

Unlocking Kent's Cultural Potential

A Cultural Strategy for Kent

2010 – 2015

A partnership framework produced by Kent County Council on behalf of government agencies, key cultural organisations and cultural leaders

The development of this strategy was led by Kent County Council's Arts
Development Unit

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Foreword

Cllr Paul Carter and Cllr Mike Hill

Kent County Council has been pleased to lead on the development of a cultural strategy for the county. We invest in the culture of Kent because we value its contribution to the wellbeing of the county, and recognise it as a valuable tool for the county's work in economic and social regeneration, tourism, environmental protection, planning, health, community safety and education.

This strategy is influenced by Vision for Kent and is also seen by Kent County Council as a blueprint for the delivery of components of Unlocking Kent's Potential – the Regeneration Framework for Kent.

We are a county already engaged in significant cultural regeneration projects – Turner Contemporary in Margate, Creative Foundation in Folkestone, Chatham's Historic Dockyard and Ashford's Shared Space are all projects which have attracted national attention. It is timely to ensure that we have a county wide strategy which provides a holistic context for this work. The strategy draws on the learning which has grown around how to make cultural regeneration work, a growing understanding of the value and needs of the creative industry sector and what we need to do to ensure our education system complements these initiatives to ensure a vibrant cultural sector in the future.

Kent County Council has been given a clear mandate by the partners who have helped to develop this strategy to take a leadership role in ensuring that the vision for culture in Kent is delivered. We will do this by convening an annual cultural conference and use this as a platform for an evolving and responsive action plan. We want to remain open for business with regard to how we deliver this plan, and believe that as our confidence in this field grows so too will our ambitions. Therefore we intend to review the action plan regularly to reflect the sectors role in the county.

Simply developing this strategy has provided a powerful tool for raising awareness of the role of culture on other key agendas. We know that if we are to achieve the vision of this strategy this must be a combined effort – not just between cultural professionals but between all parts of our organisations. Kent County Council's commitment will be reflected in our organisations at all levels and in all aspects of what we do.

Kent County Council will also facilitate the development of an independent, well informed Cultural Board for Kent which will provide advocacy and advice in the delivery of this strategy.

We will unlock the cultural potential of this county and in so doing provide an improved quality of life for the people of Kent.

2. A Vision for Culture in Kent

Kent is a vibrant county, where cultural activity is easily available to all and enriches everyone's lives, transforming them for the better. Our county has a distinctive character which we have defined for ourselves. We care passionately for our cultural heritage and invest wisely in our cultural future so that Kent is rich with opportunity, and is both a place to call home and a destination in its own right. Nationally we are recognised for our ambitious and resourceful cultural planning and our investment in creativity and innovation, so that cultural investors, cultural entrepreneurs and extraordinary cultural practitioners choose to live and work in Kent.

How will we recognise success?

We will recognise success when we realise the vision set out in this document. We aim to be a county that is known not only for its cultural heritage, but for being open for business today – knowing our own strengths, not afraid to be innovative, able to recognise and respond to cultural opportunities when they arise and seeking out ways to increase those opportunities.

We will make it our business to be experts in the field of cultural development, planning wisely so that we not only see benefits today, but achieve a legacy of a vibrant, relevant and robust cultural county for future generations.

We are well placed to be leaders in the field of visual arts due to our investment in key projects such as Turner Contemporary, Folkestone Triennial, Whitstable Biennale and in our growing cohort of suitable work space provision. We will prioritise the visual arts so that artists, artists' studio providers and visual arts audiences will come to Kent confident that they will be welcomed and rewarded. We will also identify a number of key sectors within the creative industries and work to grow our corner of those markets.

Our schools, Higher Education Institutions and Further Education partners will have a national reputation for developing successful routes into work for their students. People seeking a career in the creative industries will automatically consider coming to Kent for the education and training that is available. We will also challenge current systemic practices which lead to inequalities in the creative workforce in a bid to shift this trend for the future.

In terms of local government models, the most successful and most significant investors in culture are a number of metropolitan boroughs. They have strengths we do not have, but we believe that our strengths as set out in this strategy give us the opportunity to become cultural leaders in a way not yet achieved in the UK. We will signal the strengths of the county, sending a message of self-confidence and adaptability which will benefit not just the cultural life of the county but its overall economic and social outlook.

Executive Summary

Context

The Cultural Strategy for Kent 2010-2015 has been devised by Kent and Medway partners to promote a shared understanding of how the county's cultural offer can enhance the lives of people who live in Kent; to demonstrate how culture can be used to strengthen the individual, collective and economic wellbeing of the county and to set our intentions and the actions to deliver those intentions for the next five years. We are a county already engaged in significant culturally-led regeneration projects and this strategy draws on national learning to provide a context for this work.

We face the challenges that follow a severe economic downturn and both A Vision for Kent and Unlocking Kent's Potential identify culture as a significant component in Kent's future success. Parallel to this the UK's Cultural Olympiad leading up to the London 2012 Olympic and Paralympic Games and the legacy period which follows the Games is a period of unprecedented national celebration of UK culture and the Kent partners wish to ensure that this county benefits from the opportunities this presents.

This strategy aims to do what a local cultural strategy cannot do and does not attempt to do what a local cultural strategy can do. It aims to be a light touch strategic framework, which informs but does not dictate other strategic plans. It recognises that partners have, and will further develop their own strategies and plans. It aims to provide a county wide context for these individual plans and to inform local decision making by setting out the direction of travel for Kent in the context of the South East and UK.

A definition of Culture

For the purposes of this strategy we limit our definition of culture to:

"The arts, entertainment and events, museums, heritage and our oral and built heritage, media, publishing, the knowledge economy and the cultural and creative industries. This includes the provision of professional work for people's enjoyment and opportunities for participation and creativity. It includes libraries and also culture within the education sector at all levels."

Why Kent should invest in Culture

A thriving economic sector that Kent needs to be a part of: the UK has the largest creative sector in the EU and relative to GDP probably the largest in the world. The creative industries account for 6.4% of UK GDP and grew at 5% per year between 1997 and 2007, compared to 3% for the rest of the economy. Exports grew even faster and contribute 4.3% of the country's overseas sales.

A key driver for our tourism economy: Kent Tourism Perceptions Research 2007 demonstrate that 36% of people stated that specific attractions or sights are the major influence on choosing a destination. For short break destinations people want a picturesque location (35%) with attractions or sights a major influence (31%). Whilst on a short break the most popular activities include visiting historic attractions (42%).

An investment in the quality of life for our residents: people taking part in cultural activities are 20% more likely to know "many people" in their neighbourhood and 60% more likely to believe that many of their neighbours can be trusted.

Our Intentions

These intentions were arrived at following a series of three Cultural Summits where partners considered Kent's existing successes, gaps and aspirations within a national and international context.

Intention 1: We will grow Kent's creative economy by being welcoming and cooperative hosts to the creative workforce

Kent already has a substantial creative industry sector and as a county it is already a creator of culture, a purveyor of culture and a cultural destination but it does not have a critical mass that is of any national significance yet. In the next five years we want to: secure and grow our creative offer; grow a position which will stand out nationally by increasing the number of creative industries in the county; develop the right infrastructure to equip a Kent workforce to enter the sector and support our existing creative industries so that we will be regarded as a creative region.

We will:

1.1 Attract and retain creative businesses

- Ensure that Kent promotes itself as a county receptive to hosting a creative workforces
- Develop a range of adaptable networks to meet the needs of Kent's creative workforce
- Seek to develop fit for purpose workspaces to attract and retain our creative workforce

1.2 Unlock creative talent to support the Kent creative economy

- Provide opportunities for education, research and development for the sector
- Provide clear pathways between education and employment
- Develop Creative Apprenticeships, internships and other routes into cultural careers

1.3 Reveal, support and grow our existing creative businesses

- Develop understanding of and intelligence on the current creative workforce
- Develop a Creative and Media Opportunities for Growth Sector Strategy
- Maximise inward investment for the sector

Intention 2: We will protect Kent's existing strengths by being passionate and responsible stewards of Kent's built and natural environment

Enjoying open space, engaging in creative activity, discovering the local history of an area, contributing to the maintenance and improvement of your physical surroundings are all cultural pursuits which benefit individual physical and mental health and well being. They are also activities that are instrumental in developing safe and strong communities as they encourage a sense of belonging so that people start to care for their surroundings and to interact with their neighbours. There are also strong economic arguments for protecting Kent's distinctive character – promoting Kent as a visitor destination and marketing it to attract businesses to settle in the county.

We will:

2.1 Protect the past and plan for the future

- Ensure that Kent is promoted to visitors and residents in a sustainable and integrated way
- Develop leadership training appropriate to the voluntary sector
- Secure World Heritage Status for the Chatham Historic Dockyard

2.2 Encourage people to enjoy their built and natural environment

- Seek new ways to interpret cultural assets
- Encourage wider audiences by taking heritage events to unexpected places
- Develop initiatives to increase the volunteer workforce

2.3 Inform and manage innovation creatively

- Brokering initiatives to allow planners, designers, local communities and artists to work together
- Developing courses in skills relating to the care of the historic environment.
- Seeking sustainable uses for historic buildings at risk

Intention 3: We will increase Kent's potential by being ambitious and resourceful cultural planners

As cultural planners we need to consider how the individual, the community, the built and natural environment, the cultural workforce, the coast and the transport infrastructure can work together if we are to achieve Kent's cultural potential. The partners who have prepared this strategy want to make informed choices about how to ensure that residents have access to a cultural infrastructure. We need to recognise what is relevant and valuable for today and in the future, and to identify where there are gaps in provision that need to be filled.

We will:

3.1 Ensure participation is possible for all

- Ensure that cultural provision is developed as part of Total Place
- Ensure that we improve cultural infrastructure as part of the Building Schools for the Future programme
- Develop the first Creation Centre in the South East Region

3.2 Planning not hoping

- Agree a shared protocol for testing the viability of and commitment to new cultural infrastructure
- Use the Culture and Creative Economic Opportunities Framework to inform cultural planning
- Lobby for the continuation of the Active People survey to measure participation in the arts

3.3 Grow the confidence and skills of Kent's cultural sector to make Kent a place that offers excellent cultural experiences

- Agree a Kent definition of centres of excellence
- Develop a well-informed Cultural Board to be a voice for the Cultural sector
- Create a significant fund for testing new ideas in the cultural field

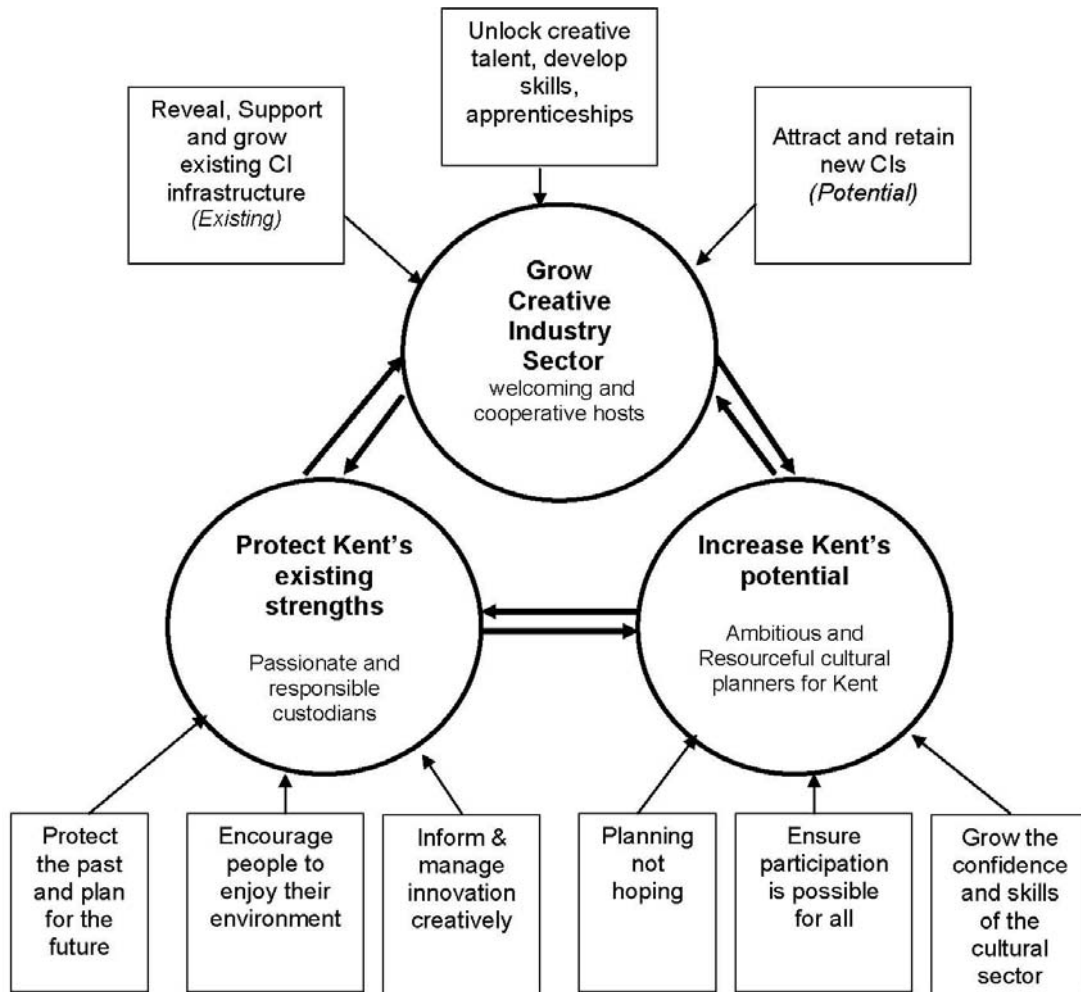
Delivering on our Intentions

The strategy's action plan will be managed on-line. This will ensure it remains flexible and responsive during the five year life span of the strategy. Kent County Council will take responsibility for driving this work and. A series of Kent Cultural Summits was used to develop this strategy and there will continue to be a standing annual Kent Cultural Summit creating a powerful cultural network in Kent.

Conclusion

We believe that our strengths as set out in this strategy give us the opportunity to become cultural leaders in a way not yet achieved in the UK. We will signal the strengths of the county, using culture to demonstrate Kent's self-confidence and adaptability, benefitting not just the cultural life of Kent but its overall economic and social outlook.

Unlocking Kent's Cultural Potential- A Cultural Strategy for Kent



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Written on behalf of the Kent Partners by Sally Staples, Head of Kent Arts Development Unit

1. Introduction

What is the purpose of this strategy?

The Cultural Strategy for Kent 2010-2015 has been devised by Kent partners to promote a shared understanding of how the county's cultural offer can enhance the lives of people who live in Kent; to demonstrate how culture can be used to strengthen the individual, collective and economic wellbeing of the county and to set our intentions for the next five years.

This five year period is particularly significant as it includes the UK's Cultural Olympiad leading up to the London 2012 Olympic and Paralympic Games and the legacy period which follows the Games. This will be a period of unprecedented national celebration of UK culture and the Kent partners wish to ensure that this county benefits from the opportunities this presents. During this period we will see significant additions to the county's cultural infrastructure including the opening of Turner Contemporary, the New Marlowe Theatre and the Kent History and Library Centre while Chatham Historic Dockyard will bid for World Heritage Status and Medway will bid for City status.

We are mainly Local Authorities and other public bodies and some of us are key cultural providers and leaders. Many of us are not cultural experts and we know that if we are to achieve the goals of this strategy we need to create an environment that attracts and develops cultural expertise in the county. We have asked ourselves what we can do to improve the quality of life of the people of Kent if we combine our strengths and work together. For most of us our work is wider than providing cultural services but we all recognise that our cultural investment often helps us to deliver other services or reduces the demand on them. If we are to achieve our vision we must combine our efforts – not just between cultural professionals but between all parts of our organisations. Our commitment will be reflected in our organisations at all levels and in all aspects of what we do.

Who is this strategy for?

This is a strategy for Kent and Medway – and throughout this document where the name Kent is used it refers to both Kent and Medway.

The Cultural Strategy for Kent aims to do what a local cultural strategy cannot do and does not attempt to do what a local cultural strategy can do. It aims to be a light touch strategic framework, which informs but does not dictate other strategic plans. It recognises that partners have, and will further develop their own strategies and plans. It aims to provide a county wide context for these individual plans and to inform local decision making by setting out the direction of travel for Kent in the context of the South East and UK.

It was developed by those whose responsibility it is to provide services in the county: to plan, to develop and to lead in order to unlock Kent's potential. This is mainly local authorities and other public bodies, with key cultural providers and leaders also advising on its content.

Culture impacts on and is delivered through all aspects of life. This is not just a strategy for cultural specialists – it will also inform those working in social and economic regeneration, planning, property, social services, economic development, education, community safety and health.

How do we define culture for the purpose of this strategy?

For the purposes of this strategy we limit our definition of culture to:

"The arts, entertainment and events, museums, heritage and our oral and built heritage, media, publishing, the knowledge economy and the cultural and creative industries. This includes the provision of professional work for people's enjoyment and opportunities for participation and creativity. It includes libraries and also culture within the education sector at all levels."

How will the strategy be communicated, delivered and led?

Kent County Council will take responsibility for driving this work and for monitoring delivery.

The strategy's action plan has been shaped by the Kent partners who will also share in its delivery. Clear and effective communication with wider audiences who would be the future partners and stakeholders for delivery will increase the strategy's prospects for success.

A series of Kent Cultural Summits was used to develop this strategy, building on this a standing annual Kent Cultural Summit will create a powerful cultural network in Kent. KCC will present an annual report and commentary on progress in achieving the vision and delivery of the action plan. The Summit will be an opportunity to inspire, share up to date information, check and challenge ourselves, to renew commitment to the plan and to update and increase the ambition of the plan when opportunities arise. These annual Summits will be an opportunity to consider Kent's cultural development in the wider national context.

The partners will also facilitate the development of a Kent Cultural Board - an arms length organisation which will develop its own Terms of Reference at the centre of which will be a desire to champion excellence in culture for Kent and lobby for the county's cultural potential to be realised.

2. The Intrinsic Value of Culture

Drawn from John Holden's key note speech at Kent Cultural Summit III

Culture is a public good and worthy of support in its own right. It gives us an alternative set of communication tools and space to explore and experiment. It has a unique capability to convey ideas and feelings, strengthened by relative independence from the state and the market place.

Culture can be valued in three different ways: instrumentally, institutionally and intrinsically. Its instrumental value is well rehearsed and is explored further in this strategy – essentially it is recognised that the application of culture as a tool can help achieve policy aims. Cultural organisations also provide institutional value – they are part of our public realm – publicly funded spaces, events, activity and the way that they conduct their business and engage people all contribute to the quality of our public environment.

Intrinsic value is key to releasing other types of value; it is what interests people in culture in the first place, and what motivates those who work in the cultural sector to do a job that benefits society at large.

With the recognition of the intrinsic value of culture comes the recognition of the value of quality. If there is no quality, no individual reaction, no powerful intrinsic value in culture then there is nothing at all. None of the desirable benefits that culture brings will be achieved if culture itself fails to engage and does not have that power. If we truly want culture to be a positive force for change in Kent we must first be honest and start talking again about those aspects of culture that can be difficult to measure (quality, intangibility, and emotional dimensions).

There is no room for complacency with claims as bold as these and where there is public investment there comes a particular obligation to be accountable. Our challenge is how to assess that this obligation is being met when the values described are largely made up of subjective experiences and to find a language within administration and politics that communicates intrinsic value in its own terms.

Research shows that despite the fact that we in the western world have been getting richer for a century, society has at the same time become increasingly dysfunctional and unhappy. The ultimate importance of intrinsic value is not just the quality of the culture but the quality of life. Culture is economically important, and its importance and value is recognised in a range of ways, but it has shifted from being about leisure and recreation to being at the centre of life. At its most fundamental culture has become the most important factor of our identity, our sense of ourselves as emotional and intellectual beings.

3. Understanding the Kent Context

Kent is the UK's main gateway to Europe and its proximity to the market place and cultural offer of London is both a challenge and an opportunity. It has the second longest coastline in England and over 85% of its landscape is rural. With the largest population of any county in England (with over 200,000 population increase forecast in Kent and Medway 2006-26) and the distinctive characteristics which set apart North, West and East Kent it is appropriate to think of Kent as a sub region. This strategy examines the opportunities created by this diversity and how to maximise the potential benefits to the people of Kent.

The existing strategic framework, documents such as A Vision for Kent; Unlocking Kent's Potential and Kent's emerging housing strategy all identify culture as a significant component

in Kent's future success. This strategy is the starting point to understanding how to invest wisely to ensure that component is available and fit for purpose in the future.

Kent is already engaged in significant cultural regeneration projects – Turner Contemporary in Margate, Creative Foundation in Folkestone, Chatham's Historic Dockyard and Ashford's Shared Space are all projects which are of national interest. It is timely to ensure that we have a county wide strategy which provides a holistic context for this and other work. The strategy draws on the national learning of how to make cultural regeneration work, the learning about what the creative industry sector needs to succeed and what we need to do to ensure our education system complements these initiatives to ensure a vibrant cultural sector in the future.

During the development of this strategy Kent County Council has led on a pilot project to test the Creative and Cultural Economic Opportunities Framework – a tool developed by the South East England Development Agency to inform cultural planning. The tool provides a range of data in a Geographical Information System (GIS) format and enables the user to consider that data spatially, allowing them to ask questions about the relationship between different factors such as actual levels of participation in cultural activity and propensity to engage in cultural activity (based on ACE Audience Insights data), distribution of cultural buildings, educational attainment or distribution of cultural industries for example. The emerging understanding is complex and requires on going interrogation but there are also some obvious features: North Kent has a clear lack of cultural buildings; East Kent has low levels of engagement in the arts and high levels of dependency on state benefit; West Kent has a high concentration of software industries and high educational attainment. How we choose to respond to these facts – investigating their possible causes and connections, the opportunities they present, the assumptions they challenge – will assist us in ensuring that in future we make informed decisions about cultural investment.

4. Intentions

Intention 1: We will grow Kent's creative economy by being welcoming and cooperative hosts to the creative workforce

"There is a symbiotic relationship between publicly funded cultural infrastructure and a thriving creative industry sector" (John Holden, Demos Publicly Funded Culture and the Creative Industries).

"...there is a growing recognition of the linkages between... the creative core, the creative industries beyond and creativity in the wider economy" The Work Foundation June 2007

Context

This strategy is being prepared in the wake of an economic downturn, at a time when the public sector must seek imaginative ways to assist in revitalising the economy. Kent recognises that the creative industry sector is one of the economy's most robust sectors and this strategy sets out how Kent will grow this part of its economy. Kent recognises that this is a long term strategy and that the positive impact on the Kent economy is likely to be seen in a five to ten year period if the right investment is made during the life time of this strategy.

The UK has the largest creative sector in the European Union and relative to GDP probably the largest in the world. The creative industries account for 6.4% of UK GDP and grew at 5% per year between 1997 and 2007, compared to 3% for the rest of the economy. In the digital sector (Software, Computer Games and Electronic Publishing) growth has been even greater at 9% over the same period. Exports grew even faster and contribute 4.3% of the country's overseas sales. According to DCMS statistics at January 2009 (Creative Employment – Great Britain, DCMS Creative Industries Economics Estimates Stats Bulletin Jan 2009), 1,978,200 people are employed in the Creative Industries in the UK. Art consumption (eg theatre and cinema ticket sales) are, despite the current downturn, reported to be thriving as are exports of cultural product such as music, film and computer games. In 2008 the film industry alone earned £1.34 billion in exports and television exports rose by 25% reaching £980million.

Creative industries are identified as an important source of innovation, and research shows that innovation can create new markets, productivity growth, spillovers and improved efficiency. Kent already has a substantial creative industry sector, (see Kent Cultural Vitality Report 2005) and as a county it is already a creator of culture, a purveyor of culture and a cultural destination but it does not have a critical mass that is of any national significance yet. In the next five years we want to secure and grow a strong position which will rank nationally by increasing the number of creative industries in the county; developing the right infrastructure to enable a Kent workforce to enter the sector and supporting our existing creative industries so that we will be regarded as a creative region.

Research shows that there is a serious inequity in the creative workforce, with ways into the field still dominated by use of personal contacts, or financial support from family to subsidise unpaid internships. Kent must ensure that in developing its sector it addresses the causes of this trends and works to correct it. If we don't, we will be ignoring the contribution that a wide and diverse potential workforce could make.

"The sector has become vital, not only for its own contribution, but to the health of the nation's

manufacturing, finance and non-creative sectors. These have become major consumers of creativity, using the sector's products to enhance their own essential innovations. In a benign circle those companies consuming most creative products, have themselves been found to be most innovative." (Creative Survival in Hard Times, New Deal of the Mind Report for Arts Council England (March 2010)

1.1 Attract and retain creative businesses

HKD have recently located to Margate. When asked why Director Kate Kneale said: "We chose Margate because we were impressed by the creative culture of the town and its beautiful buildings"

To grow this sector we need to clearly understand what attracts, retains and supports successful creative industries. The national debate on the needs of this sector has, by its own admission, lags behind that of other industries. Creative Britain identifies the need to invest in creative talent, career pathways, research and business support. We will develop a new dialogue with creative industries to gain a more sophisticated understanding of what attracts them to Kent and then act on this to increase the number of creative industries who choose to invest and grow here. We need to increase the depth of our understanding of what currently exists in Kent, recognising that as a sector it is not only diverse but disparate, made up predominantly of small enterprises and individual freelancers.

It is recognised that a distinctive place with a vibrant cultural infrastructure is important to Creative Industries and anecdotal evidence suggests that Kent is seen as a source of creative inspiration, with its buildings, its rural environments, its rich history, its coastland and its industrial landscapes all cited by artists and creative professionals as reasons why they chose to settle in Kent.

Kent also offers a practical place for investment with affordable property, particularly in comparison to London, easy access to Europe and London, the Highspeed rail link and ambitions to achieve outstanding broadband access.

The county has three Universities including the University for the Creative Arts which is one of the UK's leading providers of specialist art and design education, offering strengths in art, design, architecture, media and communication. The County needs to develop the relationship between these education institutions and the creative industries. We will facilitate collaborations with cultural organisations and Higher Education Institutions (HEIs) to attract leading figures to work with them and so realise the benefits of basing themselves here.

In order to manage geographical challenges the county's cultural sector needs to identify effective cultural sector networks or "creative clustering" which reflect the county's diverse needs, help ensure critical mass and so build momentum and share resources. We will work to secure high speed Broadband across Kent (both rural and urban) to support SMEs and lone traders (see Kent's emerging digital strategy). This will enable them to do business and to network effectively with each other. Some networks already exists in the county, among them are Media Tree which supports the digital and media creative industries and PANeK which supports the performing arts sector. Each of these networks exists because it has proved itself of value to the sector and thus is supported and has gained momentum. We need to identify other opportunities for networks and pilot them to test their relevance.

"Studio based artists do better when it comes to accessing financial grants and awards, and are more likely than home based artists to earn over £20k a year"
Investing in Creative Industries, A Guide to Local Authorities

1.2 Unlock creative talent to support the Kent creative economy

“Over the past ten years the UK has become a more knowledge intensive economy. Producing, using, sharing and analysing knowledge has become increasingly important to economic growth and wealth creation and, by 2007, nearly half of all employment in the UK was in knowledge intensive industries. Between 1995 and 2005, 12 jobs were created in knowledge intensive industries for every one job in other industries.”
Investing in Creative Industries, A Guide to Local Authorities

The UK's manufacturing economy is shrinking and the skills required of young people coming into employment will increasingly be knowledge based. Creativity affects the way people perform in life and in business, and is recognised as the likely most in-demand attribute for the workforce in the growing knowledge economy. Creativity is multi-sectoral (all products require marketing for instance)

The Millburn report of July 2009 identified that young people need positive exposure to the arts in order to consider a career in it. Kent has an excellent track record in introducing young people to culture through schools, and in training and inspiring them in Further and Higher Education. It also boasts: specialist arts schools, Future Creative which was born out of the national Creative Partnerships programme and Shepway Find Your Talent, one of only ten national pilot programmes to introduce five hours of cultural activity to children and young people. Kent's universities have long had excellent cultural offerings, and the establishment of the University for the Creative Arts with 3 of its 5 campuses in the county is a significant asset.

We need to create a multi-agency approach to direct larger numbers of young people into fulfilling and economically essential roles in culture and creativity, retaining the skilled workforce within the county by relating educating to job opportunity and ensuring fair access. This will include developing work experience, internships, apprenticeships, graduate schemes, residencies, access to workspace, start-up grants and increasing the availability of information about the possible career path options and schemes. We will facilitate the re-training of individuals who are seeking to enter the creative industries as a second career – providing flexible learning opportunities to draw out potential, more formalised education provision to develop people's aspirations and skills and clearly signposted ways into suitable further qualifications. We will explore the possibility of a cultural equivalent of a science park – using Kent's widespread resources to provide a laboratory and test-bed for new cultural businesses.

Arts in schools, now supported by a national agency Creativity, Culture and Education (CCE), has been shown not only to create intrinsically valuable skills for life and employment, but significantly improve performance in other subjects. In 2006 an Ofsted report asserted that most Creative Partnerships programmes (the national programme of creative education in schools) were effective in developing in pupils some attributes of creative people: an ability to improvise, take risks, show resilience, and collaborate with others.

1.3 Reveal, support and grow our existing creative businesses

“...the UK is moving from having a strong creative sector to becoming “a creative economy” Creative Survival in Hard Times, New Deal of the Mind Report for Arts Council England (March 2010)

This strategy sets out the reasons why we believe that Kent can be attractive to Creative Industries. Currently however, our share of the market is not significant (see recent NESTA findings). Given that research indicates that creative industries tend to cluster we need to consider where we have the greatest chance of success. We know that software and publishing figure significantly in London and South East and therefore these are sectors Kent will investigate targeting.

Turner Contemporary opens in 2011, the second Folkestone Triennial takes place in 2011, the rise of Whitstable Biennale, and anecdotal evidence from the National Federation of Artist Studio Providers of the demand for support and advice that they are experiencing from East Kent artists in particular, alongside the opportunity to attract in the visual arts community being displaced by the Olympic park developments in East London, suggest that Kent should target visual artists to settle in Kent.

To build the county's reputation as welcoming and cooperative hosts to creative businesses we will test the concept of a Kent cultural fair, festival and expo, both for promoting Kentish creativity and providing a Kent enterprise route to market for work produced elsewhere. We will test the idea of developing a collaborative but centrally led marketing and promotion structure to support the dissemination of cultural product from Kent nationally and in the global market-place.

We will raise the profile of those who already base themselves here by developing awards to recognise good practice, hosting events to showcase existing companies, collect information to use as case studies and maximising opportunities to promote through editorial in both generalist and specialist publications.

Building on the county's growing reputation as a welcoming and cooperative host, partners will work together to explore opportunities to develop at risk buildings for commercial creative activity, to manage creative industry workspaces and to develop the resources to attract major cultural industries into the county.

As a county we will work to coordinate input from Local Government, national bodies, cultural and other businesses, trusts, foundations and individual donors to create a bursary fund for Kent talent.

The UK film industry is worth £4.3bn to the UK economy. To date the Kent Film Office has brought £13M investment into the county, which does not include the additional benefits to tourism (recent 'set-jetting' developments)

We will:

1.1 Attract and retain creative businesses

- Ensure that Kent promotes itself as a county receptive to hosting a creative workforces
- Develop a range of adaptable networks to meet the needs of Kent's creative workforce
- Seek to develop fit for purpose workspaces s to attract and retain our creative workforce and safeguard them for the future

1.2 Unlock creative talent to support the Kent creative economy

- Provide opportunities for education, research and development for the sector
- Provide clear pathways between education and employment
- Develop Creative Apprenticeships, internships and other routes into cultural careers

1.3 Reveal, support and grow our existing creative businesses

- Develop understanding of and intelligence on the current creative workforce
- Develop a Creative and Media Opportunities for Growth Sector Strategy
- Maximise inward investment for the sector

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Intention 2

We will protect Kent's existing strengths by being passionate and responsible stewards of Kent's built and natural environment

"Kent is the crossroads of Britain and Continental Europe. It's where Caesar invaded; the Anglo-Saxons landed and St Augustine reclaimed pagan England for Christianity. It's even named after a Romano-British tribe. Everyone in Kent should be proud of our county, its rich heritage and the important role it has played in the development of this country. .. and of course it has a matchless collection of local records. I am delighted that Kent will at long last have a new centre where its history can be celebrated and its unique archive collections can be cared for and made accessible to more people" David Starkey, Historian, Television and Radio Presenter

Context

The environment we live in informs, or even defines the culture that emerges in our communities. Kent has the largest population of any county in England yet 85% of its landscape is rural. It encompasses Areas of Outstanding Natural Beauty, Areas of Scientific Interest, Wetlands, Down land; it is bounded on three sides by water and notable for its varied urban and industrial landscapes. It is one of the very few areas of the UK that has a very strong and clear identity, easily located on a map by most UK residents. Kent is rich in folklore and has played a critical role in the history of our country. It is environmentally and geologically distinctive, giving it a strong character. It comprises buildings, monuments, buried archaeology and historic parks, gardens and landscapes. Kent has a notable archaeological heritage from early human remains at Swanscombe, prehistoric megalithic tombs in the Medway valley, Roman forts and historic towns to the remains of our industrial heritage and twentieth century defence sites. The county boasts a number of buildings of national or even international significance including Canterbury and Rochester Cathedrals, Chatham Historic Dockyard, Dover Castle and Leeds Castle. Kent has an exceptionally rich collection of archive and local history material documenting its story. In the life time of this strategy it will open Turner Contemporary, an art gallery of international significance in Margate designed by leading architect David Chipperfield; the New Marlowe Theatre in Canterbury and the Kent Library and History and Library Centre in Maidstone.

Enjoying open space, engaging in creative activity, discovering the local history of an area, contributing to the maintenance and improvement of your physical surroundings are all cultural pursuits which benefit individual physical and mental health and well being. They are also activities that are instrumental in developing safe and strong communities as they encourage a sense of belonging, a greater understanding of places so that people start to care for their surroundings and to interact with their neighbours, developing social capital.

There are also strong economic arguments for protecting Kent's distinctive character – promoting Kent as a visitor destination and marketing its distinctive character to attract businesses to settle in the county.

Kent Tourism Perceptions Research 2007 (Visit Kent and East Kent Partnership commissioned) demonstrating that 36% of people stated that specific attractions or sights are the major influence on choosing a destination. For short break destinations people want a picturesque location (35%) with attractions or sights a major influence (31%). Whilst on a short break the most popular activities include visiting historic attractions (42%).

2.1 Protect the past and plan for the future

King Withred of Kent's Charter, dated 699 AD, is probably Kent's most important historic document and is the oldest document in any local authority archive. The charter absolves the churches in Kent from paying taxes is signed by the King himself and all the most important dignitaries of the church at the time including Adrian, Abbot of St

Augustines, Canterbury who was from North Africa. The charter is important on many levels but particularly because it testifies to Kent as a kingdom and is therefore the earliest manifestation of Kent as a political entity. It is significant nationally as Kent was the birthplace of English Law and Withred was one of the first kings to write down the laws he made. [Ref: U140]

To protect our inheritance and create a legacy we can be proud of we must learn to be responsible stewards of Kent's built and natural heritage, actively seeking to make informed decisions in order to leave a legacy for future generations to value.

We need to gain an understanding of what it is about our cultural offer which has made our county distinctive up until now and must be protected, and what can make us distinctive in the future and therefore warrants investment. We will seek to increase our visitor numbers and the length of their stay as part of our strategy for economic regeneration.

This is sensitive work, with historic buildings and natural heritage or fragile ecosystems and wild life habitats at the heart of our offer. This work must therefore be regulated, ensuring that our plans are sustainable and balance the needs of visitors and residents. We can plan responsibly by considering a number of factors such as ensuring that we consider and manage the transport infrastructure that surrounds a destination and promoting the use of Kent-based subsidiaries and Kent produce to maximise the economic benefits within the county and reducing their carbon footprint.

We want to tell our own story about Kent by interpreting the past in a way that is relevant for today. We will combine our skills by creating opportunities for the heritage sector, the education sector and the creative sector to work together to find innovative ways to bring the past alive for new audiences.

We also want to add to the story of Kent by ensuring that new built infrastructure is of sufficient high quality that future generations will value it. Sometimes we will invest in entirely new cultural assets to address a gap in Kent's cultural infrastructure and other times we will promote complementary developments to enhance existing building stock.

2.2 Encourage people to enjoy their built and natural environment

In a survey of 26,000 children, 68% of 11-14 year olds thought museum visits made school work more inspiring and 90% of 7-11 year olds learnt new things as a result of the visit.

We want residents to be able to enjoy the high quality environment around them and so we must ensure that built and natural cultural assets are available to them. We need to ensure that we do not unwittingly design or plan barriers to engagement into our management plans for our cultural assets and that we do consider ways to open up access and increase understanding. We need to recognise what is of value locally and protect it to enable residents to enjoy open space, engage in creative activity or engage in the history or natural environment of their surroundings.

We need to introduce children and young people to their heritage in a way that engages their interest, encourages a sense of pride in place and enables them to think and act imaginatively when considering the future.

We need to consider new ways to introduce people to the cultural heritage around them, discovering ways to overcome psychological and physical barriers, making use of existing structures that communicate with residents such as digital media, libraries, volunteering opportunities, formal and informal education networks to encourage wider use of the countryside for example.

Feedback from Heritage Open Days in 2008 showed that 84% felt participating made them feel more part of the local community.

88% made more aware of their shared heritage
94% made them appreciate local area more.

Heritage Counts 2009 <http://www.english-heritage.org.uk/hc/>

2.3 Inform and manage innovation creatively

"We are making places so poorly that we need artists to re-assert the stories and sense of place"

"When something is taken away by the process of regeneration artists are often brought in to 'put' back' sense of place. Look first at what defines the character of place."

Charles Blanc and Tristan Surtees, "Sans Façon" speaking at the RUDI conference "A Place for Creativity? Unlocking the original in urban design and development". June 2009

Engagement in creative activity can help to inform change and empower people so that they feel a part of the process rather than having change imposed on them. Creative expression can be used to describe why change is necessary and what it will achieve. Using creativity as part of the expertise involved in the change management process of communities in renewal/transition or growth can develop a community of individuals that are responsible stewards of their own environments. To improve the effectiveness of consultation, engagement in cultural activity can add volume to the "quiet voices" in society – those who are not necessarily comfortable with traditional consultation techniques.

Creative techniques can be used to build communities who have moved into new developments or inform and engage communities where there are new developments which are perceived as imposing on their own familiar environments.

Engaging in cultural activity, exploring history or sharing stories are ways of helping people to come to terms with change, get to know and respect each other or encourage them to plan for their own futures and take pride in their area. Creative processes can also help capture stories during times of change to ensure that the sense of place: its unique qualities and fine grain are not rubbed out by new developments.

Kent has ambitious targets for new housing development, and we want to build homes and communities, not estates. To do this we need to build on our reputation for innovation (eg the award winning Shared Space scheme in Ashford). Innovation requires creative thinking, confidence, courage and the willingness to take risks. We need to continue to build on achievements to date and introduce expertise in cultural planning and community engagement or creative practice at the earliest planning stages of building projects. Whilst the traditional disciplines that make up the workforce who design and build are creative thinkers in their own fields, multi-disciplinary work with professionals from other creative disciplines brings fresh perspectives, can challenge both parties to refresh their practice and ultimately leads to new ideas and distinctive places. If we pride ourselves on going that extra mile, we will leave a legacy of distinctive design; valued public places and spaces that people want to use and care for; and we will develop a reputation as a county that creates quality environments.

"... volunteering for a community based cultural project increases an individuals' ability to empathise with others. Cultural, artistic and sporting activities provide opportunities to discover new types of self-expression and to develop a wider range of human capacities and 'intelligences'. Passions can develop. All can increase feelings of self-worth, confidence and motivation.

...Strong neighbourhood networks can have a significant impact on quality of life. Data from the British Household Panel Survey highlights a strong link between personal wellbeing and talking to neighbours.... There is also evidence that the existence of social networks is linked to lower levels of crime, and improved educational achievement and health."

The State of Happiness, The Young Foundation, Nicola Bacon, Marcia Brophy, Nina Mnguni, Geoff Mulgan, Anna Shandro.

We will:

2.1 Protect the past and plan for the future

- Ensure that Kent is promoted to visitors and residents in a sustainable and integrated way
- Develop leadership training appropriate to the voluntary sector
- Secure World Heritage Status for the Chatham Historic Dockyard

2.2 Encourage people to enjoy their built and natural environment

- Seek new ways to interpret cultural assets
- Encourage wider audiences by taking heritage events to unexpected places
- Develop initiatives to increase the volunteer workforce

2.3 Inform and manage innovation creatively

- Broker initiatives to allow planners, designers, local communities and artists to work together
- Develop courses in skills relating to the care of the historic environment.
- Seek sustainable uses for historic buildings at risk

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Intention 3: We will increase Kent's potential by being ambitious and resourceful cultural planners

Context

Laban and North Kent Local Authorities Dance 4 Your Life: a statistically significant improvement in levels of self esteem among students taking part... Clear benefits of dance on physical health, with statistically significant improvements in aerobic capacity and upper body strength....

"After talks we've given here and elsewhere in Birchington people often say 'I'll never look at my village in the same way again' – I think what we do is vital in helping people learn about their community and have more pride in it."
Birchington Heritage Trust

"People, especially older people, come to the Friday session to talk about the past and we record the memories. But they get a cup of tea and get to talk to other people and feel that they are contributing to the life of the village. It helps with their self esteem and also helps them not to feel so alone and isolated."
Smeden Local History Group

"We have a new volunteer who lost his job and is so enthusiastic to be helping us and finding life is not so empty and boring after all ...he's doing really well and much more happy and confident. He has learnt new skills which will help him in the future."
Volunteer – Marden Heritage Group

As cultural planners we need to consider how the individual, the community, the built and natural environment, the cultural record, the cultural workforce, the coast and the transport infrastructure can work together if we are to achieve Kent's cultural potential.

The individual: creative activity is fundamental to human nature, history shows that people have turned to stories and music in times of crisis, have used architecture and design to create a sense of place, decorate the poorest homes, capture history or find expression for the intangible. People turn to creative expression to help them come to make sense of the world around them as a way to achieving good mental and physical health. The people of Kent have a right and a need to have access to creative activity.

The community: when people gather together to engage in cultural activity they establish shared interests, make friends, they learn about each other, develop tolerance and develop the ability to cooperate to achieve goals - in short, they create communities. The residents of Kent have a right and a need to be able to engage in shared cultural activity in order to make Kent a place rich in social capital, where people feel safe, where they can work together and where they can feel a sense of belonging and acceptance.

The environment: Kent has a range of cultural and community buildings such as theatres, museums, art galleries, and village halls as well as many buildings not originally designed for cultural activity such as empty shops, redundant farm buildings and disused industrial and heritage buildings, which the creative workforce (both voluntary and professional) use to engage in cultural activity. The partners who have prepared this strategy want to make informed choices about how to ensure that residents have access to a network of spaces which facilitate engagement in cultural activity. We need to recognise what is relevant and valuable for today and in the future, and to identify where there are gaps in provision that need to be filled.

The cultural record: Kent has rich collections of recorded knowledge in the form of books, photographs, sound recordings, films, art, museum artefacts and historical documents. These collections must be stored, conserved and catalogued to ensure that people can access them now and in the future. They tell the story of Kent and can be used to inform and empower communities. Our challenge is to maintain and add to this record wisely, and to incorporate new methods for storing and preserving such as digitisation in a way that increases access and does not erode the perceived value of these collections.

The cultural workforce: we recognise that we need people – professional and voluntary, to make cultural activity available in Kent; and we need audiences – people who choose engage in cultural and creative activity. Without a workforce to develop those audiences our plans – whether for buildings, education projects, festivals or marketing, will fail. This workforce: artists, performers, historians, archaeologists, curators, project managers, volunteer coordinators need access to education, skills development, professional development and places to work.

The coast: Kent's coast is a specific challenge for planning cultural activity in Kent. We have many seaside resorts which grew up around their beaches and were designed for influxes of summer visitors. A legacy of added visitor attractions (such as funfairs, arcades, theatres, museums) depended on this seasonal pattern of visitors for their financial viability. It is well documented that these UK coastal resorts have suffered dramatic decline since the advent of the package holiday abroad. These resorts have started the process of re-imagining themselves in order to attract a new cohort of visitors. Seaside towns urgently need to diversify their economic profile, and start to reverse the downward spiral, becoming, often for the first time, places to live and work, as well as visit. Many of them, including some notable examples in Kent, have turned to culturally led regeneration to help stimulate economic regeneration. In the meantime the cultural building stock does not necessarily reflect current demand and surviving venues have the added challenge that their audience catchment area has only half the potential of inland venues as they are bordered by the sea.

Kent's size and transport infrastructure: Kent is an unusually large county with no single central urban conurbation to which the entire Kent population gravitates. Its transport infrastructure focuses mostly on traffic moving between London and the rest of the UK to the north and the ports in the south. This creates a physical and psychological divide in the county between the East and the West which can be witnessed in the analysis of Databox data – the box office system most commonly used by arts venues. Distance alone creates disparity, division and dispersal of cultural opportunities.

Franco Bianchini *'because it can work so quickly, can capture the imagination and garner a range of resources, culture is the storm troops of regeneration'*

3.1 Ensure participation is possible for all

"Regardless of how much they personally enjoy spending time reading, people understand that reading brings benefits - they attach value to it. Many of these benefits relate to how they personally feel or how they view the world; reading offers relaxation, stimulation and broadening of the mind, new perspectives on one's own life and inspiration." Arts Council England *The Future of Reading*

We aspire for all of Kent's residents to engage in cultural activity (always acknowledging that there are some people who simply make an informed choice not to engage). In order to work towards maximum engagement we need to understand current levels of engagement, potential barriers to engagement and make the most of the tools that are available to help inform the way we plan, as well as gathering evidence, consulting and evaluating the projects we are delivering.

We recognise the strength and impact that a large number of small and medium scale projects can have, and how they can be particularly appropriate when ensuring access to cultural provision in a dispersed county. These smaller scale projects can be just as effective as or even more effective than the headline projects particularly if we regard them collectively and can describe the bigger picture which they make up.

Whilst we seek to provide some specialised buildings for cultural activity we recognise that we need to reach out beyond buildings. They do not present the physical and psychological boundaries posed by building based organisations where new audiences must overcome the unknown in order to enter the building and engage with the cultural offer inside.

Consequently we are particularly committed to developing the outdoor arts sector, rural touring, Festivals, education and outreach companies. They are valuable models of delivery in their own right, but also we recognise them as being particularly suitable to meet the specific geographical needs of Kent's audiences. They have relatively low overheads compared to building based organisations, can respond to seasonal fluctuations and are generally adaptable. They develop loyal audiences and rely on partnerships (venues, ticket outlets, local promoters, local food and hotel businesses, visiting companies and artists) to make their events possible. Conversely they can be invisible, not necessarily carrying the kudos of a building based company and risk being less attractive to some funders as a consequence.

In particular we believe that our proximity to London and our easy access to the continent (where arts practitioners are far more advanced in the field of outdoor arts) makes Kent uniquely placed in the UK to host and promote outdoor arts development and practice. These models are often free because it is not possible to ticket them as they are offered in public space where access is open. Consequently they are particularly dependent on the support of public funders.

Literacy is a fundamental skill which is in turn needed to engage in virtually all other cultural engagement. A love of reading is where many people are introduced to cultural activity. Story as an art form will be at the heart of the Kent Approach to Literacy and Reading - a literacy and reading strategy developed by Kent partners to encourage higher levels of literacy and a greater love of reading among the people of Kent.

We will also increase opportunities for online engagement. We are supporting engagement with archive collections by creating and sharing digital images of archives documents, and developing web tools to support individuals and organisations in adding their own digital archives to the shared cultural record. We also have examples of digital games developed to support artistic programme in theatres, and digital tools to assist in the planning of outdoor cultural events.

In order to engage as wide a range of people as possible in cultural activity we need, as a county, to embrace the new, the unexpected and the experimental. Whilst we value established art forms we also want to be forward thinking, assessing how the audiences of the future will want to access their cultural pursuits, what the conflicting demands on audiences will be and how the cultural sector must acknowledge and respond to this, placing themselves in the busy market place of leisure opportunities with which they compete.

People taking part in cultural activities are 20% more likely to know "many people" in their neighbourhood and 60% more likely to believe that many of their neighbours can be trusted. *Taking Part Survey*

3.2 If you build it they might not come: planning not hoping

Where we do invest in cultural buildings we need to consider the overall distribution of the capital infrastructure strategically. We also need to consider how future development, such as significant housing growth will effect the demand for cultural buildings.

Cultural investment, particularly in landmark buildings, has in a number of towns and cities led to economic and social regeneration – a process described as culturally-led regeneration. This term can be misleading. Where this process has been successful the flagship building has been only one element in a far more complex network of investment. The most successful flagship projects are linked to parallel programmes such as marketing, economic development and other physical regeneration such as attention to public realm.

Kent partners will develop a protocol for the planning of our cultural infrastructure which will assist us in ensuring that future investment is made wisely and in full knowledge of what will be required to achieve success. We will use the data we have about our county to inform that planning.

Where we do decide to pursue capital projects we must consider a range of finance models such as public/private finance; mixed use developments and Section 106 agreements rather than depending entirely on public funds or commercial success. At a time of economic slow down these agreements are far more difficult to broker and our planning during the period of this strategy needs to allow for that.

We have examples of creating managed workspaces for young businesses and studio space or live/work space to attract new creative workers such as the Creative Quarter in Folkestone, Creek Creative in Faversham and The Power Hub in Maidstone. We will seek to support further developments and use this model not just to regenerate towns but also to help develop a sense of community in new housing developments.

We need to acknowledge and work with a clear sense of whether the cultural activity we are planning is of local, county, regional, national or international significance. We also need to be aware of the environment in which we plan – whether setting up a business, visitor attraction or planning an arts intervention we need to know what exists already, who the potential client group is and whether they want what we have in mind.

3.3 Grow the confidence and skills of Kent's cultural sector to make Kent a place that offers excellent cultural experiences

Kent also recognises that cultural capital assets need a creative workforce to animate them. We currently use culture as one of our tools for regeneration and we must recognise that if this is to be a sustainable strategy we must protect our cultural supply chain – cultural professionals must be encouraged to stay in the county or to come and settle in the county, our education system must be designed to draw out talent and commitment and translate that into professional ability. We must protect and increase the capacity, invest support (financial, education, training) in cultural organisations and actively encourage them to stay here or to relocate here.

We must as a county protect those structures which allow smaller and often more tailor made projects to take place – often it requires collaboration between a number of partners to ensure that we are supporting individual practitioners and small organisations, protecting and sourcing funding opportunities and providing community buildings to house activity.

A definition of centres of excellence need to be developed – one which will encompass a range of models including building based organisations, festivals and touring performing arts companies. They will be producing excellent cultural experiences, managing themselves efficiently and effectively, and sharing this expertise with smaller organisations. These centres of excellence need to be invested in at a suitable level to ensure that they can in turn, shoulder the responsibility of being beacons of good practice in the county and being ambassadors for Kent beyond the county.

We also need to ask a cohort of cultural champions to inform a Kent Cultural Board – well informed specialists in their fields who can be spokespeople for the sector – to help inform strategic dialogue in the future, providing role models of cultural leadership in the county and lobbying for investment in the sector both within Kent and further afield.

We will:

3.1 Ensure participation is possible for all

- Ensure that cultural provision is developed as part of Total Place
- Ensure that we improve cultural infrastructure as part of the Building Schools for the Future programme
- Develop the first Creation Centre in the South East Region

3.2 Planning not hoping

- Agree a shared protocol for testing the viability of and commitment to new cultural infrastructure
- Use the Culture and Creative Economic Opportunities Framework to inform cultural planning
- Lobby for the continuation of the Active People survey to measure participation in the arts

3.3 Grow the confidence and skills of Kent's cultural sector to make Kent a place that offers excellent cultural experiences

- Agree a Kent definition of centres of excellence
- Develop a well-informed Cultural Board to be a voice for the Cultural sector
- Create a significant fund for testing new ideas in the cultural field

Action Plan

A detailed Action Plan for this document is available on line. In working with an on-line version of the plan we are ensuring that it is possible to refresh the action plan at least annually. The actions included in this document are provided to indicate the nature of the more detailed plan.

Glossary

Most of the language below is subject to a variety of definitions. The following definitions describe what is meant by these terms within the context of this document in particular. It is hoped that within the lifetime of this strategy partners will grow their confidence in the use of this language as the current debate over meanings is clearly a barrier to promoting this area of work.

Creative industries

For the purposes of this strategy we will work to the DCMS definition of the creative industries. The DCMS defines creative industries as those industries that are based on individual creativity, skill and talent. They are also those that have the potential to create wealth and jobs through developing intellectual property. The standard definition used by the DCMS includes 13 industries: advertising, architecture, arts and antiques markets, computer and video games, crafts, design, designer fashion, film and video, music, performing arts, publishing, software, television and radio.

Creative activity

See Creativity.

Creative businesses

The individual businesses which make up the creative industries

Creative economy

The United Nations Conference for Trade and Development (UNCTAD) defines the creative economy as one that:

- Is based on creative assets potentially generating economic growth and development
- Fosters income generation, job creation and export earnings
- Embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives
- Offers a set of knowledge-based economic activities with linkages to the overall economy
- Often calls for innovative, multi-disciplinary policy responses and inter-ministerial action

Creative workforce

Those working in the creative industries.

Creativity

“Imaginative activity fashioned so as to produce outcomes that are both original and of value”
National advisory Committee on Creative and Cultural Education May 1999
<http://www.cypni.org.uk/downloads/alloutfutures.pdf>

Cultural Assets

Definition recently adopted by DCMS, full document available on request:

Working Definition for Cultural (excluding Sporting) Asset Database

Domain	Type of asset to be included
The Arts	Dancing, Drama, Music and Art Schools (if open to public use)
	Rehearsal studios and practice rooms (if open to public use)
	Theatres, concert halls, music and other performing arts venues
	Art Galleries
Audiovisual	Cinemas

Cultural Heritage	Historic buildings, stately homes and monuments
	Libraries and archives
	Museums
Natural Environment	Natural environment assets (such as parks and gardens, and significant public attractions) <i>NB – the parameters for Natural Environment assets needs to be discussed.</i>
	SSSIs (to be included as an additional layer for cultural planning uses)

Cultural activity

Engaging with culture but without necessarily having the aim to produce something original.

Cultural ecology

A combination of factors which allow cultural activity to thrive ie:

“We can accept that under the precautionary principle and the intergenerational argument we need to preserve the culture of the past, but also, with ideas of fecundity, evolution, change and growth that a new culture must constantly evolve. A healthy cultural ecology provides a habitat where both can thrive.” John Holden, Demos: Capturing Cultural Value; 2004
<http://www.demos.co.uk/files/CapturingCulturalValue.pdf>

Cultural infrastructure

The sum total of the built infrastructure which houses cultural activity, cultural organisations and individuals and the individuals that animate those buildings.

Cultural offer

Cultural activity which is available to people in Kent.

Cultural network

A group of individuals and/or organisations engaged in cultural activity that choose to form a connection and communicate in order to share experience and possibly work together in the future.

Culture

For the purposes of this strategy we limit our definition of culture to:

“The arts, entertainment and events, museums, heritage and our oral and built heritage, media, publishing, the knowledge economy and the cultural and creative industries. This includes the provision of professional work for people’s enjoyment and opportunities for participation and creativity. It includes libraries and also culture within the education sector at all levels.

It does not reflect the whole area of responsibility of the DCMS, omitting for example sport and physical recreation. It does however embrace a celebration of richness, distinctiveness and diversity in the way people live their lives, such as what they choose to wear, eat or do that expresses their individuality or their belonging.’

There are two reasons for limiting the scope. Firstly, these practices fit well together in a coherent way with an integrated or collaborative management structure in the public sector. Secondly, sport and physical recreation and related areas are already well planned and joined-up in Kent.

Outdoor arts

Outdoor arts activity is accessible, time-limited performance and installation work that happens in outdoor locations in the community, in rural and urban environments, on rivers and beaches and in the air. Some outdoor arts activity focuses on attracting larger and diverse audiences, some are focussed on exploring and experimenting with critical artistic practice, some offer opportunities for participation and some position themselves to deliver very well against school, higher and further education objectives.

Spillover

Source: National Institute of Standards and Technology

Economists use the term "spillover" to capture the idea that some of the economic benefits of Research and Development (R&D) activities accrue to economic agents other than the party that undertakes the research. Purchasers of better or cheaper products, competing firms that imitate a successful innovation, and firms whose own research benefits from observation of the successes and failures of others' research efforts all garner such spillover benefits. As these examples suggest, these spillovers are created by a combination of the new knowledge resulting from an R&D effort, and the commercialization of the new technology in terms of a product or process that is successfully implemented in the marketplace. Thus a complete understanding of the R&D spillover phenomena requires an unusual combination of scientific/technical and business/economic analysis.

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Appendices – available on line

Appendix One

Partners who have signed up to the Kent Cultural Strategy

Appendix Two

Summary and Evaluation of the SEEDA Creative and Cultural Economic Opportunities Framework Kent Cultural Strategy Pilot

Appendix Three

Bibliography

Appendix Four

Cultural Vitality Report 2005

Appendix Five

Full DCMS definition of cultural assets

Appendix Six

Strategy Reviews Prepared by ABL Consulting 2009

Appendix Seven

Customer Impact Assessment

Appendix Eight

Cultural Summit I Report
Cultural Summit II Report
Cultural Summit III Report

Appendix Nine

Action Plan

Appendix Ten

Index of websites linked to projects mentioned in the strategy

Appendix Eleven

“Think Pieces” commissioned Spring 2010 to inform final strategy

Ambitious Resourceful Cultural Planners – Lia Ghilardi

Intrinsic Value of Culture – John Holden

Custodianship – Dr Andy Brown

Hosts to the Creative Workforce – Dr Tom Fleming