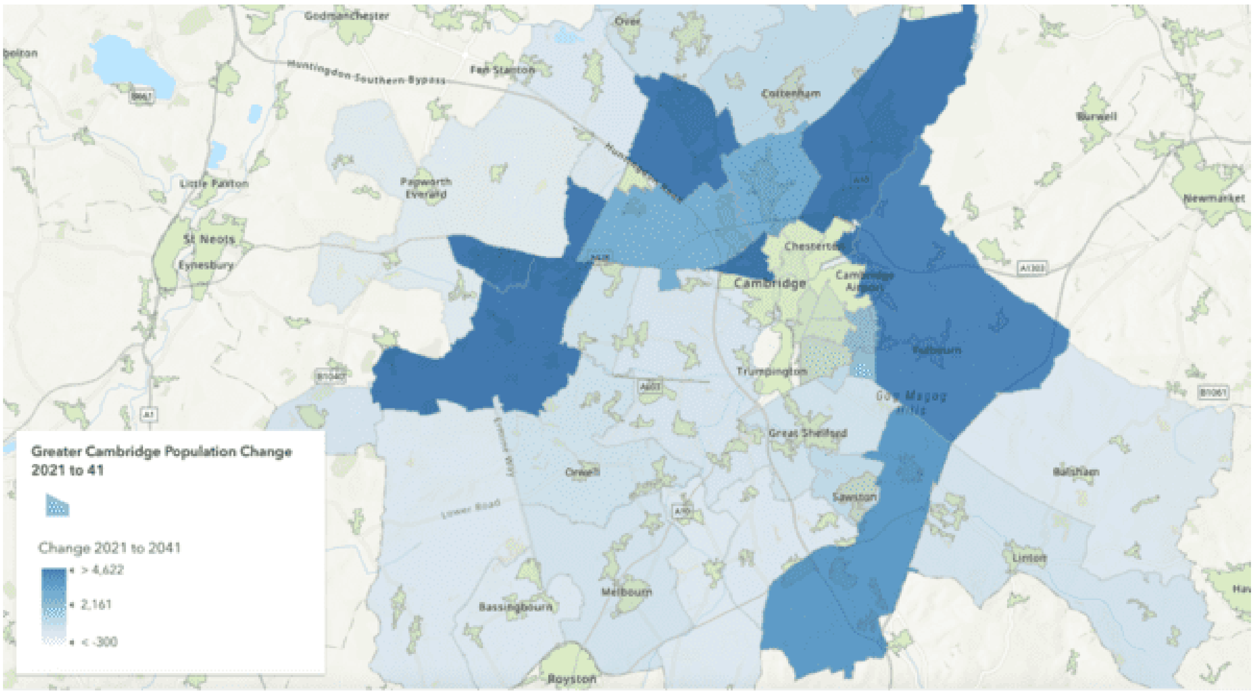
Cambridgeshire. This population growth will be spurred by new development outlined within the Greater Cambridge Local Plan.



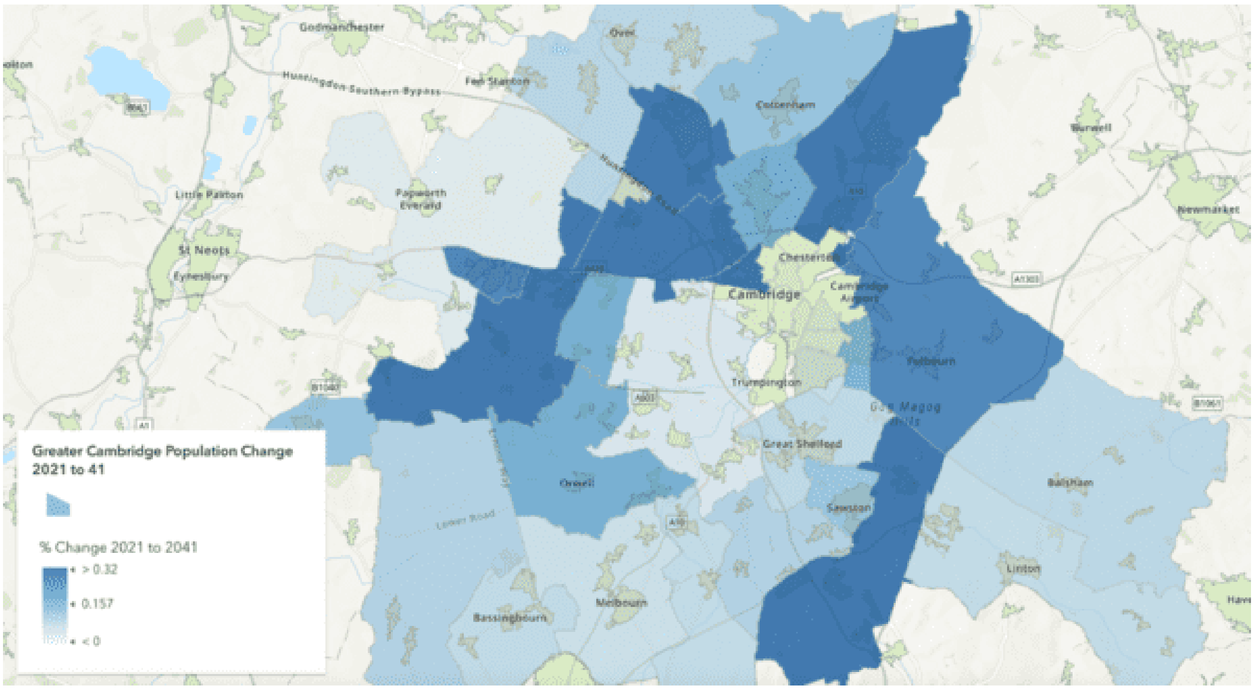
Map 11: Illustrative map showing Locations of proposed new housing development in Greater Cambridge 2020-2041
Source: Greater Cambridge Local Plan First Proposals (2021) Contains OS data ©

2.45. This includes the new towns of Northstowe and Waterbeach New Town, continued growth of Cambourne as well as development on proposed new housing in North East Cambridge.

2.46. The maps below indicate how these will impact upon populations of wards both in terms of total population change, and in terms of the percentage change from the current population.



Map 12: Projected population change from 2021-2041 per Ward in Greater Cambridge
Source: Esri © OpenStreetMap – Cambridgeshire County Council Ward Level Projections



Map 13: Projected percentage change in population from 2021-2041 per Ward in Greater Cambridge

Source: Esri © OpenStreetMap – Cambridgeshire County Council Ward Level

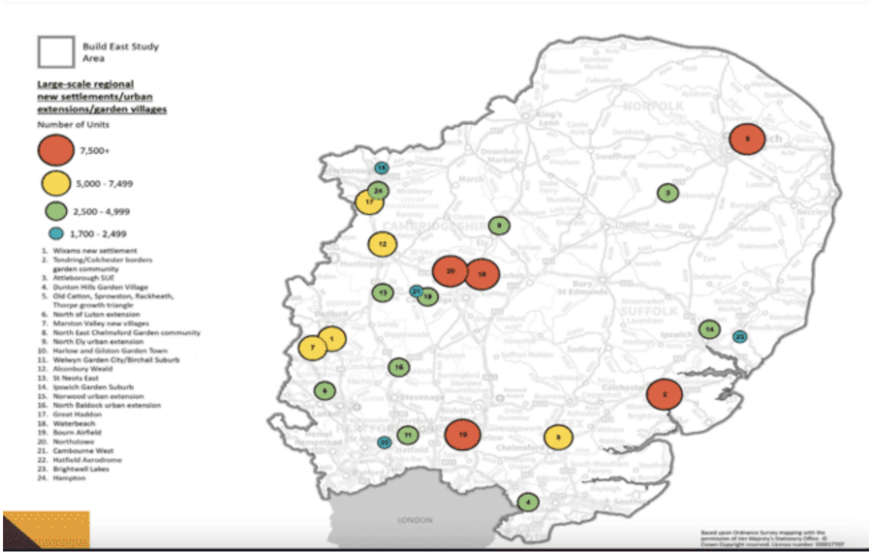
2.47. The wards of Longstanton, Caldecote, Milton & Waterbeach, Duxford and Castle will experience the most significant population increases based on current projections, growing by more than 40% of the 2021 population according to Cambridgeshire County Council projections via Cambridgeshire and Peterborough Insights.

2.48. Broadly, it can be expected that the audience profile of the region will remain relatively stable, with audiences likely to be in the higher engagement range in terms of audience profile, balanced between settled populations with typically more classical and traditional cultural tastes, and populations for whom culture is more central to their identity and more likely to demand more contemporary and distinctive cultural offerings.

2.49. The creation of new towns in South Cambridgeshire will create demand for local cultural venues, both to satisfy the market for cultural experiences 'on the doorstep' reducing the requirement to commute into regional cities and towns for the cultural offer, and to build a strong sense of community identity within these locations. The necessary characteristics of such venues will be explored in later sections, but broadly one can anticipate demand for flexible facilities capable of supporting a range of informal community cultural activity and events, as well as infrastructure that can support the emergence of an 18-hour economy in these towns.

2.50. Population growth across Greater Cambridge will increase demand for a diversity of cultural venues more broadly, catering for specialized markets and tastes such as music venues, independent theatre and comedy, visual arts and independent film. Due to the core audience of this infrastructure being more local, this demand may be felt both within Cambridge itself and the surrounding area as well. Increasingly, this may see a need for hybrid models of cultural infrastructure, that are able to serve a variety of cultural needs within a diversified business model. Such as food halls which contain cinema offers; or community learning spaces or libraries that also offer a programme of events.

2.51. The population size of the market catchment region of Cambridge's largest cultural venues is also expected to grow during the same period, with an estimated 6.6% increase to 3.9 million people. The East of England is expected to continue being the fastest growing region of the UK with various new large-scale developments within the vicinity of Greater Cambridge outlined below which is likely to further influence the demand on cultural infrastructure in the region.



Map 15: Proposed major housing developments in the East of England according to BuildEast Housing Market Research
Source: BuildEast Housing Market Research 2022

2.52. It should be noted that the high anticipated growth of other regional cities with competing catchments to Cambridge, such as Milton Keynes, Peterborough and Northampton could have contrasting impacts on cultural demand in Greater Cambridge. On the one hand, creating a larger regional market for cultural audiences, whilst on the other hand potentially creating additional competition that captures more audiences from the regions in between. The impact of regional cultural infrastructure beyond Greater Cambridge will be explored in further detail in the supply section, however for the purposes of this study we predict that the geographic spread of the market for cultural infrastructure in Cambridge will remain the same with a consequent increase in the population size of its market.

2.53. This projected growth in the wider market area, alongside the anticipated population within Greater Cambridge, will likely increase demand for cultural venues and attractions, particularly medium-to-large scale venues (500 plus capacity) and large museums & public galleries supporting a large 'day out' visitor audience.

Projecting Creative Industries Growth

2.54. The significance of creative industries is only likely to increase in the coming years with a study by Deloitte predicting a 40% global increase in employment within the sector between 2018 and 2030. If Greater Cambridge's sector grows in line with this, it will reach 21,000 jobs by 2030.

2.55. Cultural infrastructure will therefore have an important role to play, ensuring that cultural provision is able to provide the kind of culturally vibrant places that these workers want to locate in. Increasingly, this will need to extend beyond Cambridge itself, as a younger generation wants to see more culture on their doorstep, rather than being forced to commute to experience it. Either by providing cultural activity closer to concentrations of creative employment, or in emerging towns of South Cambridgeshire which are either geographically located closer to these centres of employment, or where many of this new workforce will be living.

2.56. Secondly, creative workspace will have to adapt to meet this growing demand within a sector that is significantly different from large science and technology companies that form the backbone of the Greater Cambridge economy. Creative industries are disproportionately freelance, micro and small businesses with increasingly specialised workspace needs both in terms of infrastructure, spatial needs and leasing terms.

2.57. The anticipated growth of creative industries will increase demand for creative workspace across a range of typologies including deskspace for the disproportionally high levels of freelancers and microbusinesses within the creative industries; bespoke facilities for key creative industry growth sectors like film and immersive media; and affordable artist studio space.

Summary of Cultural Infrastructure Demand

2.58. In this section we have explored the current and projected demand for cultural infrastructure with Greater Cambridge. Key points identified include:

- The demographics of Greater Cambridge's 308,780 population suggest high levels of cultural engagement, due to the disproportionate number of highly educated people in well-paid roles both within Cambridge and South Cambridgeshire. The tastes of key audience groups range from traditional arts and culture to more contemporary cultural experiences.
- Within this broader picture there are pockets of more disadvantaged communities whose needs will need to be reflected in the cultural infrastructure offer, including demand for affordable and free cultural activity, local and socially engaged cultural infrastructure.
- A large student population creates demand for flexible, contemporary cultural spaces that make Cambridge an attractive place to study and can adapt to new trends as different generations of new students come into the city.
- The large audience catchment of Cambridge's major venues extends to a 60-kilometer radius around Cambridge and further into East Anglia creating a market of 3.7 million people, this is supplemented by a substantial tourism economy, primarily within Cambridge but increasingly extending out to South Cambridgeshire.
- Greater Cambridge has a larger than average proportion of creative freelancers and artists suggesting high demand for artist studio and creative deskspace in the region.
- Greater Cambridge's creative industries strength is focused on clusters in Cambridge, Milton, Haverhill and Girton including high densities within major business and science parks.
- Key creative industry strengths include digital and information technology; publishing; architecture; and museums, galleries and libraries
- Projected growth in population of Greater Cambridge will create additional demand across the region. Within South Cambridgeshire towns of Cambourne, Waterbeach and Northstowe as well as the growing population of North East Cambridge this will be felt locally rather than in Central Cambridge, with demand to meet the needs

locally not only of town residents but surrounding communities. Nevertheless, overall demand will also be felt within Cambridge itself, compounded by population growth in the wider catchment region. This will most keenly be felt by medium to high-capacity venues (500 plus) and major attractions, museums and festivals whose catchment reach further into East Anglia.

- Creative industries growth will significantly increase demand on creative workspace. This will include demand for infrastructure that supports high growth fields that connect with Greater Cambridge's digital, technology and life science sectors such as media production, immersive media and film production. At the same time, the high level of micro and freelancers that make up the creative industries will see a growing demand for flexible workspace, freelance studio and production space, and supportive environments for micro and startup businesses.

The extent to which current infrastructure can absorb this demand is the focus of the following section exploring current and emerging cultural infrastructure within Greater Cambridge.

3. Cultural Infrastructure Supply

Cultural Infrastructure Supply

3.1. An audit of cultural infrastructure has been conducted to understand the current extent, spread and state of cultural infrastructure within the region. This audit is based on ‘hard infrastructure’ – the physical institutions and fixed assets; with consideration of the ‘soft infrastructure’ – transient, mobile, meanwhile and organic cultural activities and hotpots, where this information is available.

3.2. As outlined in the introduction, infrastructure has been categorised as follows:

Arts Centres - Multi-functional venues dedicated to cultural activity that provide a variety of cultural experiences within a single venue such as performance, exhibitions, cinema, participatory arts and/or creative workspace.

Performance Venues - Indoor venues that are primarily or solely dedicated to programming ticketed events such music, theatre and dance.

Cinemas - Venues with a regular programme of public film screenings.

Art Galleries - Public and commercial venues providing publicly accessible exhibitions for visual or media art.

Museums and Heritage - Exhibition spaces linked to heritage or educational material as well as historic buildings and monuments.

Live Music Venues, Nightclubs and LGBTQ plus Venues - Venues that programme live music, DJ and dance music events and other forms of music based entertainment such as cabaret.

Community Centres, Village Halls and Places of Worship - Venues providing hirable space for community activities that may include events, creative workshops or other cultural activity.

Hybrid and Pop-Up Infrastructure – Locations that support cultural production and presentation activity as part of a broader business model often in non-traditional spaces.

Festival Locations - Locations that are known to be used for outdoor cultural festivals and temporary outdoor events.

Public Art - Permanent and temporary interventions in public space designed to incorporate into the built environment.

Libraries and archives – Public lending libraries as well as public archives.

Artist and Maker Studios - Locations providing rentable or free space for arts, craft and other freelance creative production.

Creative deskspace - Locations offering hotdesk or co-work facilities suitable for freelance or microbusinesses. These may be explicitly creative-focused or otherwise.

Creative and Media Production Spaces - Locations providing dedicated space wider creative industries activities film, photography, sound and radio production.

Creative Education Spaces - Locations supporting the creative education activities including art and craft schools, performance schools, makerspaces and other informal creative education infrastructure.

3.3. It should be noted that some locations have been included in multiple categories in cases where they serve a variety of cultural infrastructure functions within a single building or complex.

3.4. A total of 194 cultural production and creation places and spaces were mapped as part of this audit as well as 575 other social facilities such as pubs, community halls and places of worship.

3.5. In addition to mapping these assets, an assessment has been made of the relative strengths, threats and ability to cope with current and future demand against each of these infrastructure typologies.

Major Cultural Organisations and Strategic Bodies

3.6. Greater Cambridge is currently home to 9 Arts Council England National Portfolio Organisations (NPOs), receiving a combined 2.7 million pound in annual funding. NPOs are organisations considered by Arts Council England to be regionally or nationally significant for their cultural output, strategic role or value to their local communities.

3.7. NPOs are significant to local and regional cultural ecosystems for several reasons. Firstly, the provision of rolling 3-year programmes of core funding gives them relative stability, allowing for longer term growth and delivery of a more wide-ranging cultural programme. NPO funding also comes with expectations and standards for community involvement, cultural excellence and good governance that usually ensures NPO organisations deliver a broad range of social benefits beyond a straight commercial operation.

3.8. The 9 Greater Cambridge National Portfolio Organisations include:

Wysing Arts Centre - Wysing Arts Centre is a contemporary arts residency centre and campus for artistic production, experimentation and learning.

Cambridge Junction Arts Centre – A live music and arts venue on Clifton Way, encompassing 3 performance spaces as well as hosting several resident arts organisations, an extensive artist development programme and community learning activities.

Kettle’s Yard Contemporary Art Gallery – The University of Cambridge’s modern and contemporary art gallery on Castle Street with a collection of modern art and a gallery that hosts contemporary exhibitions.

University of Cambridge Museums – An overarching body that oversees 9 museums owned and operated by University of Cambridge including the Fitzwilliam Museum.

New International Encounter – An international theatre production company focused on physical theatre, multi-lingual productions, music and storytelling. Based at Cambridge Junction with offices in Norway and the Czech Republic.

Collusion – An arts organisation based at Cambridge Junction that explores the creative use of technologies and the impact of emerging technologies on society. Their activities focus on talent development and public artworks across the East of England.

Oblique Arts – An artist-led community arts organisation that works with local communities to create visual arts projects via workshops, multimedia installations and community projects. They specialise in working with at-risk young people and hard-to-reach communities.

Cambridgeshire Libraries Community and Cultural Services – One of only 6 library authorities in England that receives NPO funding. Supports the delivery of creative programmes in 46 libraries across Cambridgeshire including 22 in Greater Cambridge.

Arts Marketing Association – A strategic membership body that works with organisations and individuals in the arts, heritage and culture sectors to improve marketing, communications and audience development.

3.9. Several other key cultural organisations form the foundations of Greater Cambridge's cultural ecosystem. These include the members of Cambridge Arts and Cultural Leaders, a partnership of 17 arts and cultural organisations across Cambridge and its surroundings that include several of the region's NPOs along with:

- Academy of Ancient Music
- Anglia Ruskin University
- Britten Sinfonia
- Cambridge Arts Theatre
- Cambridge City Council
- Cambridge Corn Exchange
- Cambridge Film Festival
- Cambridge Folk Festival
- Cambridge Literary Festival
- Cambridge Music Festival
- Museum of Cambridge
- University of Cambridge Public Engagement Team

3.10. Other key strategic bodies in the region include The Cambridge Arts Network, a network with about 1100 members, mostly freelance artists and creative professionals who act as a voice for the independent artist sector.

3.11. This clustering of locally, regionally and nationally significant organisations highlights the national significance and important of Greater Cambridge. It is a key cultural centre not just for Cambridgeshire but for the whole East of England and the UK, particularly in the fields of music, literature, museums, archives, cultural research and new media. As such, the requirements of cultural infrastructure will need to reflect this, maintaining and continuing this significant role.

Arts Centres - Infrastructure Typology

3.12. Arts Centres do not follow a fixed form and can broadly be defined as centres or complexes dedicated to cultural activity that combine a public programme of events, exhibitions or performance with extensive community, learning, artist development or engagement programmes. This community focus, alongside their role as spaces where culture is both made and shared often makes arts centres the focal points of local cultural ecosystems.

3.13. The range of uses within arts centres tend to require a mix of spaces that can support larger events or exhibitions and smaller classroom, rehearsal or studio facilities, often alongside public-facing amenities like cafés, within the same building or complex. This is often vital to support the business models of arts centres that typically balance commercial activities with revenue from donations, trusts and foundations to finance their extensive charitable activities.

Current Provision

Within Greater Cambridge, 3 locations most closely fit the definition of an arts centre.

3.14. Cambridge Junction – Largely focused on music and performing arts, Cambridge Junction holds an 880-capacity main auditorium, a 220-seat theatre and a multi-purpose rehearsal and workshop space, as well as meeting rooms and office space that support a range of resident arts organisations. This mix also allows it to support a broad range of creative development, learning and community programmes alongside ticketed events and other revenue-generating activity such as conferences.

3.15. Wysing Arts Centre – Spread across ten buildings including studios, live-work space, a large gallery, education spaces and accommodation for residencies and retreats, Wysing focuses on being a space for artistic research, production and learning. This includes an extensive community, schools and youth engagement programme as well as a public facing sculpture park,

3.16. Stapleford Granary Arts Centre – Housed within converted farm buildings, the complex includes a concert hall, gallery, café, studio spaces and filming facilities. These host a broad range of exhibitions, performances, outdoor events and art classes. It is unusual in being part-funded through the commercial arm of its founder charity, which operate cultural tours across the world, using the profits to support cultural and educational projects.

3.17. Together these three facilities provide a strong mix of dedicated arts centres within the region, catering for a range of needs that are vital for the cultural life of Greater Cambridge including education, community arts, sector development and artist development, in addition to their role as visitor attractions and event spaces.

Meeting Future Demand

3.18. The focus on increasing the levels of people actively participating in culture and getting creative, highlighted within Arts Council England's Let's Create 10-year Strategy means that demand for spaces that can support dedicated engagement, workshop and artist development activities is likely to grow. This will both add more pressure on existing arts centres to increase levels of non-commercial activity within their facilities, as well as other cultural venues, museums and galleries to provide more dedicated engagement space on-site.

3.19. Other potential routes to meeting this demand may come in the form of multi-use community facilities within new towns and development, with an intentional focus on supporting arts and cultural activity. The Storey's Field Centre in Eddington is an example where the adaptable design lends itself to cultural events and activities, from theatre-style performances to dance classes and craft workshops. This has allowed an arts and culture identity to evolve despite not operating with a dedicated creative direction as would a traditional arts centre.

Performing Arts Venues - Infrastructure Typology

3.20. Performing Arts Venues vary according to their artform focus and whether they are largely receiving or producing venues. But broadly, venues can be categorised by capacity, which not only defines the scale of public that is able to attend, but also the kind of touring productions they are likely to attract, be that music, theatre, dance, comedy or other performance arts.

3.21. Non-seated live music venues are considered a different typology of infrastructure for the purposes of this study and are explored in a later section.

Current Provision

Greater Cambridge is served by a rich diversity of venues, theatres and concert halls across the region.

3.22. Large (1000 plus Capacity) – Cambridge Corn Exchange is the only indoor venue in the region with a capacity above 1,000. The 1,850-capacity venue is the largest in the East of England and therefore the natural destination for major live music and culture events. There are no arena sized venues (5,000 plus capacity) within a 50-mile drive radius of Cambridge, with the closest being the Marshall Arena in Milton Keynes.

3.23. Mid-sized (500-1,000 capacity) – Mid-sized venues include the 850-capacity J1 auditorium at Cambridge Junction (music, comedy & theatre), the 666 capacity Cambridge Arts Theatre (theatre and musicals) and the 500 capacity West Road Concert Hall (primarily classical music), home to University of Cambridge's Music Department.

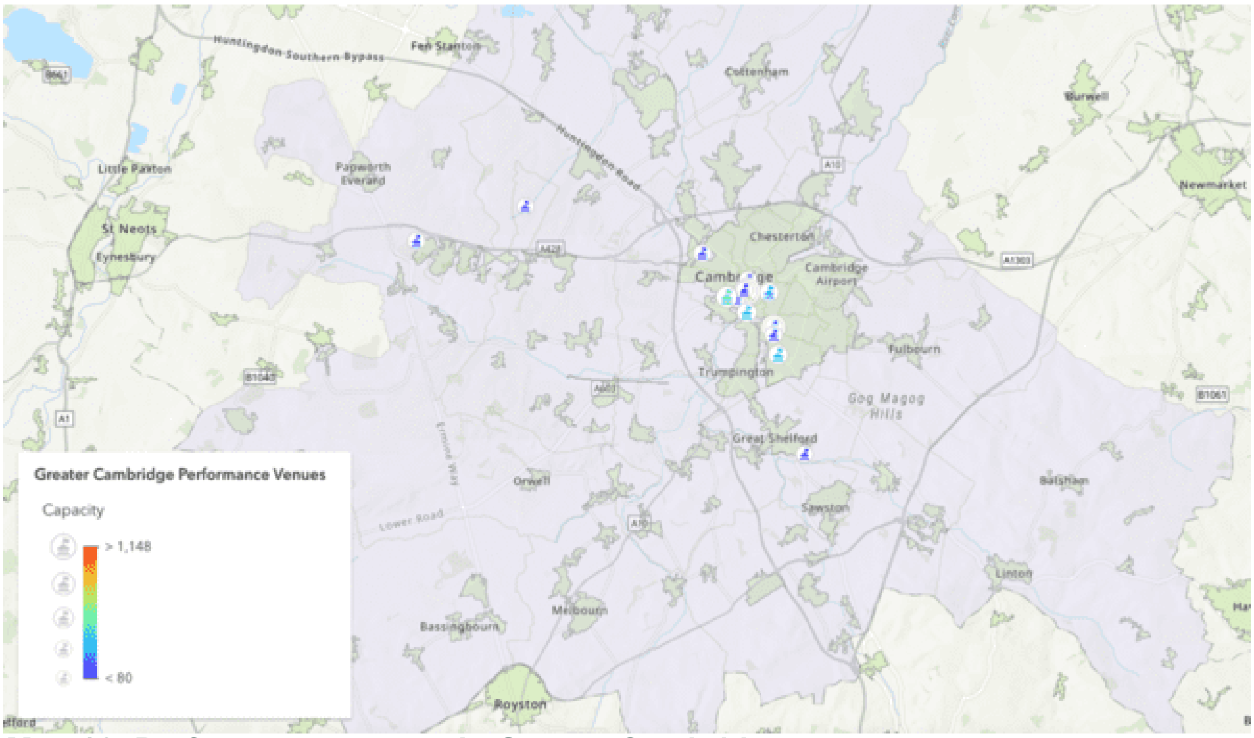
3.24. Small (less than 500 capacity) – Where Greater Cambridge is unusual is in the plethora of smaller scale venues it contains. This is largely a result of performance venues emerging within individual University colleges and regional schools.

3.25. Among these are the ADC Theatre, the University of Cambridge's internal theatre operator, and their main 230-capacity venue; Anglia Ruskin University's 270-capacity Mumford Theatre; the new 370-capacity Peter Hall Performing Arts Centre at the Perse School; the 337-capacity Great Hall at the Leys School and the 180-capacity Cambourne Village College Theatre. As these venues primarily function to support education establishments, they operate in a different way to typical performing arts venues, being used for a combination of internal activities; programmed cultural events; and external hires.

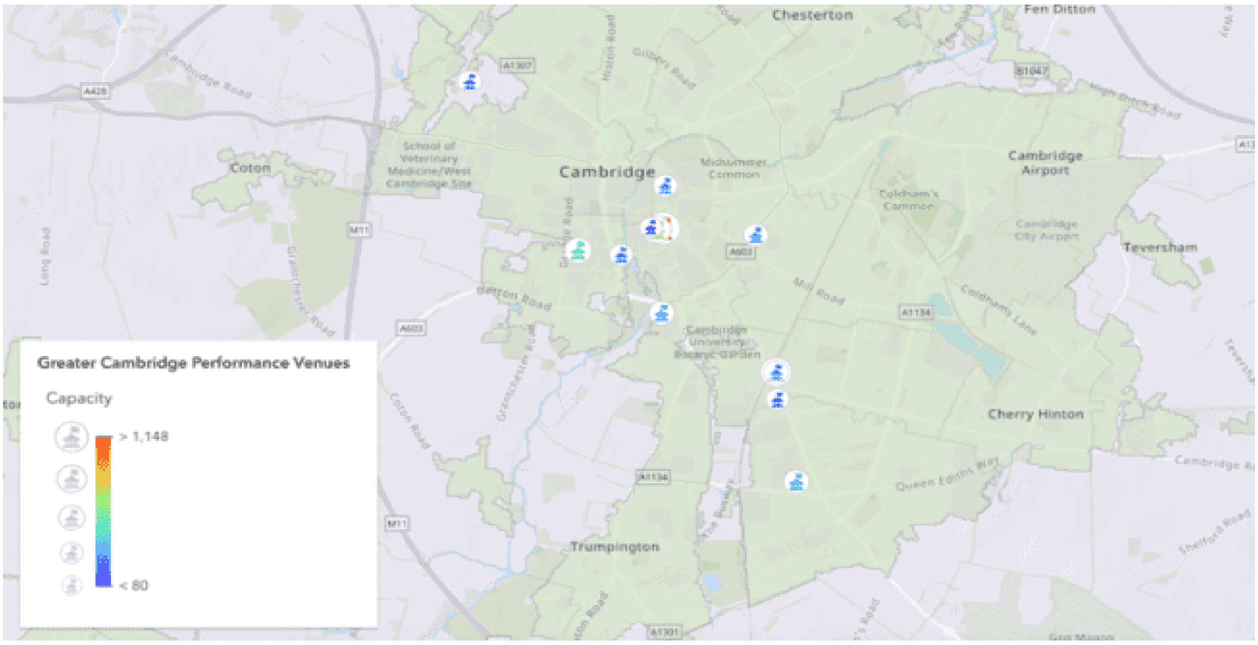
3.26. These venues are also frequently of exceptionally high quality. A notable example includes the new Pembroke Auditorium, recently established in the premises of Pembroke College's former Emmanuel United Reform Church. The facility comprises a 200-seat chamber hall primarily adapted for music performances.

3.27. The venue forms part of one of the most significant ecosystems of classical music in the UK, fueled by the highest rated music department in the country at the University of Cambridge; significant organisations like the Academy of Ancient Music and highly respected groups such as the Britten Sinfonia and the Cambridge Philharmonic. Churches and chapels within Greater Cambridge form a significant part of this, most notably King's College Chapel, home of the Choir of King's College Cambridge.

3.28. Other small venues include the 220-capacity J2 space at Cambridge Junction, Storey's Field Community Centre in Eddington on the edge of Cambridge, the 120-capacity performance spaces at Stapleford Granary Arts Centre and the Long Barn at Childerley.



Map 16: Performance venues in Greater Cambridge
Source: Esri, © OpenStreetMap – Genecon Performance Venue Mapping



Map 17: Performance venues in Cambridge city
Source: Esri, © OpenStreetMap – Genecon Performance Venue Mapping

3.29. Together, these venues represent a strong diversity of scales and typologies. However, they are largely concentrated within the city of Cambridge, with only 3 venues in South Cambridgeshire. There are no dedicated performance venues in North Greater Cambridge. The Theatre at Northstowe Secondary College, which is hirable to external users has significant potential to add to the infrastructure offer of the area and has programmed performances by the Northstowe Secondary College Theatre Company, as well as hosting community cinema events.

3.30. There is also an absence of performance venues in the higher deprivation wards of East Chesterton, Abbey and King's Hedges wards in Cambridge.

Meeting Future Demand

3.31. The absence of performing arts venues in North Greater Cambridge indicates there will be increasing need for new provision within developments in the coming years. 150 to 500 capacity venues would avoid direct competition with established venues in Cambridge, whilst offering a scale that could meet demand not only within new communities, but also surrounding areas that currently lack nearby access to such facilities.

3.32. Any proposals for provision of new performing arts venues should show clear evidence of demand, avoid duplication of other nearby venues or proposed venues and of a scale that can be commercially viable. They should also cater for and support community performances such as independent drama, dance and music groups.

3.33. Alternatives approaches to delivering additional performance venues in new communities or underserved areas of Greater Cambridge could include:

- Providing theatre/seated event spaces in new community centres, similar to Storey's Field.

- Including a theatre or auditorium space within secondary school or colleges that also offer programming for the wider public such as the Theatre at Northstowe Secondary College.

- Adapting rural heritage buildings into performance venues as seen with the Theatre at Stapleford Granary and the Long Barn at Childerley.

3.34. Population growth both within Greater Cambridge and its audience catchment area is also likely to increase demand for larger 1000 plus capacity venues in coming years.

3.35. Any further proposals of this scale would need to show differentiation in the cultural offer to ensure they would not compete directly within existing venues and would contribute the enrichment of the diversity of cultural experiences available to Greater Cambridge residents.

3.36. The absence of suitable performance infrastructure in North East Cambridge and the higher deprivation wards of East Chesterton, Abbey and King's Hedges has been noted within the Cultural Placemaking Strategy for North East Cambridge. The strategy has proposed a multi-functional venue for professional / community use with a capacity and quality that can provide conferencing facilities appropriate to the local needs of global businesses as part of a diversified business model. Such a facility should have a strong focus on engaging lower engagement audiences in the local community who are less likely to access performance spaces within Central Cambridge.

3.37. The absence of a 5000 plus arena scale venue remains a gap in the region. However, this is not a major concern for the cultural offer of Greater Cambridge currently, given provision in London within a reasonable travel distance. The large catchment audience of Greater Cambridge suggest such a venue could function effectively if a suitable commercial proposal came forward. However further exploration would be required before pursuing such a proposition. This would include identification of appropriate sites, a more detailed assessment of demand and an assessment of how such a venue would interact and impact upon existing large venues in Cambridge.

Cinema - Infrastructure Typology

3.38. The cinema sector has undergone significant disruption in the last decade, with the combined impacts of streaming services, the Covid-19 pandemic and recent pay disputes within the film industry leading to the collapse of several notable operators. Within this landscape several different typologies have emerged beyond the traditional formats of the past. It should be noted that only permanent forms of cinema Today, typologies of cinema infrastructure can be seen to include:

- Multiplexes – 8 to 20 screens are incorporated into a single facility, usually operated by a major chain with a focus on blockbuster commercial movies. The large footprint of these mean they are typically located in out-of-town shopping districts and large shopping centres.

- Multiscreen – Usually between 2 to 8 screen cinema facilities that programme a mix of independent and commercial films to varying degrees. Often operated by specialist chains.

- Independent & Community Cinema – Usually small-scale cinemas with one or two screens that are independently operated, often with a strong community focus, specialism in art cinema or specialist cinema genres.

- Open-Air – Often temporary cinema infrastructure that allows broadcasting in parks, public spaces or other transitory spaces.

- Hybrid Cinema Models – An increasingly common model has seen the incorporation of cinema screens into broader mixed-use business models, such as food halls and arts centres.

Current Provision

3.39. There are 5 cinemas within Greater Cambridge including 4 within Cambridge itself. These include the 9-screen The Light, which was purchased from Cineworld in 2015 after risk of closure; the 8-screen Vue Cinema in Grafton; the recently opened 5-screen Everyman Cinema in Grand Arcade and the 3-screen Arts Picturehouse. Together these provide a strong balance of sizes, typologies and programming within the city. The Arts Picturehouse in particular, is a valuable asset, acting as a focal point of independent cinema, including hosting the Cambridge Film Festival.

3.40. Sawston Cinema is South Cambridgeshire’s only permanent cinema venue and is a remarkable example of community cinema in a rural location. Located in the Marven Centre, a striking 1930s building in the village, that was originally donated to the Sawston Village College by a local businessman on the provision that it doubled as a cinema for the village. After closure of the cinema in the 1960s, it was brought back as a functioning film theatre with support from the Cambridge Film Trust. Today, it hosts public screenings as well as engaging local young people in filmmaking through the Sawston Cinema Club and hosting rural screenings of the Cambridge Film Festival. The building is currently seeking funding for much-needed refurbishment.

3.41. Encouragingly, the model of community cinema linked to a local education establishment has also emerged within Northstowe with a new community cinema offer in Northstowe Secondary College providing a valuable addition to the area, delivered by Northstowe Arts. The success of these examples suggests a model that could be scaled across South Cambridgeshire to support rural access to cinema.

Meeting Future Demand

3.42. The disruption of the cinema sector makes future demand challenging to predict. The broad decline of cinema audiences and collapse of major cinema chains is contrasting with evidence of a revival in new forms of community cinema, independent cinema or cinema models that offer a broader holistic night-out experience, such as within food halls or immersive cinema experiences like Secret Cinema.

3.43. The current provision within Cambridge and Greater Cambridge is strong for its existing population. As such, the focus should be on preserving and maintaining its current cinema assets as well as continue to grow the community cinema culture of the region before considering the need to expand the commercial cinema infrastructure. This will ensure the regional population continues to have access to a broad range of major blockbuster, independent and community-focused film. Engagement with key strategic partners Cambridge Film Trust should be prioritised when considering the impacts of development on existing cinemas or proposals for new cinema infrastructure.

3.44. Integration of film-screening infrastructure into new multi-use assets such as community centres, arts centres, indoor markets or foodhalls should be considered when assessing the need for cinema in new towns, rather than creation of new stand-alone cinema infrastructure, unless there is clear evidence of demand and viability.

Art Galleries - Infrastructure Typology

3.45. Spaces to display art are a vital part of any place's cultural ecosystem, from offering local and emerging artists the ability to exhibit their work, to attracting the highest quality touring exhibitions, to displaying collections of historic works owned by public institutions. Art galleries can vary significantly in scale but broadly fall into one of 4 operational typologies.

3.46. Publicly Funded Galleries – Public funded galleries receive money from a public funder, institution or government body. Galleries will typically showcase a range of permanent collections, exhibitions of artists at all stages of their careers and touring exhibitions. They will also normally have extensive learning and engagement requirements to attract people to their exhibitions and deliver on the public benefit requirements at the heart of their purpose or funding requirements. Many will also offer commercial services to supplement their public and philanthropic revenue streams including shops, cafés and commercial hiring opportunities.

3.47. Commercial Galleries – Commercial galleries are private businesses that make money by selling artists' work, using their gallery to organise exhibitions and display artists that they either represent or artworks that they hold within their own collections. As such they will often have a dual role of supporting the career development of the artists they work with, offering a route for artists to sell work, whilst also adding to the cultural offer of a place for members of the public who may visit galleries with or without the intention to buy. Commercial galleries will also often work with publicly funded galleries to create exhibitions.

3.48. Artist-led Galleries – Usually run by a collective of artists or a community organisation. These can range from early-career artists to established artists to amateur or part-time artists from the local community. Artist-led galleries will typically operate on a very low operating cost, typically relying on affordable premises and public funding, although they may supplement this through additional revenue streams such as putting on events, hiring studio space and selling works. Artist-led galleries are often a focal point of strong independent creative communities within places.

3.49. University Galleries – Attached to universities, these galleries will often take an interest in research-based practices as well as serving as a platform for exhibiting work and projects by students.

Current Provision

3.50. University of Cambridge's Kettle's Yard and Anglia Ruskin University's Ruskin Gallery offer two of the most significant contemporary art spaces in the city. Kettle's Yard, connected to the original home of Jim and Helen Ede, comprises a permanent collection composed of paintings, sculptures and objects collected by Ede whilst also supporting contemporary exhibitions, community and learning programmes and research.

3.51. The Ruskin Gallery provides one of the City's few modern purpose-built contemporary art spaces, connected to Cambridge School of Art and offering a year-round free to the public exhibition programme that encompasses student showcases and exhibitions drawn from open calls to individual artists and collectives. As such it provides a valuable space for local emerging and mid-career artists to exhibit within the high-quality gallery setting.

3.52. Alongside the university libraries there sits a vibrant commercial and independent gallery sector, particularly along King's Parade, Trinity Street and St John's Street. Notable examples including Artspace 5-7 which is dedicated to showcasing artists working at the intersection of art and science, supported by Cambridge Systems Associates; and Gallerie V which specifically focuses on showcasing artists aged 14-25 and engaging local youth communities in art. Alongside these sit various more commercially focused galleries such as Primavera, Byard Art and Cambridge Contemporary Art.

3.53. Within South Cambridgeshire, art spaces and galleries are more sporadic. The Wysing Gallery within Wysing Arts Centre is large space within a former hay shed, used as a site for experimentation and exhibitions of work developed within Wysing, which can also be hired independently. Similarly, the Stapleford Gallery in the Granary Arts Centre provides regular programmes of public exhibitions. Beyond these, examples are often smaller independent initiatives, such as the Fen Ditton Gallery run by a mother & daughter team that acts a part commercial art gallery, part studio and part campaigning organisation for art and the environment.

Meeting Future Demand

3.54. Current provision offers a valuable variety of potential spaces for local artists to exhibit work within Cambridge. Outside Cambridge, provision is significantly more mixed, however requirements for exhibition space are likely to be better met by effective use of alternative spaces such as community centres, churches, historic houses, cafés and other cultural venues. Existing provision within Cambridge City will need to be protected against potential rising rental costs, particularly in the case of vibrant independent or artist-led galleries.

3.55. At a broader level, requirements for future exhibition space should be tied closely with the need for studio and artist live/workspace. The region lacks significant artist-led spaces and the concurrent costs of living in the area, hiring workspace and mounting exhibitions acts as a limitation on the ability for artists to develop their practice in the region. As such typologies which can offer affordable live/work studio space linked to exhibition space that offers more public-facing benefits should be considered the main priority to enhance the visual arts offer of the region.

Museums and Heritage - Infrastructure Typology

3.56. Museums come in a broad range of formats, focus areas and operating models. Whilst museums can be classified by their subject area, from an infrastructure perspective they can be more appropriately divided into a variety of typologies:

3.57. Major Collection Museums – Located in large premises and run by established institutions, these museums typically offer a combination of fine art and historic artefacts gathered within large permanent collections that are both exhibited to the public as major attractions and form the basis of substantial research activity. Many will also provide significant engagement, education and outreach activities, particularly where they are publicly funded whilst also being supported by a substantial number of volunteers.

3.58. Single Subject Museums – These may vary significantly in terms of scale both in their public facing activity and the scale of their collections. They are defined by a more targeted focus on an area of history, science, research, art or other area of interest and as such may include substantial collections relating to their field, but equally may be more engaged in curating contemporary examples from their field, or storytelling approaches that are less dependent on permanent collections. Operational models will equally vary, with some being linked to substantial research or education institutions, whilst others working on more commercial bases.

3.59. Community Museums – Ranging from local history museums to voluntary special interest facilities, community museums are typically volunteer-run or operate under low operating costs allowing them to function primarily through donations, small entrance fees or grants.

3.60. Pop-up Museums – A relatively recent trend is the emergence of temporary exhibitions within vacant or under utilised spaces within urban environments. These offer opportunities for significant community engagement around a particular topic as well as bringing variety to the locations they operate in.

3.61. Heritage infrastructure also includes historic buildings and monuments which are most clearly defined by a variety of recognised designations including listed building, conservation area and scheduled monument status. It should be noted that cultural heritage expands significantly beyond that, with communities attributing value to locations that carry significant social history stories, cultural resonance and significance for the identity of the place. These are too varied and extensive to capture within this study, however detailed assessments of individual sites and locations should take into consideration this wider definition.

Current Provision

3.62. Museums and Heritage are one of the undoubted strengths of Greater Cambridge, with one of the largest clusters of museum activity within Cambridge itself, as well as a strong cluster of military related museums and heritage in South Cambridgeshire.

3.63. Cambridge is the 2nd highest ranking area in the country for Museums, Archives and Artefacts in the RSA Heritage Index 2020, behind only the City of London. A significant proportion of Museum activity falls under the University of Cambridge Museums which 9 museums and galleries across the city, the largest being the Fitzwilliam Museum, the largest collection of artworks and antiques within the city, as well as specialist museums of Zoology, Earth Sciences, Polar Exploration, History of Science, Classical Archaeology and Anthropology.

3.64. Beyond the University there are several independent museums within the city, including Museum of Cambridge, Centre for Computing History and David Parr House. These kinds of organisations play a vital role in offering less institutional histories and stories within Cambridge that bring much needed fine-grained nuance to the city.

3.65. Within South Cambridgeshire, there is a significant cluster of military history in the south of the district most notably the Imperial War Museum at Duxford, but also smaller establishments like Fowlmere Airfield Museum, the American Air Museum and Waterbeach Military Heritage Museum. These attract a significant market for military and airforce related heritage visitors every year.

3.66. The district also includes several smaller local heritage attractions, most notably several sites overseen by Cambridge Past, Present and Future, a charity that aims to protect, enhance and celebrate key heritage and green spaces in the region. Other examples of communities maintaining heritage sites include the Tithe Barn in Landbeach, Stapleford Granary, the Farmland Museum and Denny Abbey.

3.67. With 827 listed buildings, including 67 listed Grade I and 6 scheduled monuments, the build heritage of the city is one of its main attractions to visitors and residents alike, with guided tours criss-crossing the centre every day. Celebration and preservation of this built heritage is a key ongoing priority for the cultural identity and brand of Cambridge. The adaption of the Old Cheddar's Lane Pumping Station, listed on Historic England's Heritage at Risk register, for the Cambridge Museum of Technology is a prime example of how renovation of heritage assets through cultural uses can preserve the rich history of the city, whilst also providing distinctive cultural attractions.

3.68. The built heritage of South Cambridgeshire is more complex, with 1,693 listed buildings across the district, 108 scheduled monuments and 85 conservation areas. Currently, 22 of these sites are on the Historic England At Risk Register, most of which are locations of archaeological significance. 4 churches at Fen Drayton, Tadlow, Croydon and Kingston are also listed as At Risk, as well as the Conservation Areas at Papworth Everard, Waterbeach, Sawston, Fulbourn Hospital and Duxford Airfield.

3.69. The attractiveness of South Cambridgeshire's historic villages, churches and military sites is part of its key appeal; however, they will continue to come under pressures from several forces including new development, agricultural uses around archaeological sites, and in the cases of historic churches, decline of regular usage as places of worship. In the latter case, there are strong examples where churches have become increasingly adapted as places for community and cultural gathering in locations that may lack dedicated cultural infrastructure.

Meeting Future Demand

3.70. Heritage plays an enormous part in the cultural identity and attractiveness of both Cambridge and South Cambridgeshire. As such demand for experiences that highlight and showcase the heritage offer of the region are likely to continue, both in terms of the visitor economy and residents.

3.71. Cambridge's role as a major museums cluster is a strength that can continue to evolve and develop. Despite a strong and varied offering, there remains potential, given the significant research activity taking place within the city, to diversify the educational visitor attraction offer. For example, the city doesn't currently have a significant contemporary science and technology education attraction.

3.72. Museums also offer a strong opportunity for South Cambridgeshire to capitalise on its growing tourism offer. They can also provide an effective mechanism of bringing together communities within new developments as a means of establishing a strong local identity linked to an existing history.

3.73. The significance of protecting Greater Cambridge's substantial historic built heritage is covered in the Strategic Heritage Impact Assessment conducted as part of the emerging Local Plan. One point for consideration is the role that culture can play in bringing neglected heritage buildings back into community use, as exemplified by examples such as the Cambridge Museum of Technology at the Old Cheddar's Lane Pumping Station.

3.74. The example of 14,000 residents petitioning to retain the Flying Pig pub within the development plans for Botanic Place, in part due to its links with Pink Floyd, highlights how community heritage is a significant resource to be protected and celebrated within the region.

Live Music Venues, Nightclubs and LGBTQ+ Venues - Infrastructure Typology

3.75. Music infrastructure encompasses a broad array of typologies that extend far beyond the kind of seated venues outlined in the performance venue section above. These venues form central pillars of the evening and nighttime economy through the programming of music events in social locations. Key typologies include:

3.76. Grassroots Music Venues - Grassroots music venues tend to be licensed bars and clubs that put a strong emphasis on programming emerging and touring live acts. They are increasingly seen as providing a vital pipeline to the UK's 6.7 billion pound music industry, supporting the development of acts that go on to become the megastars of a 4 billion pound export sector.

3.77. Grassroots music venues have faced substantial challenges in recent decades with the Music Venues Trust estimating that 125 have closed between 2022 and 2023. Issues ranging from licensing problems to rising rents on properties that largely venue operators don't own and more recently the impact of Covid-19 and increased energy costs, have combined to force many venues to shut.

3.78. Nightclubs – Nightclubs are venues with significant dancefloor areas that will typically offer DJ-based music capable of programming late into the night. Scales vary substantially, from warehouse-sized superclubs operating over multiple rooms or floors through to bars that provide regular 'club nights' within their premises.

3.79. LGBTQ+ Venues – Often similar to nightclubs in structure but distinctive in catering specifically for members of the LGBTQ+ community, whilst typically welcoming all audiences. In some cases, the whole establishment will have an LGBTQ+ focus whereas in others they will offer specific LGBTQ+ nights as part of a wider programme.

3.80. Occasional or Hybrid Music Venues – Large numbers of pubs, restaurants and other social establishments will offer occasional music programming to either attract patrons to their main business or as part of a diversified business models. These are becoming increasingly diverse as businesses seek to adapt their premises to maximise revenue throughout the week and day instead of relying on a single form of alcohol-based business to be sustainable.

Current Provision

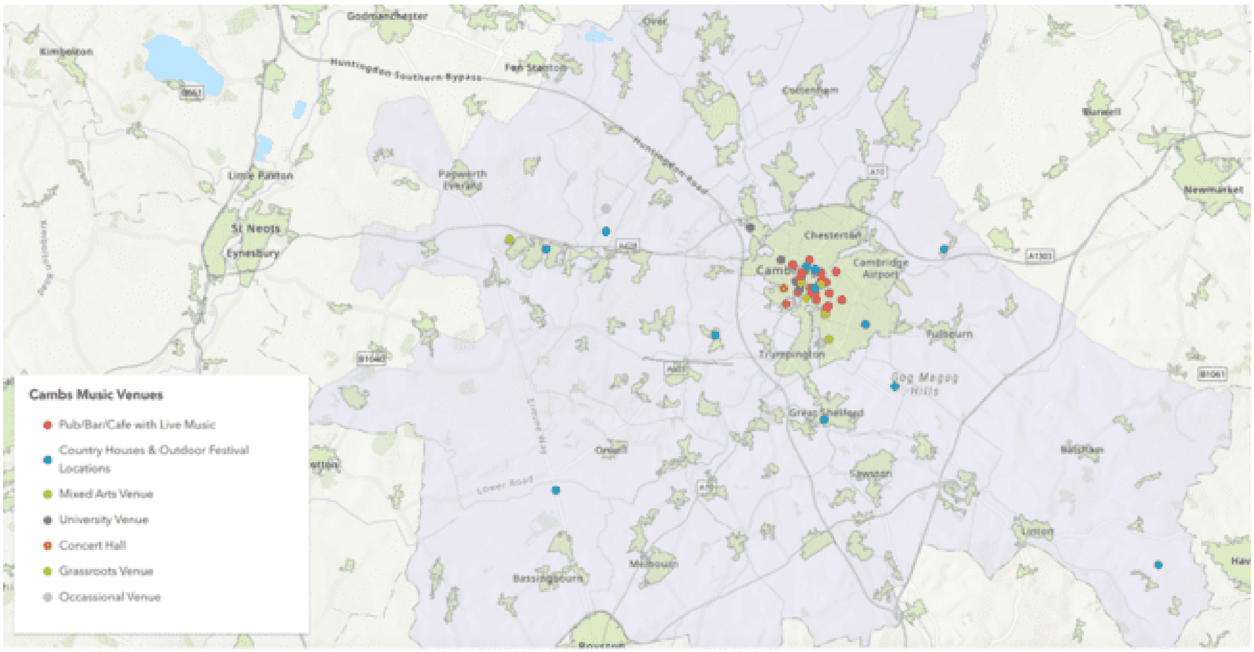
3.81. Currently within Cambridge there are several venues that have a regular or sole dedication to programming live music. They include Cambridge Junction whose J2 venue complements the larger J1 auditorium in catering for touring and local bands and DJs. Cambridge Corn Exchange also run regular local music and club nights. The Six Six bar, Portland Arms, the Blue Moon, Hanks Dirty and Tall Trees are other notable venues with a strong dedication to supporting the grassroots music sector with stages and music infrastructure capable of hosting high quality music performance. Town and Gown is a notable new typology of venue with a performance space capable of hosting music events along with a broader programme of theatre, comedy and live entertainment explored in more detail within the Hybrid Infrastructure section below.

3.82. These venues are joined by a broad spectrum of pubs, bars, student union facilities and other venues that programme ad hoc music that further support the live music ecosystem, including pubs and bars, student unions and social clubs. These locations form a particularly strong role in Cambridge’s vibrant folk music scene, with venues like the Golden Hind, Hot Number’s Coffee at the Old Dale’s Brewery hosting folk clubs that underpin one of the strongest folk music scenes in the UK, highlighted by the annual Cambridge Folk Festival. Much like grassroots music, these have faced challenges that have led to closures or a tapering back of live music programming in recent years applying pressure onto the live music ecosystem. Venues such as these also form a significant part of other festivals within Cambridge including Cambridge Jazz Festival.

3.83. Our assessment of live music infrastructure identified around 56 venues that have programmed some level of live music in the last year. In addition to the examples above, these encompass pubs such as the Wheatsheaf in Gamlingay and the Plough and Fleece in Horningsea, cocktail bar-style bars such as the Hidden Rooms in Cambridge, student union bars such as the Cambridge Union Cellar Bar, hotels like the Gonville Hotel, restaurants and cafes such as the Tipsy Vegan and sports/social clubs like the Eternit in Royston.

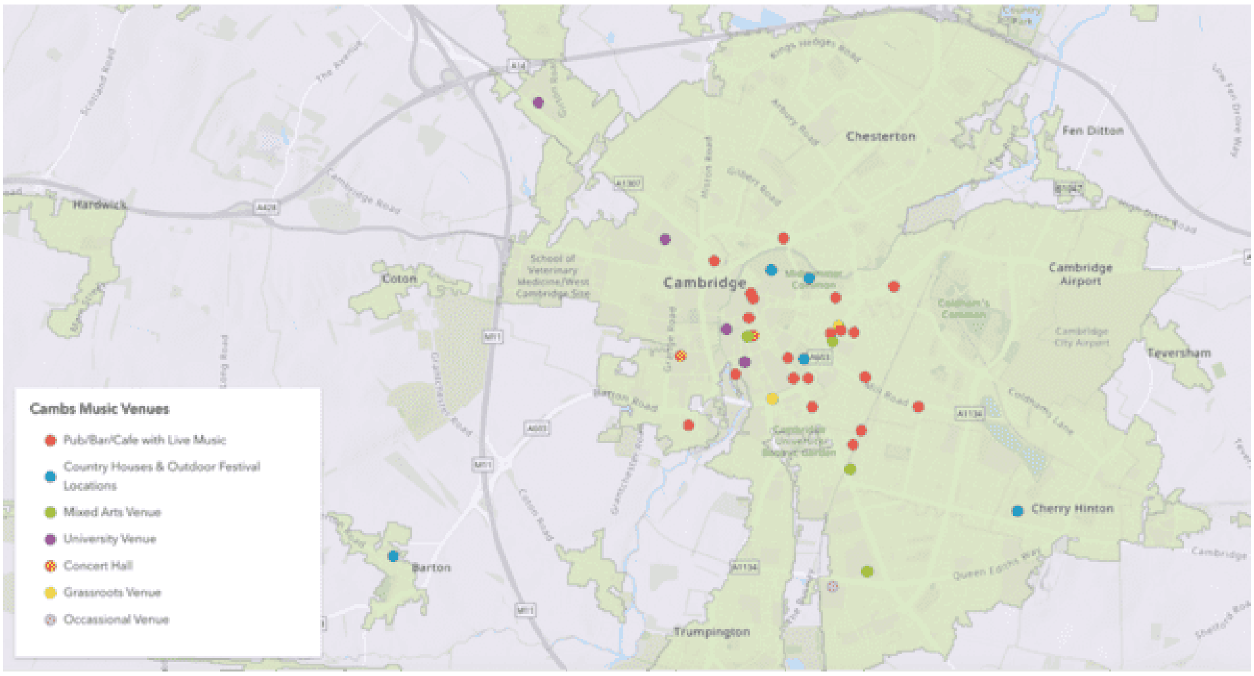
3.84. Judging the full extent of pubs and other informal venues programming regular live music is challenging and an audit is dependent on the publicity these venues provide for the events they programme. Halls, churches and social clubs take on greater significance within the more rural locations of South Cambridgeshire, often acting as the only source of live music within particular localities.

3.85. Nevertheless, the map below highlights how live music is predominantly clustered within Cambridge with relatively sparse provision across South Cambridgeshire. Cambridge Club Festival at Childerley Orchards is a notable exception, taking place in South Cambridgeshire attracting well-known music performers.



Map 18: Venues programming live music in Greater Cambridge
Source: Esri, © OpenStreetMap – Facebook Events, Eventbrite, Gig Guide and Genecon research

3.86. Provision within Cambridge includes some notable clusters of live music, including the area around Market Passage that includes Town and Gown, MASH Cambridge, La Raza and Vinyl nightclub. The area surrounding ARU is another notable cluster of music venues that include the Blue Moon, Six Six Bar, Thrive and the Tram Depot as well as the university's Mumford Theatre. This clustering is significant as venues can often become mutually supportive, creating a critical mass that establishes a reputation of a vibrant destination for evening and night-time entertainment.



Map 19: Venues programming live music in Cambridge city
Source: Esri, © OpenStreetMap – Facebook Events, Eventbrite, Gig Guide and Genecon research

3.87. Key nightclubs within Cambridge include MASH, the city's only large capacity nightclub capable of holding 480 people. The Vinyl Club, Lola Lo and Revolution Bar form other notable venues programming regular club nights and dancefloor-based entertainment. Unlike many cities, Cambridge doesn't have a significant level of former light industry and warehousing premises that often become the sites of underground and nightclub music scenes. These venues also form a key part of the city's LGBTQ+ scene, hosting iconic nights such as Glitterbomb.

Meeting Future Demand

3.88. The landscape of live music and nightclubs is fluctuating. Live music venues, pubs and bars have all faced headwinds in recent decades that have seen a substantial number close. Others have had to become more adaptive in their approach, either moving from a purely commercial business model into more subsidized forms of operation, supported by an increased focus on music funding from Arts Council England and significant movements such as the Music Venues Trust.

3.89. At the same time, live music is one the biggest entertainment businesses in the world, with overall spend rising year-on-year. Furthermore, live music is seen as a focal point of local culture and people's perception of the vibrancy of the places they live.

3.90. Within this context initial priorities for Cambridge involve protecting, sustaining and encouraging businesses that seek to programme a regular music offer. This should include guarding against forms of development adjacent to existing venues that might put the live music offer at risk of noise complaints and other challenges to their operations.

3.91. Venues can be further supported by enhancing the environment around key clusters of evening and nighttime entertainment, such as Market Passage and the area surrounding ARU, through soft interventions as varied as public realm and lighting improvements; area branding and marketing; provision of a safe nighttime environment; and improvements to evening and nighttime public transport provision.

3.92. The absence of a significant nightclub offer beyond MASH Cambridge is a notable gap in the cultural offer of the city. This is regularly commented on in stakeholder engagement and wider perception analysis of Cambridge's cultural offer. The absence of former light industrial warehousing that often creates a canvas for underground, electronic and dance music scenes in other similarly sized cities is part of this challenge. However, the example of MASH shows how the infrastructure can potentially be adapted to enhance nightclub provision.

3.93. The relatively sparsity of non-seated live music venues in South Cambridgeshire is in part reflective of its more rural nature. However, the development of new towns in the region, as well as broader population growth is likely to form an increasing demand, particularly given travel into Cambridge in the evening and night can be limited.

3.94. Addressing this through new development, either in the provision of dedicated venues when there is a clear market demand, or as part of a mixed-event space offer should be a key priority. The live music ecosystem of the region could be further enhanced by soft interventions that support more venues to include live music within a mixed business model. Expanding Cambridge's major festivals into rural venues can help seed more regular music programming in rural locations, whilst operational support to help non-specialist venues to understand how they can hire, promote and benefit from music events could enhance the overall offer of the region.

Libraries - Infrastructure Typology

3.95. Libraries are vital pieces of cultural infrastructure frequently acting not just as centres of literature and reading, but spaces for events, community services, children's programmes and more. Broadly, libraries across Greater Cambridge fall into 4 typologies

3.96. Local authority-run libraries – Library services are primarily run by Cambridgeshire County Council within the region with permanent libraries ranging from large-scale central libraries like Cambridge Central Library to smaller branch libraries. These will frequently offer a highly inclusive cultural programme that can often reach into audiences that don't typically engage with standard cultural programmes.

3.97. Community-run Libraries – Community Libraries are often located in smaller village or remote locations, with support from a local parish, community group or team of volunteers. They may operate on limited opening hours but are able to deliver key library services in communities that may not otherwise have access. Within Cambridgeshire these will often have access to the wider book collections of the whole library services.

3.98. Mobile Library – Mobile library services are also run by Cambridgeshire County Council and are seen as a keyway of reaching into the most remote and hard-to-reach communities in Greater Cambridge, delivering services to people who can't get to a static library. Each vehicle will typically carry 3,000 items of stock.

3.99. University & College Libraries – Libraries connected to University of Cambridge and its colleges are extensive, ranging from the main University library to individual faculty libraries. Many of these are accessible to the public, but only with an access card.

Current Provision

3.100. Clearly as one of the world's foremost centres of learning, Cambridge is blessed with an abundance of libraries and archives, including over 100 libraries connected to the University of Cambridge and its colleges.

3.101. At the same time, the region has not experienced the widespread closures of public libraries that has been experienced by other parts of the country in the last decade or more, with Cambridgeshire Libraries continuing to run 18 libraries across Greater Cambridge. These have the added benefit of being connected by the Library.Live digital platform that offers a centralised point of reference for events, information and recommendations. The Library Presents programme brings a rich range of cultural programming to local libraries including theatre, live music, circus, creative workshops and more.

3.102. This rich offer is supplemented by several community-led libraries including in Waterbeach, Swavesey, Melbourn, Gamlingay and Fulbourn. These often operate out of existing community spaces like Schools and Community Centres on limited hours, but the volunteer-led nature of these mean they often act as hubs of wider community activity, supporting events, community campaigns and wider activities.

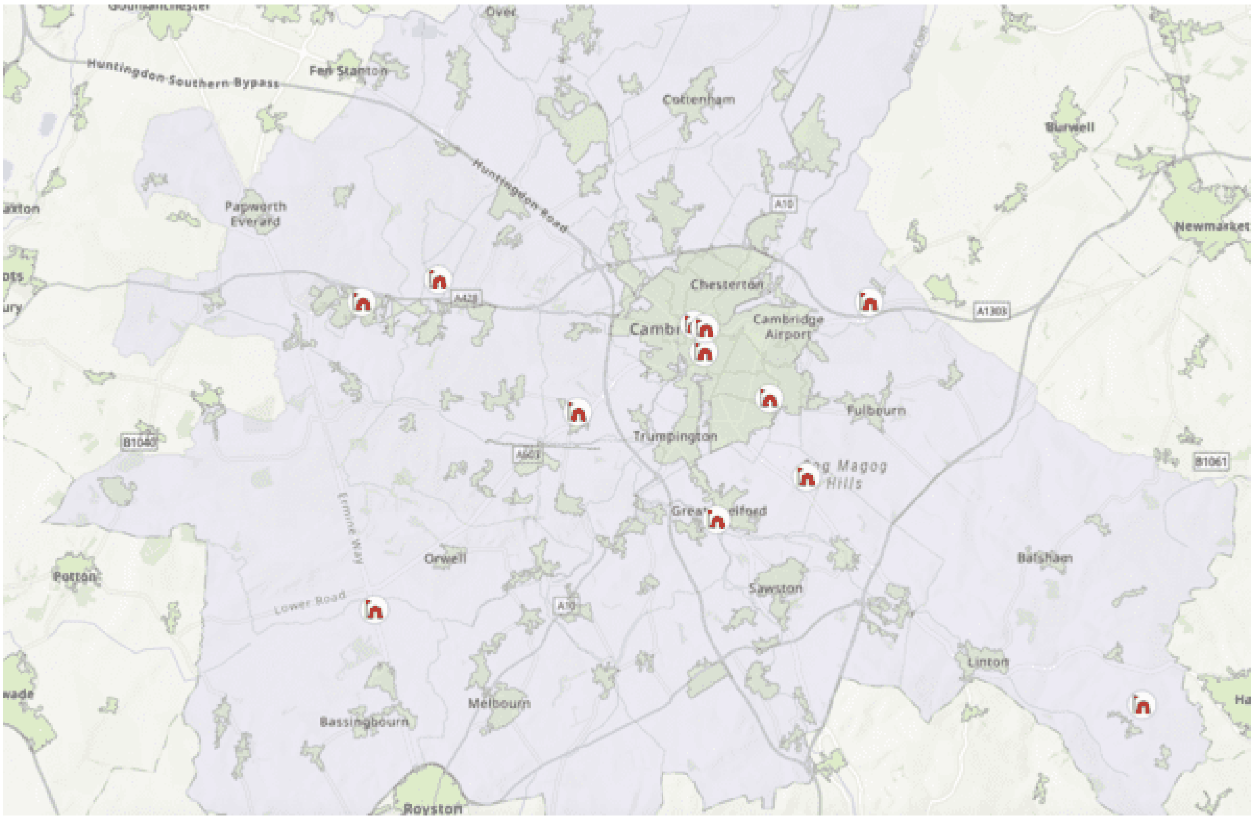
Meeting Future Demand

3.103. Overall, the level of existing provision of libraries across the region is positive. Demand within new communities is therefore likely to form the main priority in the next 15 years including within Northstowe. Recent examples within the region such as the library within the Clay Farm Centre offer precedents for how communities can be engaged from an early stage in identifying library needs and design requirements to ensure new library spaces not only deliver on library services needs of new communities but can deliver wider community and cultural benefits that are appropriate to residents. Cambridgeshire Libraries should be a key part of this process given future operations of new libraries will likely require their involvement and will need to take into consideration their capacity.

Festival Infrastructure

3.104. The live music and wider cultural calendar are punctuated by festivals which either draw on the existing cultural infrastructure of a place, such as venues, bars and places of worship; or create temporary infrastructure within parks, unusual urban spaces or rural locations such as country houses. Of the former, Cambridge Music Festival, Cambridge Literary Festival, Cambridge Jazz Festival and Cambridge Film Festival are the most notable. Alongside animating existing venues, these kinds of festivals should be seen to have a strategic role within more urbanised locations, helping to unlock underused venues for more regular cultural programming either by taking over disused or vacant spaces for activity or working with venues that do regularly little year-round programme to encourage more regular cultural programming.

3.105. The latter form of festivals is more widespread and diverse across Greater Cambridge, ranging from central Cambridge events like Strawberry Fair on Midsummer Common, to outer Cambridge events like Cambridge Folk Festival which takes place within the grounds of Cherry Hinton Hall every year and Cambridge Club Festival at Childerley Orchard; through to local town and village festivals like Cambourne Eco Festival, Shelford Feast and the Wonder of Wood Festival at Burwash Manor.



Map 20: Festival locations in Greater Cambridge
Source: Esri, © OpenStreetMap – Facebook Events, Eventbrite, Gig Guide and Genecon research

3.106. Despite this strong diversity of activity, the full potential of the region to attract major festivals appears to be untapped. Rural locations like Henham Park in Suffolk, home to Latitude Festival; Bestival at Lulworth Castle in Dorset; and WOMAD festival in Charlton Park, Wiltshire, have become major tourism drivers for these areas.

3.107. As well as the region's attractive country homes and estates, the proliferation of science and business parks, often with large areas of yet-to-be-developed land, ample parking and road infrastructure should be seen as an opportunity to boost the region's festival offer.

Artist and Maker Studios

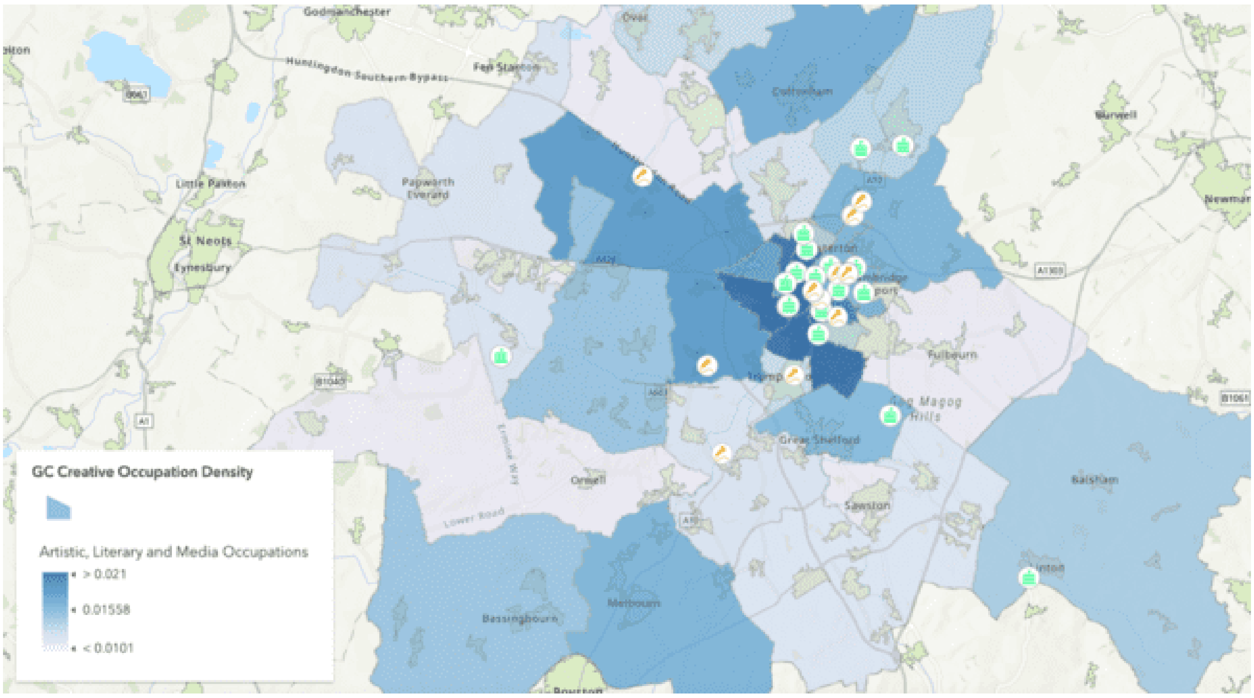
3.108. The 2020 Greater Cambridgeshire Creative Workspace Supply and Demand study by Simon Poulter Consultants developed a picture of creative workspace provision across the region. This indicated that current provision of dedicated space for creative industries will fall short of supporting current need and the predicted growth of the sector within the Greater Cambridge area, with evidence of a loss of artistic and creative talent due to high costs of living and lack of affordable workspace.

3.109. The 2021 LDA Greater Cambridge Creative Business and Cultural Production Workspace: Specifications and Practical Requirements Study which continued this work highlighted the need for:

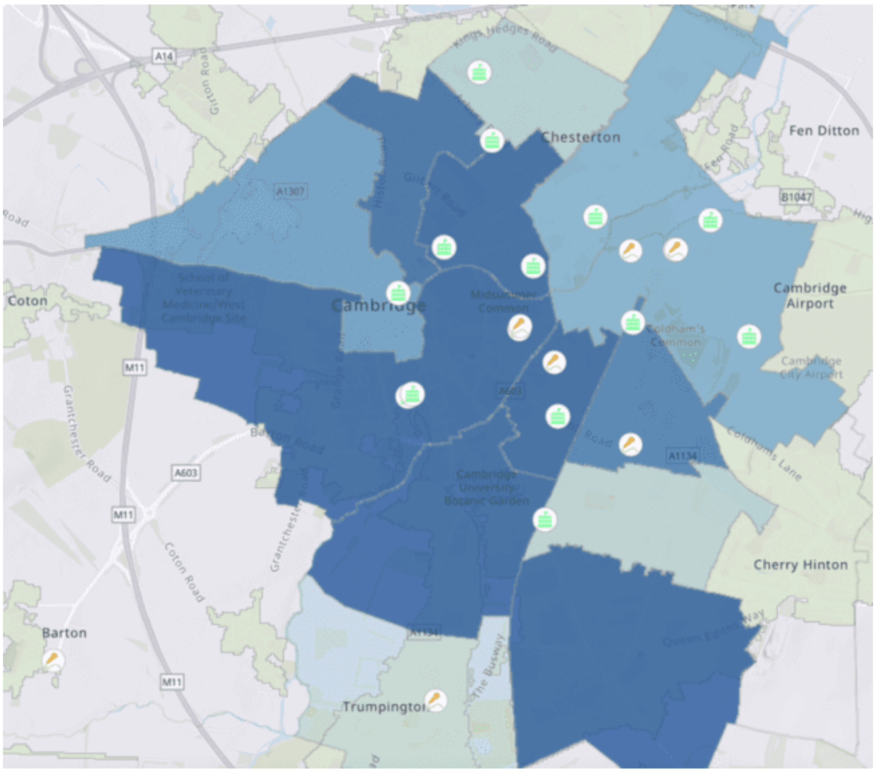
- Spaces of all types that are less than 100 square meters
- Medium and large studios between 20 and 40 square meters
- Performance and rehearsal rooms between 20 to 40 square meters
- Office space for small creative businesses, including 'non-traditional' spaces that foster interaction, collaboration and mentoring.
- Exhibition space for the visual arts
- Workshop and 'Make Space'
- Digital and Media Spaces

3.110. Estimating the total demand for studio, maker and music space is challenging in the absence of hard data to quantify this. However, the Cambridge Arts Network contains 1,100 members, and the 2021 Census listed 2,381 people in artist, literary and media occupations living within Greater Cambridge of which 1,321 live within Cambridge. Together these provide an estimate range of active artists.

3.111. Our updated audit of dedicated creative workspace in the region indicates that there has not been a substantial change within picture of provision. Mapping of dedicated art, craft and music studio spaces against locations with high residential populations of artist, literary and media professionals shows there are substantial shortfalls of provision in areas outside of Cambridge that are likely to have a disproportionate number of artists, musicians and other creative freelancers, particularly in areas such as Cottenham, and Melbourn.



Map 20: Locations of creative workspace in Greater Cambridge alongside density of creative workers



Map 21: Locations of creative workspace in Cambridge city alongside density of creative workers

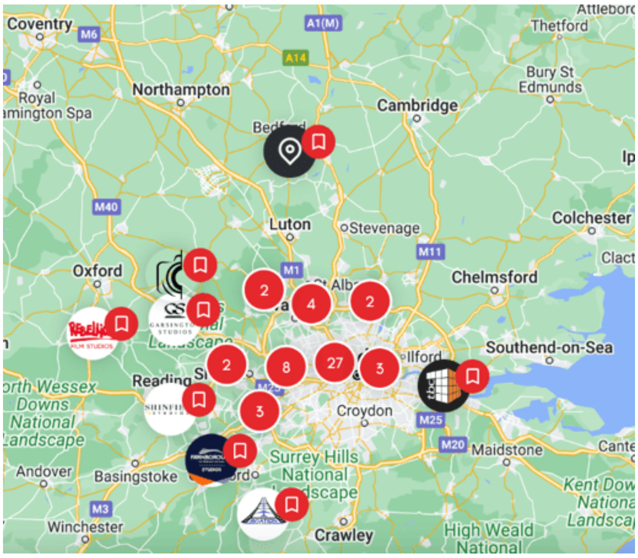
3.112. The majority of studio or workshop facilities within the city are either communal workshops such as The Kiln and Cambridge Makespace that are accessed on a membership basis; or workshop and exhibition spaces only available on short-term hires for educational activities or showcases.

3.113. Within Cambridge, the 18 artist studios offered at Cambridge Artworks appear to be the only dedicated facility meeting the need for 20 to 40 square metre artist studios, with the 26 artist studios at Wysing Arts Centre the only clear provider in South Cambridgeshire. This presents a significant shortfall within the region.

Media Production Spaces

3.114. Film, TV media, gaming and digital production are some of the fastest growing sectors in the UK economy. The UK is Europe's largest Entertainment and Media market, grossing 97 billion pound revenue in 2022. The UK film industry alone, enhanced by favourable tax regimes to attract major international film productions, supports 86,000 jobs and contributed 12.6 billion pound to the UK economy, growing by 35% from 2014 to 2018. The UK gaming market is similarly buoyant with 10.1 billion pound annual turnover and 15.8% average company growth per year.

3.115. This growth has seen rising demand for bespoke infrastructure to support these sectors including the need for largescale filming studios, flexible workspaces with high internet speeds to support the many pre and post-production ancilliary businesses that are a major part of the film and digital media industries, as well as facilities to support next generation research and innovation.



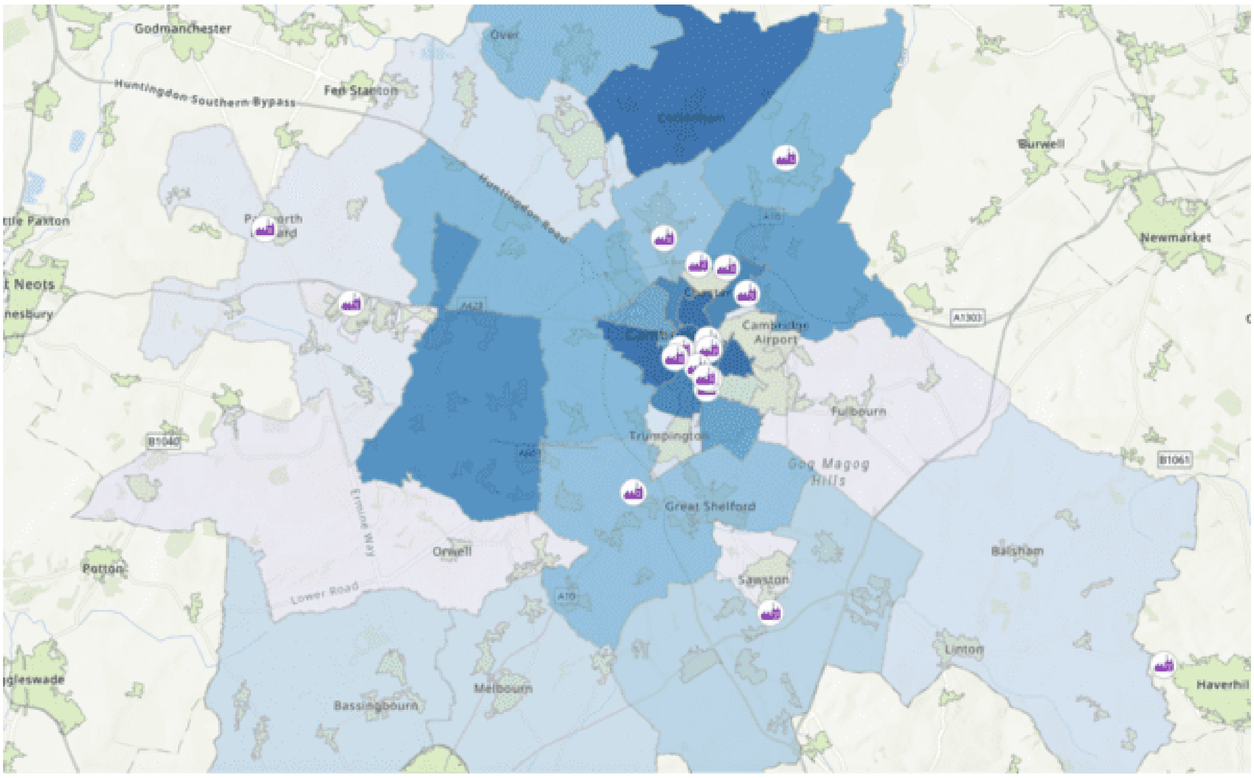
Map 22: Locations of major film production studios in London, South East and East of England

3.116. Despite clear advantages as a centre for digital research, learning, innovation in new media technologies as well as a coveted location for on-location filming, Greater Cambridge sits within a notable cold spot for largescale film studios according to "The Studio Map". This is further reflected by the relatively low levels of film and media related businesses operating in the area, which typically tend to cluster around filming locations capable of hosting largescale productions. The most notable nearby location is Cardington Studios near Bedford which has been used for blockbuster films such as Star Wars Rogue One, Marvel's Black Widow, Inception and the Dark Knight Rises. Film industries typically benefit significantly from cluster effects, with major infrustructure attracting a broad range of support businesses that visiting productions like to have in close proximity. As such, provision of suitable large-scale studio production space could give a major boost to Greater Cambridge's film sector, supporting a wealth of ancilliary support and pre/post production businesses.

3.117. The advanced research into Artificial Intelligence and Immersive Technologies, along with a vibrant Games sector also offers a clear opportunity for Greater Cambridge. Adrian Page-Mitchell of the Centre for Computing History estimates that Cambridge is home to 18% of the games market. Much of the region's digital industries and gaming strength is clustered around St John's Innovation Centre and Cambridge Science Park including Runescape developer Jagex. Working with the gaming communities to connect cutting edge research with commercial development could give the already strong Cambridge games sector a substantial competitive advantage. This may require exploration of bespoke infrastructure, ideally located close to clusters around Cambridge Science Park.

3.118. Smaller-scale affordable workspace geared towards independent SMEs in the digital and gaming sector could also provide a valuable pipeline for businesses that can grow onto mature clusters around Cambridge Science Park. Examples such as Level Up in Barcelona and Games.Brussels show how sector-focused co-location of small digital, graphics and gaming companies can have both cluster benefits, but also add to the cultural identity of a city.

Creative Deskspace



Map 23: Locations of co-working and hot desk facilities in Greater Cambridge alongside concentrations of creative workers
Source: Esri, TomTom, Garmin, FAO, NOAA, USGS, © OpenStreetMap – Genecon

3.119. The provision of small-scale office space for wider creative industries startups and freelancers has been broadly more responsive, with a mix of large science parks creating onsite incubators to enrich their innovation ecosystems, and specialist providers like ideaSpace and Allia offering up typologies that better respond to creative industries within the region.

3.120. Mapping this provision to locations where higher proportions of people in creative occupations live, we can see that there is likely to be continuing demand to the north and east of Cambridge that may need to be met by new provision such as within Northstowe.

3.121. Affordable co-working and creative deskspace remains a substantial challenge within Cambridge City. IdeaSpace, operated by University of Cambridge is the most established provider with 3 spaces located across the city to support broad entrepreneurship and business startups via flexible leases at affordable rates.

3.122. Nevertheless, the Greater Cambridge Employment Land and Economic Development Evidence Base developed by GL Hearn highlights a floorspace affordability issue in Greater Cambridge making it difficult for micro-enterprise and SMEs to enter. Given the vast majority of creative businesses are small or micro-enterprises this presents a significant challenge for future growth.

3.123. Recommendations for addressing this challenge include:

- Requiring larger commercial proposals above 2,500 square metres to offer SME provision as part of their proposals
- Leveraging Section 106 agreements to deliver affordable workspace
- Delivering affordable workspace through meanwhile, particularly in developments which may benefit from seeding a creative community as part of placemaking within a new neighbourhood or community
- Adapting vacant retail spaces to deliver affordable workspace suitable for creative industries

Cultural Infrastructure SWOT Assessment

3.124. From our stakeholder engagement, supply and demand assessment and review of operations, business models and offer of existing infrastructure, we have drawn out where we believe the key strengths of Greater Cambridge's Cultural Infrastructure lie, weaknesses in the existing offer that need to be addressed and the opportunities and threats facing cultural infrastructure in the region that will need to be taken into account in adopting a strategy to deliver a high quality sustainable cultural infrastructure base for the future. These findings are outlined below.

Strengths:

Culturally engaged audience base
Large regional audience reach
Major museums and heritage cluster
Mix of performing arts venues in Cambridge
Extensive university cultural infrastructure
Creative student population
Major digital technology cluster
Multifaceted music scene including classical, folk and jazz

Progressive public art policy and initiatives
New typologies of community/cultural spaces
Positive perception
Inward investment across private & public sector property development, as well as multinational companies
Motivation for positive change from local authority through partnership working and collaboration
Pride in the infrastructure that people have
Community ownership willingness

Proactive cultural sector

Weaknesses:

Affordable artist studio space
Lack of performance infrastructure in South Cambridgeshire
Film & media production infrastructure
Music infrastructure in South Cambridgeshire
Creative microbusiness and freelance office/deskspace
Cultural infrastructure in more deprived neighbourhoods/wards
Social/cultural spaces in proposed development
Lack of former light industry spaces to support 'underground' culture
Transport supporting evening economy and increasing access to rural
Lack of coordination and alignment across a diverse sector and range of partners
Some feel lack of agency to tell their own 'Cambridge Story'
Challenges for communities accessing university and institutional infrastructure
Fragmented landscape of university, local authority, cultural sector and community
Inequality of access and agency

South Cambridgeshire audiences forced to go into Central Cambridge

Opportunities:

Additional culture/community infrastructure in new development
Creative Industry & Research Infrastructure Business and Science Parks
Shopping Centre investment
Digital tech opportunities in growing film and media sector
New community engagement team within the University
New transport strategy and potential to address public transport issues with a strong service basis to be extended
Convening potential of Combined Authority
Appetite for schools to provide infrastructure to reach more isolated or deprived communities

Culture and Health

Threats:

Financial challenges impacting music sector

Reducing local authority and national lottery funding

New towns creating competing offers between each other and

Competition between organisations, locations and parties

Discrepancies between capacity and confidence of major and minor organisations limits potential for grassroots to emerge

Smaller organisations potentially shut out from new opportunities

Young people and emerging artists leave due to expense and lack of support

4. Insights and Infrastructure Trends

Introduction

4.1. In the previous section we assessed the overall evidence base that is informing cultural infrastructure needs for the region. In this chapter we will place this evidence base in the context of regional, national and global trends to highlight key insights that should further inform the trajectory of cultural infrastructure within Greater Cambridge. Together, these insights help underpin the final strategy and recommendations set out in chapter 5.

The National picture: Culture infrastructure insight and trends

4.2. In recent years, the UK has witnessed a profound transformation in the use and perception of cultural infrastructure across its cities. This evolution reflects broader societal shifts, encompassing changes in the evening and night-time economies, innovative uses of space, funding challenges for arts institutions, and the evolving demands of visitors and audiences. Additionally, the integration of cultural infrastructure into development projects is increasingly seen as essential for achieving positive social impact and sustainable growth.

Evolving Evening and Night-time Economies

4.3. The UK's evening and night-time economies are undergoing significant change, moving beyond traditional nightlife offerings to encompass a broader range of cultural and recreational activities. Cities are diversifying their after-dark economies to include night markets, late museum openings, and cultural festivals. This shift not only enriches the urban experience but also addresses safety and inclusivity concerns, making night-time urban spaces accessible to a wider demographic.

Innovative Use of Meanwhile Spaces

4.4. Meanwhile use of space has emerged as a creative response to the temporary vacancy of urban areas, transforming them into vibrant cultural venues. Pop-up galleries, temporary performance spaces, and immersive art installations are revitalizing disused buildings and lots, offering a dynamic platform for artists and communities to engage with the urban fabric. This approach not only breathes new life into underutilised spaces but also fosters a culture of innovation and experimentation within the cityscape.

Funding Challenges and Changing Audience Profiles

4.5. Major arts and cultural institutions are grappling with funding challenges exacerbated by reductions in public expenditure and shifts in consumer behaviour. The need to diversify revenue streams has become critical, prompting institutions to explore alternative funding models, partnerships, and digital engagement strategies. Moreover, the changing demographics and preferences of audiences necessitate a more inclusive and accessible approach to cultural programming, ensuring relevance and sustainability in a rapidly evolving cultural landscape.

Economic Growth and Cultural Infrastructure Investment

4.6. Investment in cultural infrastructure presents significant economic growth opportunities. Beyond direct financial benefits, such as job creation and tourism revenue, cultural investments contribute to the vitality and attractiveness of urban centres, enhancing their competitiveness. The spill over effects on local businesses, real estate values, and the creative economy further underscore the transformative potential of cultural infrastructure for urban development.

Comparative Needs of Rural Towns and Major City Centres

4.7. The cultural infrastructure needs of small rural towns differ markedly from those of major city centres. While cities may focus on large-scale institutions and international tourism, rural areas often emphasise community-based initiatives and local heritage. Bridging this divide requires targeted strategies that recognise the unique cultural assets and developmental contexts of different locales, ensuring equitable access to cultural experiences across the urban-rural spectrum.

Global Trends Impacting Cultural Institutions

4.8. The rapid rise of digital technology, changing political landscapes, and global economic shifts are profoundly influencing cultural institutions. Digital platforms offer new ways to engage audiences, but they also pose challenges in terms of copyright, monetisation, and the preservation of traditional art forms. Politically, shifts towards nationalism and populism in some regions also impact funding and international collaboration. Economically, global trends such as urbanisation and the gig economy are reshaping the demand for cultural experiences, necessitating adaptive strategies from cultural institutions.

Social Impact, Environmental, Social and Governance (ESG) Requirements, and Sustainable Development

4.9. Developers are increasingly required to incorporate social impact, social value, and cultural elements into their projects to gain planning approval and meet Environmental, Social, and Governance (ESG) requirements. This trend reflects a growing recognition of the role of urban development in promoting social cohesion, cultural diversity, and environmental sustainability.

4.10. Incorporating cultural infrastructure into development projects not only enhances the social fabric of urban areas but also contributes to long-term value creation, attracting investment and fostering sustainable urban growth.

Conclusions

4.11. In conclusion, the changing and evolving use of cultural infrastructure in UK cities mirrors broader societal, economic, and technological trends. As urban centres navigate the complexities of the 21st century, the strategic integration of cultural infrastructure into urban planning and development emerges as a key driver of resilience, inclusivity, and sustainable growth. Addressing the challenges and harnessing the opportunities presented by these dynamics will be crucial for cities aiming to cultivate vibrant, culturally rich, and economically thriving communities.

The Path Ahead for Greater Cambridge

4.12. Greater Cambridge faces the dual task of preserving its rich heritage while adapting to the evolving needs of its population and the wider economic landscape. The challenge now is to unlock the latent potential of its existing cultural assets and strategically focus, invest in, and support new developments. Doing so requires a nuanced understanding of the current challenges to change and the opportunities that lie ahead. Below we outline how the trends in the section above impact on the evolution of Greater Cambridge Cultural Infrastructure.

Evolving Evening and Night-time Economies

4.13. Greater Cambridge's evening and night-time economies, once dominated by traditional nightlife offerings, are now shifting towards more inclusive and diverse cultural activities. This evolution mirrors broader societal shifts towards safety and inclusivity, making cultural spaces accessible to a wider demographic. Yet, the transition is not without its challenges, as the region must navigate the complexities of integrating these new offerings without diluting the unique character that makes Cambridge so special.

Innovative Use of Meanwhile Spaces

4.14. The innovative use of meanwhile spaces has emerged as a creative solution to the temporary vacancy of urban areas, transforming them into vibrant hubs of creativity and community engagement.

4.15. However, these initiatives often face bureaucratic hurdles and funding challenges, limiting their potential to serve as catalysts for long-term cultural development. Despite these obstacles, such projects offer a glimpse into what is possible when creativity is given space to flourish.

Funding Challenges and Changing Audience Profiles

4.16. Funding challenges and changing audience profiles present another layer of complexity for cultural institutions in Greater Cambridge. Traditional funding models are under strain, pushing institutions towards alternative revenue streams and digital engagement strategies. Moreover, the demographic shift towards a more diverse audience necessitates a rethinking of cultural programming to ensure it remains relevant and accessible. Balancing these financial pressures with the need to cater to evolving consumer preferences requires strategic foresight and adaptability.

Economic Growth and Cultural Infrastructure Investment

4.17. The economic growth potential presented by investment in cultural infrastructure is significant, yet underutilised. Cultural investments not only boost local economies through job creation and tourism but also enhance the attractiveness of urban centres. Greater Cambridge stands to benefit immensely from such investments, which can catalyse the region's transformation into a leading destination for culture and innovation. The challenge lies in securing the necessary funding and political support to bring these projects to fruition.

Comparative Needs of Rural Towns and Major City Centres

4.18. Addressing the comparative needs of small rural towns and major city centres within the region adds another layer of complexity. While Cambridge city may instinctively prioritise large-scale cultural institutions and international tourism, rural areas within South Cambridgeshire benefit more from community-based initiatives that leverage local heritage. Developing targeted strategies that respect the unique cultural assets and developmental contexts of these diverse locales is crucial for ensuring equitable access to cultural experiences across the urban-rural spectrum.

Global Trends Impacting Cultural Institutions

4.19. Furthermore, global trends such as the rapid rise of digital technology, changing political landscapes, and economic shifts are reshaping the demand for cultural experiences. Cultural institutions must navigate these global influences while staying rooted in local realities, a balancing act that requires agility and strategic planning.

Social Impact, ESG Requirements, and Sustainable Development

4.20. The integration of cultural infrastructure into development projects represents a forward-thinking approach to urban planning, emphasising the importance of social impact and sustainability. Yet, developers and planners must navigate a complex regulatory environment and evolving ESG requirements, underscoring the need for collaborative approaches that bring together various stakeholders in the planning process.

Conclusions

4.21. In conclusion, Greater Cambridge is at a crossroads, with the opportunity to redefine its cultural landscape for the 21st century. By addressing the current challenges to change, the region can unlock the full potential of its cultural assets, fostering an environment where innovation, inclusivity, and sustainability are at the forefront of cultural development. Success in this endeavour will require a concerted effort from all stakeholders, leveraging strategic investments, and embracing new models of cultural engagement that resonate with the changing needs and preferences of both residents and visitors alike.

The Significance of the University of Cambridge and Associated Colleges

4.22. The University of Cambridge, with its storied history and global prestige, stands as a vital cultural catalyst not just for the city of Cambridge but for the entire United Kingdom. Its colleges and campuses are more than just educational institutions; they are vital pieces of the cultural infrastructure that draw visitors from across the globe, enrich local culture, and significantly contribute to the economic vitality of Greater Cambridge. The University and its colleges are also vital contributors towards the cultural infrastructure of the city and therefore working collaboratively to achieve broader needs for Cambridge communities is particularly important.

The University of Cambridge as a Cultural Catalyst

4.23. The University of Cambridge and its colleges offer a unique blend of heritage and contemporary cultural vibrancy. The colleges themselves are bastions of culture, hosting a plethora of events ranging from classical concerts and art exhibitions to public lectures and theatre productions. These activities not only enrich the student experience but also open up a world of cultural engagement for local communities and tourists alike.

4.24. King’s College Chapel, with its world-renowned choir and breathtaking Gothic architecture, exemplifies the university's role in cultural dissemination. The annual Christmas Eve service, broadcast globally, brings Cambridge’s cultural offerings into homes worldwide, showcasing the university's ability to transcend academic boundaries and touch lives through culture.

Impact on Culture and Tourism

4.25. The University of Cambridge's cultural infrastructure is a major contributor to both local culture and tourism. Cambridge's museums, such as the Fitzwilliam Museum and the Museum of Archaeology and Anthropology, house collections of international importance and serve as key tourist attractions. These institutions, supported by the university, not only preserve invaluable heritage but also provide educational opportunities for visitors of all ages, enhancing the city's cultural landscape.

4.26. The economic value of the university's cultural contributions cannot be overstated. Tourism, driven by the desire to experience the university's historic sites and cultural offerings, brings substantial revenue to Greater Cambridge. The influx of visitors supports local businesses, from hospitality to retail, and underscores the university's role as an economic driver.

Heritage and Economic Value

4.27. The heritage value of University of Cambridge and its colleges is intrinsic to its identity. Each college tells a part of the city's story, from the medieval foundations of Peterhouse to the modernist design of Churchill College. This rich tapestry of architectural styles and historical narratives adds depth to the cultural landscape of Cambridge, making it a unique destination for heritage tourism.

4.28. Economically, the university's cultural activities contribute significantly to the city's prosperity. Events like the Cambridge Literary Festival and the Science Festival attract visitors who not only engage with the university's cultural offerings but also spend in local accommodations, eateries, and shops, boosting the local economy.

Barriers and Challenges to Grassroots Cultural Development

4.29. University of Cambridge has taken significant positive steps to amplify its engagement of local communities and support for independent and grassroots culture in the City, community outreach programmes, to affordable workspace for small businesses at IdeaSpace, to providing platforms for local artists, musicians and theatre companies through the varied cultural venues of the University and its colleges.

4.30. Nevertheless, there remain challenges in shifting perceptions within Cambridge that there is a future.cdisconnect between the wide array of cultural opportunities offered and the needs, inclusivity, and access for local communities.

4.31. Small-scale independent initiatives broadening engagement with local communities and investing in participative programmes and events which invite local people and organisations to explore and experience University-owned spaces can continue to break down these barriers.

The Vital Importance of Collaboration, Learning And Leading

4.32. The University of Cambridge's cultural infrastructure plays a pivotal role as a catalyst for culture and tourism in Greater Cambridge. Its colleges, museums, and events contribute significantly to the cultural and economic vitality of the city. However, the challenges to grassroots cultural development within Cambridge necessitate a collaborative approach to ensure that the city's cultural landscape remains diverse and vibrant. By acknowledging these barriers and working towards inclusive cultural policies, Cambridge can enhance its position as a world-class destination for culture and education, benefiting both its residents and visitors from around the globe.

Supporting Space for Independent Culture

4.33. One of the challenges presented by the strength of the University and its colleges within the City is the risk of overshadowing of alternative cultural narratives and spaces. The concentration of cultural activities within the university's ambit can lead to a homogenised cultural offering that may not fully represent the diversity of the Greater Cambridge area. This centralisation of culture can inadvertently act as a barrier to the development of new cultural infrastructure, as resources, attention, and public interest are heavily skewed towards the university's activities and venues.

4.34. Moreover, the university's land ownership and the historic nature of many of its buildings pose practical challenges to the development of new cultural spaces. The high value of real estate in Cambridge, partly driven by the university's presence, makes it difficult for independent cultural projects to find affordable spaces to develop and thrive.

4.35. A collaborative approach that ensures that new higher education infrastructure doesn't crowd out smaller independent initiatives, as well as a collaborative approach to supporting independent cultural activity within the City can help ensure a dynamic grassroots cultural offer is retained within Cambridge to the benefit of students and residents alike.

4.36. The university and its colleges have major potential to be powerful allies in the development of a more diverse and dynamic cultural infrastructure. Through collaborative projects and partnerships, the university can help to unlock the potential of underrepresented groups, stimulate economic growth, and amplify community voices.

4.37. For example, the university can leverage its spaces for community use, hosting exhibitions, performances, and workshops by local artists and cultural groups. By opening up its venues and resources to a wider audience, the university can help to bridge the gap between the academic community and the wider public, fostering a more inclusive cultural environment.

Unlocking Potential and Stimulating Growth

4.38. To truly unlock the potential of Greater Cambridge's cultural landscape, a concerted effort is needed from both the university and the wider community. This includes embracing a more holistic view of culture that recognizes the value of grassroots initiatives, alternative spaces, and diverse cultural expressions. The university can play a transformative role by using its influence to advocate for cultural investment, facilitate cross-sector partnerships, and support the development of new cultural infrastructure that reflects the rich tapestry of the community.

4.39. In conclusion, whilst the University of Cambridge presents certain challenges to the development of new cultural infrastructure, it also holds the key to fostering a more inclusive and vibrant cultural ecosystem. By leveraging its resources, influence, and collaborative potential, the university can help to catalyse cultural revitalisation, support the growth of the creative economy, and amplify the voices of underrepresented communities. Through such endeavours, Greater Cambridge can aspire to a cultural future that is as rich, diverse, and dynamic as its academic heritage.

Supporting the Private Sector to be Agents of Change

4.40. In recent years, the landscape of property development and urban planning has undergone a seismic shift, with social value and environmental considerations moving from the periphery to the core of decision-making processes. This transformation, driven by evolving societal expectations and regulatory changes, marks a departure from traditional models focused solely on economic metrics. Today, cultural and community assets are increasingly recognized not only as amenities but as essential components of sustainable development, acting as economic catalysts and mechanisms for future-proofing investments.

Social Value at the Forefront

4.41. The concept of social value in development projects has gained prominence, emphasising the importance of creating spaces that serve the broader interests of the community and contribute positively to the social fabric. This shift reflects a growing awareness that developments should not only be financially viable but also socially beneficial and environmentally sustainable. Consequently, what were once considered "nice-to-haves" are now pivotal elements in the early stages of development planning.

Environmental, Social, and Governance (ESG) Driving Change

4.42. The rise of Environmental, Social, and Governance (ESG) criteria has been instrumental in changing the investment and infrastructure landscape. ESG frameworks compel developers and investors to consider the long-term impact of their projects on the environment, social equity, and governance practices. Cultural assets are increasingly viewed as key components of this equation, offering both economic benefits and enhancing the liveability of urban spaces. By integrating cultural facilities and public art into developments, cities can stimulate economic growth, attract tourism, and improve quality of life, making these projects more appealing to conscious investors and the public alike.

Policy and Post-Covid Impacts

4.43. The national policy landscape is adapting to reflect these changing priorities, with new regulations and guidelines emphasising sustainable development, community engagement, and cultural enrichment. The post-Covid era has further accelerated this trend, highlighting the vulnerabilities of traditional commercial activities and the over-reliance on office spaces in city centres. The pandemic has spurred a revaluation of urban spaces, with an increased focus on flexibility, mixed-use developments, and the integration of green and cultural spaces to create resilient and adaptable urban ecosystems.

The Future of Urban Cultural Development in Greater Cambridge

4.44. The changing needs and requirements of property developers and planners signal a broader shift towards more holistic and sustainable approaches to urban development. By prioritising social value, environmental sustainability, and cultural enrichment, developers can create spaces that not only meet the economic demands of the present but also address the social and environmental challenges of the future. This paradigm shift, supported by evolving policies and the lessons of the post-Covid world, is reshaping our cities into more vibrant, inclusive, and resilient spaces. As this trend continues, the role of cultural and community assets in urban development will undoubtedly grow, underscoring their importance as not just amenities but foundational elements of sustainable and prosperous urban life.

4.45. The Greater Cambridge Cultural Infrastructure Strategy stands as a pivotal blueprint for transforming the region into a vibrant, culturally rich, and economically robust community. By leveraging this strategy, Greater Cambridge can attract developers and investors who are aligned with the evolving priorities of social value, environmental sustainability, and cultural enrichment. This approach not only aligns with the trends reshaping urban development but also ensures that the region remains competitive and attractive in the global marketplace. Here's how this strategy can be utilised to appeal to the right stakeholders and what local policy adaptations are necessary to facilitate the desired transformation.

Attracting Developers and Investors with a Vision for Sustainable Growth

4.46. The Greater Cambridge Cultural Infrastructure Strategy provides a comprehensive vision that integrates culture into the fabric of urban development. By showcasing a commitment to developing cultural assets as economic catalysts and community hubs, the strategy sends a clear message to developers and investors about the region’s priorities. This vision for a culturally enriched urban landscape, combined with a strong emphasis on ESG principles, makes Greater Cambridge an attractive proposition for forward-thinking developers and investors. Those who are increasingly seeking projects that offer more than financial returns, focusing also on social impact and environmental responsibility, will find Greater Cambridge a compelling location for their investments.

Leveraging Cultural Assets to Enhance Liveability and Economic Vitality

4.47. Developers and investors are keenly aware of the changing demands of urban dwellers and businesses, especially in the wake of the COVID-19 pandemic. The Greater Cambridge Cultural Infrastructure Strategy’s emphasis on cultural and community assets as key components of urban development aligns with these changing demands. By offering opportunities for mixed-use developments that incorporate cultural venues, public art, and green spaces, the strategy can attract investments that contribute to the liveability and economic vitality of the region. This not only enhances the appeal of Greater Cambridge as a place to live, work, and visit but also supports the growth of a sustainable local economy.

5. Greater Cambridge Cultural Infrastructure Strategy

Theory of Change

5.1. The evidence base of infrastructure supply and demand mapping, stakeholder engagement and policy alignment has formed the basis for a Theory of Change for Cambridge Cultural Infrastructure. This has been co-designed through workshops with Greater Cambridge cultural and community stakeholders, forming a shared vision for what cultural infrastructure should achieve in Greater Cambridge and how it can be achieved.

Vision - what we will become

Ambitious – Greater Cambridge makes the most of the current inward investment opportunities to build a cultural infrastructure second to none.

Equitable – everyone living, working and socialising in Greater Cambridge is invited and supported to participate in production and consumption of culture.

Collaborative – the potential in joining forces for delivering outstanding cultural infrastructure is realised, with developers, institutions, corporations, grass roots organisations, landowners and decision makers working effectively together.

Mission - the impact we will achieve

Increased aspiration and equality of opportunity – Maintain Greater Cambridge's International Reputation – improved inclusive growth – integration with community wealth building – enhanced community pride – thriving neighbourhoods – effective linkages with other policy, strategy and initiatives to harness multiplier effect - development of a unique fabric of cultural production is enabled and promoted.

Outcomes - the difference we will make

Increased capacity for individuals, groups and organisations to access affordable and fit for purpose cultural and creative spaces and places – increased audience reach – more residents participating in creative and cultural activities – more creative and cultural businesses and organisations supported – a diverse pipeline of creative leaders – increased retention of young people, gaining creative skills, increased visitor numbers and dwell time.

Investments - the challenges we will address

Opportunities for artistic, creative and cultural exploration and progression, accessible to all = promotion, protection and understanding of local heritage and history across all

Greater Cambridge – diverse creative and cultural experiences – collaboration and innovation – support for the next generation.

Opportunities – the strengths we will draw on

Exponential growth and existing transformation and regeneration – unique, skilled and passionate local creative individuals and organisations - aspiration for Greater Cambridge to become 'Europe's Science Capital' – community wealth building and social impact fund.

Needs – the challenges we will address

Disparity between City of Cambridge and surrounding South Cambridgeshire – impact of new development upon existing residents – inequality of agency and wealth distribution – lack of affordable community, cultural and creative spaces, particularly within the City of Cambridge – accessibility and sustainable transport issues.

Guiding Principles for Cultural Infrastructure Delivery

5.2. To deliver against this vision for Cultural Infrastructure within the region, we have developed 3 Guiding Principles for Cultural Infrastructure Delivery. These offer overarching ways of working that cut across the recommendations within this strategy that can be adopted by all stakeholders engaged in the delivery and animation of cultural infrastructure in Greater Cambridge.

5.3. Greater Cambridge should be leveraging its existing assets in an imaginative way to strengthen and diversify its cultural infrastructure. Buildings and spaces that are under public control should be assessed and recognised for their use as cultural infrastructure (for example, Guildhall as cultural hub, village halls and Jesus Green as stage for cultural production). Equally, the unique wealth of existing cultural infrastructure currently exclusive to private groups (for example, belonging to University Colleges) should be be made accessible through collaborative public-private partnerships to create win-win situations for the entire area.

5.4. Greater Cambridge should develop mechanisms to effectively coordinate, direct and maximise the development of cultural infrastructure through the existing inward investment pipeline. The policy should continuously assess the area needs, identify specific delivery parcels and enable investors integrate their vision within a wider strategy for Greater Cambridge.

5.5. Greater Cambridge should place culture and cultural infrastructure at the heart of its destination plan. By presenting a coherent cultural scenes rooted in string cultural infrastructure, the area will be able to grow its audiences and in turn make visible, amplify and strengthen its cultural infrastructure.

Priorities and Recommendations

5.6. To ensure that cultural infrastructure within Greater Cambridge meets the needs not only of its current communities, but communities for the next decades, we have identified 6 priorities that, if addressed in a holistic and collaborative way, can ensure Greater

Cambridge has a cultural infrastructure offer that is second to none. These priorities should be referred to by all partners referenced to in section 1.3, taking into consideration their unique role addressing each priority. These include:

1. Community Engagement in and Ownership of Cultural Infrastructure
2. Addressing Cultural Infrastructure Cold Spots and Future Communities
3. Protecting & Enhancing Key Infrastructure and Cultural Clusters
4. Supporting a Distinctive Independent Cultural Identity
5. Leveraging the Opportunities of the Creative Industries
6. Coherent Delivery of Cultural Infrastructure

Priority 1 - Community Engagement in and Ownership of Cultural Infrastructure

5.7. For all its cultural riches, communities can still be left feeling like cultural infrastructure in the region is not open to them, are designed more for the needs of others, or simply don't know that it even exists. Large institutional operators can often be challenging for small organisations and communities to engage with, and the existence of a large audience base of culturally confident audiences can leave minority audiences feeling forgotten or priced out. To ensure that Greater Cambridge's Cultural Infrastructure meets the needs of everyone there is a need to do more to ensure communities are actively involved in shaping the cultural infrastructure of their areas, and have equitable access to cultural infrastructure.

1A - Support community ownership models – Both South Cambridgeshire Council and Cambridge City Council have been progressive in encouraging communities to take ownership of assets of community significance through schemes such as Community Right to Bid and designation of Assets of Community Value. Currently, these are more likely to be public houses, allotments and community centres and more support is needed to help communities take advantage of this mechanisms for cultural use. This may mean expanding the existing guidance and procedure document on the approach to Assets of Community Value to specifically address nominating cultural assets. Seed funding for feasibility studies via local authority administered funds such as UK Shared Prosperity Fund could further encourage community groups to take ownership of assets for the cultural purposes of the community.

1B - Improve inclusivity and openness of institutional cultural infrastructure – University of Cambridge and Anglia Ruskin University have both made significant progress in investing in stronger links to engage wider communities in the cultural infrastructure they have to offer, including the creation of dedicated posts to support improved community engagement. This presents a major opportunity to significantly expand the utilisation of existing infrastructure within Cambridge. There remain barriers for independent cultural organisations who could be animating university, college and school-owned spaces at times when they are under-utilised and more broadly to members of the public who remain unsure whether activities within these spaces are 'for them'. To address this, community outreach and engagement teams within universities and other large institutional operators of cultural infrastructure can engage more directly with independent cultural and community organisations who are already embedded within their communities. These are more likely to have built up the trust and engagement that will help break down the social, cultural and organisational barriers that keep many local communities from accessing this vast array of cultural spaces.

1C - Embed Community Co-Design in the Development of New Cultural Infrastructure – Greater Cambridge has already adopted best practice approaches to the use of co-design and co-creation methodologies in the delivery of public art through its policies. The region also boast several valuable examples where community infrastructure has emerged from a sustained process of co-design and co-creation, such as the Clay Farm Centre. To ensure cultural infrastructure is responding to the needs of existing and new communities, principles of community co-design and co-creation should be seen as the standard for new infrastructure, major developments and proposed expansions of existing cultural infrastructure, acting as a requirement as part of the stakeholder engagement of the planning process and the development of cultural strategies and implementation plans for major sites.

1D - Tell the stories of Greater Cambridge past, present and future in inclusive ways in public realm – Since publishing supplementary planning documents for public art, Greater Cambridge has been a leader in progressive public art policy, encouraging ambition, early involvement of artists and high levels of public engagement in the development of public art in new development. Greater Cambridge should take this to a new level of ambition, seeing public art as a centrepiece of a progressive, contemporary and bold cultural identity of the region. New commissions, as well as the interpretation of existing public art and heritage, should require and apply high levels of co-design, co-creation and public engagement in their delivery. This should include a brave approach to addressing contested histories, the amplification of marginalised voices and the engagement of underrepresented artists in the creation of public art.

Priority 2 - Infrastructure Cold Spots, Rural Access and Future Growth Areas

5.8. Both cultural asset mapping and stakeholder consultation has identified locations where communities are lacking easy access to cultural infrastructure, including the higher deprivation wards of East Chesterton, Abbey and King's Hedges within Cambridge, and more rural locations of South Cambridgeshire. The new developments of Northstowe, Waterbeach and growth of Cambourne will further increase the proportion of the region that have low accessibility to cultural infrastructure. Addressing this will require a combination of targeted infrastructure development as well as strategic approaches to improve access to existing infrastructure through transport and digital distribution.

2A - Require community-led best practice in community cultural infrastructure within new development – New community and cultural infrastructure will be needed within major new developments within the region, these will need to serve not only the new communities being created but a surrounding hinterland of rural communities with currently low access to cultural infrastructure. To be sustainable and viable, these facilities will need to be flexible to the evolving needs of these communities, many of which don't yet exist. To ensure this new infrastructure directly responds to the needs of these user groups, high standards of community involvement in the design and operation of these facilities should be a requirement. This should go beyond mere consultation, proactively engaging community members in the process of identifying uses, programming and design of this infrastructure. Good practice examples from the region such as the evolution of Clay Farm Community Centre can be seen as a reference for engaging emerging and existing communities in a shared process of co-developing new infrastructure.

2B - Proactively support cultural infrastructure within more deprived communities – There should be a strategic focus on addressing the relative lack of access to neighbourhood-level cultural infrastructure in the higher deprivation wards of Cambridge such as East Chesterton, Abbey and King's Hedges. This should involve bringing together community organisations, cultural partners and private sector stakeholders delivering new development in these areas to identify priority needs, opportunity sites and funding mechanisms for creating cultural infrastructure that supports the needs of higher deprivation communities.

2C - Make cultural access a priority within the emerging transport plan for the region – Even with new development and infrastructure, Cambridge will continue to be a vital access point to high quality cultural experiences for the population of South Cambridgeshire. Currently the lack of bus provision outside 8pm and challenging parking options in the city provide a substantial barrier to access for these communities. As such the emerging transport strategy for Greater Cambridge should look at approaches to improve access for rural communities to culture within the city.

2D - Expand Festivals, Cultural Programmes and Digital Culture in Rural Locations – South Cambridgeshire is not lacking in viable locations to programme cultural activity, in the form of churches, village halls and other informal venues. However, most of these lack capacity and experience of programming regular cultural activity, limiting the diversity and frequency of cultural experiences available to local people in these locations. Cultural organisations and university partners should be engaged to find ways of increasing rural programming within the region. Greater Cambridge could be a pioneer in leveraging digital infrastructure to increase rural access to culture, such as through live streams of events in Cambridge venues. The partnership of Cambridge Film Festival and Sawston Community Cinema provides an example where extending programming of festivals into rural locations can also significantly enhance the offer within these areas. Similar partnerships of community infrastructure and cultural organisations could help expand the cultural infrastructure offer in rural locations.

2E - Connect the Marketing of Cultural Infrastructure - The cultural scene and offer in Greater Cambridge is fragmented and not visible. Greater Cambridge should develop a digital platform that unites, curates, structures, communicates, promotes, encourages and enriches the existing cultural offer through comprehensive listings of the cultural offer in an appealing way and in line with the communication habits of contemporary users and audiences to maximise use and impact. In order to make this platform as relevant as possible, Greater Cambridge should create a dedicated position acting as the active curator and custodian of the above platform.

Priority 3 - Protecting & Enhancing Key Infrastructure and Clusters

5.9. With new development coming forward and a changing landscape of cultural funding, operational costs and other challenges, it is vital that Greater Cambridge's existing assets form the basis of its future cultural offer. The evolution of Greater Cambridge offers opportunities for these locations and venues, with the potential to enhance the surrounding context of key cultural infrastructure sites, increase the audience base of venues and in some cases support direct improvements, refurbishments or expansions of existing infrastructure. However, it is also important to acknowledge that cultural venues face substantial challenges that could be exacerbated by new development if not handled effectively. Greater Cambridge should be creating the conditions for its existing venues to thrive.

3A - Support the growth of key cultural assets to meet future demand – Key performance venues like Cambridge Junction and Cambridge Corn Exchange will need to serve an expanding audience base both within Greater Cambridge and beyond. As such they should be supported to expand their offer to meet new demand, diversify their revenue streams to ensure they have robust business models to make them resilient resources for the next decades, whilst also pushing them to expand their community participation, artist development and accessibility to ensure the benefits of these assets are keenly felt by local communities.

3B - Identify, enhance and protect key cultural clusters – There are a number of key clusters of cultural activity and infrastructure within Cambridge that benefit from a critical mass of cultural venues, leisure, workspace and evening/night time economy uses. These include culture/leisure in the area around Cambridge Station and Cambridge Junction; evening/night time economy around Market Passage; creative industries within St John's Innovation Park and museums and archives along Pembroke Street. Planning policy can support the protection and enhancement of existing clusters through the designation of creative zones similar to London Creative Enterprise Zones or North East CA Cultural and Creative Zones. These direct investment towards infrastructure, public realm improvements and business development support in strategic locations whilst also providing high barriers for change of uses away from the existing cultural uses that define those areas. Requirements can include requiring that spaces which support cultural activities, regardless of ownership or management should be retained and not lost to alternative non-cultural uses, unless they are no longer needed and that changes of use in cultural clusters should be sensitive to cultural spaces/uses and enhance the vibrancy and vitality of the cultural cluster. At a strategic level, designation of a cluster or quarter can also help organisations within those locations leverage external funding, investment and sponsorship from local business to protect their long term sustainability.

3C - Develop an Evening & Nighttime Economy (E&NTE) Plan – The combination of threats to pubs, nightclubs and LGBTQ+ venues in the region; cultural evolution of the evening and nightime economy beyond alcohol-based activity and ambition to increase overnight tourism in South Cambridgeshire and Cambridge make a coherent Evening and Nighttime Economy strategy an important component of Greater Cambridge's cultural growth. This strategy should focus on growth, curation, self-regulation, and diversification, aiming to enrich the cultural tapestry of Greater Cambridge while fostering a safe, vibrant, and inclusive night-time environment.

This should be integrated into the development of the Greater Cambridge Local Plan whilst also generate outputs that can begin to support direct interventions in key strategic locations, such as applying for Purple Flag accreditation.

3D - Encourage mixed-use models in pubs and informal social spaces – Greater Cambridge has seen a number of closures of pubs, social venues and other informal cultural spaces in the last decades. At the same time, new models such as Town & Gown have shown how innovative, flexible business models can buck the trend. Innovative multi-purpose business models in pubs, bars and social clubs should be encouraged. This will require progressive approaches to use class changes, offering flexibility for venues that want to incorporate workspace, corporate hire or other uses into pubs, bars and social venues. There should also be consideration of business rate allowances for venues of community significance who wish to provide greater levels of activity for community benefit, such as hiring to community or cultural organisations, community events and workshops, and affordable workspace.

Priority 4 - Supporting a Distinctive Independent Cultural Identity

5.10. The wealth of major institutions and cultural heritage within Cambridge is a blessing. However it can contribute towards an identity that leaves little space for independent, small and contemporary cultural movements, organisations and activity to emerge and gain prominence. This is compounded by structural challenges, such as the overall affordability of the city for artists to live and work; large numbers of listed buildings creating a 'look, don't touch' feel to much of the city; and a lack of light industrial spaces leaving little space for messy cultural activity to emerge. Within South Cambridgeshire, similar affordability challenges are compounded by rural dislocation, meaning despite high numbers of artists, there is little critical mass except in notable strategic locations like Wysing and Stapleford Granary. With large numbers of students, creatives and a wealth of ideas, the region has all the ingredients of an edgy and contemporary cultural offer, but space needs to be made to allow this to happen.

4A - Support affordable creative production space – The absence of affordable artist studios within the region to meet the demand of regional artists has been identified within creative workspace studies, consultation and desk research. New development, including shopping centre redevelopments, offer clear opportunities to improve the stock of affordable artist space. Given the wider cost of living challenges of Greater Cambridge, artist live/work models should be considered when developing creative workspace. Where new development isn't bringing through this key infrastructure and there is identified market failure, affordable workspace should be considered a priority for investment and funding. Long-term, the region should look towards examples such as the Creative Land Trust to sustain a pipeline of creative workspace across a range of displines and uses including visual arts, fashion, media production, music and creative making.

4B - Encourage Pop-up and Meanwhile Animation in vacant spaces and new development – Meanwhile uses in underutilised spaces or within multi-phase developments should be encouraged to address short-cultural infrastructure needs and seed new creative communities within new developments. This should include encouraging the use of vacant retail spaces for exhibitions of visual arts, creative enterprise and supporting creative workspace needs. Meanwhile use should also be used in long term developments where, as part of a phased development, there are underused buildings or vacant sites where longer-term use is being resolved to support cultural uses that support the local community, contribute towards placemaking and the overall vibrancy of the area as new communities develop.

4C - Identify larger floorplate 'messy space' for alternative culture and festivals – The lack of old industrial and warehouse space that would typically be found in similarly sized places to Cambridge has put a limit on the opportunities for underground culture to emerge. Identifying or encouraging infrastructure that could support more contemporary cultural production similar to Printworks in Canada Water, London could substantially enhance Greater Cambridge's reputation for edgy culture. The large number of science parks and business parks capable of housing large floorplate facilities could offer an opportunity to address these needs, whilst also offering additional festival, conferencing and exhibition hall-style infrastructure to the region.

Priority 5 - Leveraging the Opportunities of the Creative Industries

5.11. Greater Cambridge has one of the largest and fastest growing creative industries sectors in the UK, particularly within the fields of digital industries, publishing and museums. These sectors are anticipated to be among the highest growth in the next 20 years and a major pillar of the UK economy post-Brexit. Creative industries are also increasingly having a spillover influence on wider sectors including healthcare, advanced manufacturing and technology which are equally fundamental focal points of industry in Greater Cambridge. Creative industries support innovation in these sectors directly through new horizontal technologies like immersive reality and artificial intelligence in game development; as well as indirectly, creating differentiation through marketing, branding and experiential design. But this potential needs to be nurtured. The creative industries are far more heavily dominated by freelancers and micro-companies that can find it hard to grow without supportive infrastructure. They are also likely to find it harder to engage with major research institutions, large companies and other partners who could be benefitting from their expertise. There is also a need to make the innovation of Greater Cambridge more visible and accessible to a wider public through education, creative programming and other activities that make the region the most stimulating place to grow up and develop.

5A - Requiring affordable creative workspace in large employment-led developments – Despite fantastic new models such as the Allia Future Business Centre focus on social/environmental impact businesses, there remains an absence of targeted support for the needs of startup creative businesses within the region. This includes provision of affordable deskspace or hotdesking for micro-businesses and freelancers; targeted skills and business development support around creative industries subsectors and effective networks for the creative industries sectors. Inclusion of creative workspace at affordable and flexible leasing terms should be a requirements of large employment-led developments. This should be particularly be encouraged at ground floor to provide greater diversity of uses supporting placemaking and a more culturally rich environment. Engagement with major business parks, the Cambridge Network and creative industry representatives to identify shared needs and bring through new infrastructure is a key priority. This should be supported by investment in soft interventions such as micro-loans for capital investment in creative businesses, targeted support to help creative industries business access UKRI and Innovate UK funding streams, and other forms of business development.

5B – Growing film and immersive media production space – Cambridge's advanced digital tech and artificial intelligence research base should be positioning it as a leader within the film and media sectors which are likely to be the fastest growing of all creative industries aside from digital. However, the sector currently remains relatively underpowered in terms of total employment as well as dedicated infrastructure to support it such as large-scale film production spaces. Improved infrastructure to encourage filming within the region would provide substantial supply chain benefits that would likely supercharge the sector in Greater Cambridge. Engagement of universities, science/business parks and key film sector partners such as Cambridge Film Festival should provide a basis for identifying infrastructure opportunities, capitalising on the proximity to London, access to cutting edge research and supporting a strong local sector.

5C - Supporting Creative Hubs – Several new developments are proposing cultural quarters or hubs providing space for start-ups, artists and other creatives including

Cambridge Civic Quarter; Anglia Ruskin University's Creative Quarter; and at Cambridge Leisure. This investment should be encouraged particularly in strategic locations where they are supporting and growing existing clusters of cultural activity or addressing key needs in strategic locations such as city centres and high streets. Cultural hubs often operate on subsidy or low profit margins that can make their sustainability precarious. Proposals for hubs should be supported by clear evidence of demand and targeted focus areas of activity to ensure that they will not compete with existing hubs. Long-term affordable leases to operators can provide the basis for stable business models and greatly increase the ability of operators to leverage funding. Measures to further support these hubs could include engaging established operators to run multiple sites across the region or establishing a collaborative network, providing economies of scale and greater capacity for fundraising whilst also ensuring hubs across the region don't compete. Models such as Creative Land Trusts can be explored to achieve the identification, procurement and management of creative hubs.

5D - Enhancing collaboration between creative industries and health research – The significant opportunities at the intersection of culture and health are already being explored within Greater Cambridge within locations such as Cambridge Biomedical Campus and Addenbrookes Hospital. Greater Cambridge should be a leader within this field, supporting innovative work in the integration of cultural infrastructure into health infrastructure, soft interventions such as social prescribing and research infrastructure to expand the understanding of health benefits of cultural participation and engagement. Engagement of key health partners, cultural organisations and research partners to highlight existing activity, opportunities for funding and key infrastructure proposals should be a key action.

5E - Culture/Science that makes research and innovation more visible – Cambridge is one of the UK's leading museums clusters as well as a globally significant centre for education. However, there remains a disconnect between what goes on behind the closed doors of research spaces and what is experienced by the general public. Cambridge Science Centre is the most notable example where Cambridge is taking a bolder approach to public engagement in science. The Cambridge Museum of Technology is also a good example of grassroots initiatives to support entertaining science exhibition and engagement activity, but is primarily industrial heritage-focused. Collusion and Artspace57 are other examples where Greater Cambridge is working at the intersection of art and science as a means of engaging the public in new ways. A focus on bringing together museum curatorial expertise, creative interpretation and the wealth of research happening within Greater Cambridge together could support more public facing creative science infrastructure similar to the Science Museum or ThinkTank Birmingham. Such infrastructure could be integrated within Cambridge linked to university premises, or outside Cambridge within Science/Business Parks or other strategic locations.

Priority 6 - Coherent Delivery of Cultural Infrastructure

5.12. To ensure the opportunities inward investment coming into the region are leveraged effectively it is important to bring the vast range of stakeholders involved in shaping, creating and operating cultural infrastructure under a shared vision, evidence base and decision-making structures. Without these there is a risk that cultural infrastructure delivery is disconnected, with individual schemes providing facilities that compete or add little to the cultural offer of the region, and cold spots or infrastructure priorities go unadressed.

6A - Lead Member for Cultural Infrastructure – It is important that planning officers have the political backing and the specialist support to push forward priorities for cultural infrastructure outlined within this plan. It is recommended that a designated member is given a brief for overseeing the development and championing of cultural infrastructure within South Cambridgeshire and Cambridge City to ensure it remains a key priority for Greater Cambridge and there is accountability for delivering on the expectations for cultural infrastructure in each local authority area.

6B - Require Cultural Plans for Major Development Sites – Large development sites including residential schemes over 100 dwellings and commercial schemes of 10,000 plus square metres require additional consideration given their impact on demand for cultural infrastructure and the imperative to ensure these support attractive, successful communities. The provision of Cultural Plans should be a planning requirement for these developments. These should include an assessment of local needs and opportunities referencing regional priorities for cultural infrastructure typologies identified in this report, local gaps in provision informed by the Cultural Infrastructure Map, and local priorities identified through stakeholder engagement. Cultural Plans should include specific proposals for financial and/or spatial contributions towards culture including scale (square metre or pound), location within the site, suggested operators or partners, governance structure, a proposed route to procurement, delivery and ongoing funding of operations. Phased developments should also include a Meanwhile Plan that identifies how they will seed and grow the cultural offer of a site through the duration of the construction allowing the cultural vibrancy to grow as the new community develops.

6C - Advisory Groups for Cultural Infrastructure – Greater Cambridge should draw on its existing cultural networks and partnerships to ensure that proposals for cultural infrastructure, cultural plans for major developments and other proposals impacting cultural infrastructure are scrutinised by independent representatives of the sector. Similar to design review panels, a cultural infrastructure advisory group would be a body capable of scrutinising and advise on proposals for major new development for the added value they would offer to Greater Cambridge's cultural sector; potential risks they might pose to existing infrastructure and ambition within the context of Greater Cambridge's vision for culture. Advisory groups should represent a diverse spectrum of cultural partners, not just major institutions, including representatives of community-led culture; creative freelancers and young people. This will ensure they don't become dominated by narrow focuses of existing entitities seeking to protect their own internal interests.

6D - Standard Cultural Contribution Formula and Targets for New Developments – Greater Cambridge can simplify the process of agreeing financial and spatial cultural contributions from developers by establishing a standardised formula for the expected value of these cultural contributions. These should take the form of targets based on a ratio of the construction cost or rental value of the development. Establishing a standard minimum, good and outstanding ratio will allow Greater Cambridge to set the expectations on a development at the outset of the planning process, based on the perceived cultural need of the location. This should take into account both spatial and financial contributions to culture and creative industries.

6E – Embed Cultural Infrastructure Within Wider Policy – There is a need for the role of cultural infrastructure to be recognised across a broad spectrum of policy areas including community development, economic development, health, skills and education, and transport. The first step to achieving this is the thorough integration of cultural infrastructure policy into the emerging Greater Cambridge Local Plan including a supplementary planning document for cultural infrastructure, supporting by a thorough evidence base that can also be used to support other related Local Authority strategies and projects.

6F - Open Access Evidence Base – The baseline mapping and evidence provided for this Cultural Infrastructure Plan should be developed into an open access tool that can be used developers, cultural partners, investors and policymakers to inform the ongoing evolution of Greater Cambridge Cultural Infrastructure. Engagement with researchers at the University of Cambridge could ensure that the evidence base remains updated and can be used for wider research into the impacts of cultural infrastructure on local communities, economies and environment.

6G - Best Practice Sharing – As part of a broader open-access evidence base, a platform should be established that highlights best practice and learnings in the planning, creation and operation of cultural infrastructure. This could include best practice examples of community-involvement methodologies; business models to support cultural activity within mixed-use venues; guidance on making meanwhile space available for cultural use as well as guidance for cultural organisations seeking to operate pop-up cultural infrastructure.

From Strategy to Implementation – Next Steps

5.13. This strategy has brought together the evidence base to inform region-wide needs and priorities for cultural infrastructure across Greater Cambridge, aligning these with projected population and economic growth to not only understand current needs, but anticipate future needs. These region-wide priorities will need to be translated into locally-specific proposals for new cultural infrastructure, repurposing of underutilized spaces for cultural uses and improvements to existing infrastructure.

Action 1 - Share and Update the Cultural Infrastructure Map - An actionable first step is maintaining the dynamic, online cultural infrastructure map developed as part of this Cultural Infrastructure Plan, that catalogues key cultural assets across Greater Cambridge alongside key metrics such as audiences, creative workers, creative businesses, areas of deprivation and areas of high future population growth.

There are many advantages for making the map publicly accessible. It will allow:

- members of the public to better understand the range of cultural infrastructure on their doorstep;
- developers to understand and identify the cultural infrastructure gaps within their areas, providing a rationale and evidence base to support future investment; and
- members of the public, the cultural sector and developers to complete their own local cultural audits. These will facilitate updates to the map ensuring it can be

used as a tool for monitoring and reviewing progress of cultural infrastructure over time.

Action 2 – Develop Detailed Assessments of Major Developments – Key major developments offer an ideal opportunity to test approaches to embed cultural infrastructure planning, including approaches to the creation of Cultural Plans, identification of suitable scale of cultural contributions to be sought from developments, and the creation of Cultural Implementation Plans post-planning.

Selecting major development identified within the emerging local plan to conduct in-depth assessments of local cultural infrastructure needs, appropriate contributions from private developers and robust approaches to identifying partnerships, management structures and delivery mechanisms, will offer a blueprint that Greater Cambridge can take forward into future approaches. This can also inform the methodology for the Cultural Planning Framework and implementation of policies into the emerging Local Plan.

Action 3 - Embed Cultural Infrastructure Policies within the Greater Cambridge Local Plan – The National Cultural Planning Toolkit developed by Creative Estuary[1] offers an effective mechanism for implementing specific cultural infrastructure policies directly into Local Plans. A key step will be to translate the priorities of this Cultural Infrastructure Plan into the emerging local plan for the region. Whilst this should include key policy areas outlined in the National Planning Toolkit, there is also an opportunity to go above and beyond including:

- Specific policies for identified cultural clusters or cultural quarters
- Requirements for cultural plans and commitments within developments above a particular scale
- Specific town or city centre cultural policies
- Specific policies for culture within new communities

Action 4 - Develop a Cultural Planning Framework – A Cultural Planning Framework is an effective tool for building on the outline policies set within local plans and setting clear expectations on developers for the delivery of new cultural infrastructure and financial commitments to supporting the cultural sector within the planning process. Recent examples have included the City of London Cultural Planning Framework. The framework should offer a blueprint for developers and planning officers including:

- The requirements for including Cultural Plans within planning submissions above a certain scale
- A recommended process for developing robust cultural plans including how to draw on the Cultural Infrastructure Map and Cultural Infrastructure Plan to identify needs within a development location; expected approach to community and stakeholder engagment and process of developing cultural propositions including involvement of potential cultural partners

[1] https://www.creativeestuary.com/national-cultural-planning-toolkit

- A formula for agreeing a target value of cultural contribution for new development as well as guidance for embedding those commitments within Section 106 agreements
- Requirements for developing Cultural Implementation Plans post-planning to translate outline designs and proposals for cultural infrastructure within new development into deliverable and sustainable cultural infrastructure

Action 5 - Set Standards for Meanwhile, Pop-up and Inclusion Within Council-owned Properties - Cambridge City Council and South Cambridgeshire Council own and manage a wide range of assets across the region that are or could be used for cultural activity. The Cambridge City Council Cultural Strategy highlights this important hosting role to support the wider Cambridge cultural sector.

A review of council-owned assets should consider:

- Opportunities to utilise vacant assets for meanwhile cultural activity addressing immediate needs of the region such as creative workspace
- Best practice approaches to increasing community involvement and inclusivity within cultural venues including supporting accessibility of sites for community groups.
- Identification of opportunities within existing assets for multi-purposes uses for culture including exhibitions, temporary events and affordable workspace
- Proactive approaches to public spaces and parks to encourage cultural events, public art commissions and placemaking activities

Action 6 - Identify and Set Priorities for Cultural Clusters and Hubs – There are several key strategic locations within Cambridge that hold the potential to benefit from agglomeration effects through the co-location of similar cultural activities, from evening and night time economy destinations, to potential hubs of artists and creative workers, to clusters of creative businesses. Potential locations include areas around Market Passage for night-life & events; areas surrounding Clifton Way, Cambridge Junction and the Cambridge Leisure development for grassroots cultural production and presentation; the emerging Anglia Ruskin University Creative Quarter including Cambridge School of Art and Cambridge School of Creative Industries; and the Cambridge Civic Quarter for community uses, independent retail and cultural events. Defining these opportunities, including identifying key users, beneficiaries and the potential benefits of concentrated activity focused around one, or a number of cultural activities, can ensure a supportive approach to delivering new cultural infrastructure within these locations, or encouraging complementary cultural uses within existing assets. This could potentially lead to defined Special Policy Areas that can be included within the Local Plan, setting out preferred uses and limiting the loss of key uses within these strategically important locations.

Action 7 - Identify Sector Priorities for Investment – Whilst high levels of commercial development across Greater Cambridge offers an important mechanism for the delivery of necessary cultural infrastructure, there is likely to remain certain needs that the private sector are less likely to bring forward. This may include vital improvements to existing infrastructure, or infrastructure needs within locations with a lower likelihood of new development coming forward. As such, it will be important to engage the cultural and creative industries sector to identify a pipeline of desired infrastructure projects that can be the focus of funding applications, direct investment and investment via pooled Section 106 or Community Infrastructure Levy contributions.