GREATER CAMBRIDGE
CREATIVE WORKSPACE SUPPLY AND DEMAND

Simon Poulter Consultants
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(FINAL)

Credits

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EXECUTIVE SUMMARY

1.1 Setting the scene

Cambridgeshire is home to nearly 5,000 creative businesses, directly represents 20,150 employees and more than 30,000 creative jobs, representing 22% of all jobs between 2011 and 2016.[1] Cambridge City has a thriving and broad arts and cultural scene, which serves audiences at a community, local and regional level[2]. The Cultural and Arts Infrastructure Audit and Mapping report established that Cambridge serves a much wider catchment area based on postcode data supplied by arts and cultural providers. Within a 55-mile radius, 13.5 million people access culture in Cambridge alone. Greater Cambridge has been recently recognised as being at the area's heart as an unparalleled centre of technological innovation, with Cambridgeshire and Peterborough's digital sector representing 8.8% of the region's total business turnover and 8.2% of employment, compared to a national share of 3.5%.[3] The 17 members of the Cambridge Arts and Cultural Leaders group have a collective turnover of over £30 million, employ over 350 people, and provide events and activities for over 2.5 million visits a year.[4]

1 While the data is available for the County only, there is a strong likelihood that the majority will be located in the Greater Cambridge area.
2 The Cultural and Arts Infrastructure Audit and Mapping report established that Cambridge serves a much wider catchment area based on postcode data supplied by arts and cultural providers: 50% of postcodes cover a 29 mile radius and 75% cover a 55 mile radius for a total population of 1.5 million and 13.5 million people respectively.
3 A Digital Sector Strategy for Cambridgeshire and Peterborough (Cambridge Wireless and Anglia Ruskin University, 2019).
4 This group includes Wysing Arts Centre based in Bourn, South Cambridgeshire. Inspiring Cambridge manifesto can be found at: https://www.museums.cam.ac.uk/about-us/cambridge-arts-and-cultural-leaders
5 https://www.nesta.org.uk/blog/mapping-a-creative-nation

Greater Cambridge: opportunities and challenges

The Greater Cambridge area plays a significant role within the creative economy, which is set to continue and be subject to significant growth between now and 2030. Nesta estimate that **75% of approximately 900,000 new jobs** created within the creative industries between 2013 and 2030 will be in the top 10 locations, of which Cambridgeshire is positioned ninth,[5] with the lion share expected to be within the Greater Cambridge area.

However, Greater Cambridge does not currently have a specific plan for supporting cultural and creative businesses, or an evidence base of their current and future space demand. This is particularly important given the **significant levels of growth and new jobs predicted within Cambridgeshire by 2030**.

1.2 Commission brief and research scope

The study assessed the supply and demand of creative workspace in the Greater Cambridge area; **including understanding the barriers to securing creative workspace and their impacts on talent retention, meeting forecasted future demand for creative workspace and meeting the potential local economic growth of the cultural and creative industries.** Determining gaps in provision and future needs will help decide what type of workspace is required to support Greater Cambridge's thriving community of arts and cultural organisations, venues, creative businesses and start-ups, freelancers and groups; and how Cambridge City Council and South Cambridgeshire District Council can best support both the growing economy, and the changing and expanding needs of existing and new communities.

Establishing a more holistic overview of the supply and demand of creative workspace will be key to planning for the future growth of Greater Cambridge's cultural and creative sector, and this should include both dedicated and non-dedicated workspace, to ensure we maximise the potential of existing city and district authority based resources and assets wherever possible.

1.3 Headline findings

Supply

Supply of dedicated creative workspace falls short of meeting predicted growth

There is evidence that **current provision of dedicated space for creative industries will fall short of supporting current need, and the predicted economic growth for the Greater Cambridge area.** This concurred with earlier surveys carried out by Cambridge City Council. There is evidence of **loss of artistic and creative talent** due to high costs of living and lack of more readily available studio space to set up a practice or business.

Studio space lease agreements in Cambridge lack long term security

We found **artist and creative studio spaces to be fragile in terms of security** of tenure (particularly in central Cambridge), with several spaces at risk of closure in the near future unless they can find alternative suitable accommodation.

Non-dedicated available workspace has limited suitability

The study found strong evidence that non-dedicated workspaces would not meet the demands of creative users, largely due to the need for 'sole use', either as permanent occupation or for uninterrupted performance work (see section 3.1). However, we did find unmet demand to use non-dedicated spaces for 'one-off' performance and music related events, such as community plays and celebratory events.

Shortage of available, affordable space to support creative industries growth and expansion, particularly for small creative businesses

There is evidence to show that **small creative businesses struggle to find affordable spaces**. Our research shows that hot desk and incubator space for tech related start-ups is coming on stream and available (such as the Bradfield Centre and Cambridge Science Park). However, our survey results suggest that **the lack of creative workspace leads people to work from home or use a range of other spaces that are less suitable** (for example for temporary set-up). There is high pressure, for example, on the mixed-use spaces at Cambridge Junction.

Supply of visual exhibition space is perceived as 'poor'

Cambridge is seen to be poor in provision of visual arts spaces by its practitioners compared to other cities such as Norwich. However, potential exists to explore 'meanwhile' use of empty retail units that could be used on a temporary basis for exhibitions of visual art. Similarly, non-dedicated spaces could also be utilised with minor upgrades (lighting for example), or adaptation of community spaces in the new growth areas.

Lack of apprenticeship opportunities and inequality of access

We investigated creative apprenticeship options in Cambridge and South Cambridgeshire. **Presently employers, with few exceptions, do not offer creative apprenticeships**. Cambridge Regional College offers apprenticeships but not in the cultural and creative industries subject areas. The over-supply of arts graduates is seen to fill most vacancies in the creative industries. However, this does not address the equality gap that exists locally within the cultural and creative industries, where the vast majority are not from black, Asian or minority ethnic (BAME) or working-class backgrounds. Creative and Cultural Skills, a sector support agency, **reports that in the future skills gaps will emerge in higher end creative technology jobs and tasks**.

Demand

Increased demand for artist studio provision that offers sole use

The survey comprehensively shows unmet need in artist studio provision, particularly those that offer long term and sole use. Our survey responses show that to meet the need, there is **high demand for medium and larger studios in the range 20 to 40 metres square**. There is a smaller demand for medium and larger performance/rehearsal rooms, again 20 to 40 metres square. There is also demand for office and storage space.

Latent demand for dedicated creative spaces beyond Cambridge City

While there is still a preference for dedicated space within the City, **46% of survey respondents said they would be prepared to locate in dedicated workspaces elsewhere within Greater Cambridge,** including the new growth areas, provided this included the right mix of transport links, parking and access.

Greater access to space offering longer term meanwhile use and occupancy
Potential exists to explore 'meanwhile' use of empty retail units, particularly to support exhibitions of visual art or support creative workspace needs, and to work with developers in the new settlement areas, for example Waterbeach, where longer term and meanwhile uses may be possible. We received positive indicators from Urban and Civic that this would be welcome in their proposed new development Waterbeach Barracks to support creative businesses and practitioners.

Collaborative and supportive environments, including co-working and incubator space
The survey results demonstrated a **particular demand for peer to peer interaction**, mentoring, fundraising support, and professional development. A high number of respondents indicated a need for business incubator space, hot desking, and co-working space.

Increased need for access to maker facilities and equipment
Makespace in central Cambridge is an example of how this need is being currently met, providing creative users with access to a variety of facilities, traditional and digital tools, and operates with a membership model. **However, this space is currently at risk.** Our research showed that both Anglia Ruskin University and Cambridge Regional College are considering similar models to make accessible their dedicated equipment and technical facilities.

Interest in development of a creative zone or quarter within central Cambridge
There is interest in a 'creative zone' but no current consensus as to where this might be located. It is apparent that there is a communication exercise to be undertaken to articulate and **co-develop a 'vision' for Greater Cambridge, based on shared cultural and civic goals**. The North East Cambridge Area Action Plan demonstrates a potential way forward in terms of a method of co-development. In raw terms, people are still very attached to the idea of central Cambridge as the main hub.

Increased demand for non-dedicated space for specific activities
Most of these spaces are not available for longer term rental but can generally, be hired for 1 to 7 days. Notably, the hires are for music events, rehearsals and meetings. A very small proportion are used as creative workspaces (3 in total). **We estimate that the demand for non-dedicated spaces of this kind will grow for community events, music gatherings and rehearsal rooms** but will not significantly comprise an important part of professional creative industry use (where 'sole use' is clearly needed).

Greater Cambridge: bridging the supply 'impasse' to meet future demand

Develop a cultural infrastructure strategy for Greater Cambridge
There is **huge potential to develop new creative programmes, placemaking projects, workspaces and clusters in the new developments of Cambourne, North East Cambridge, Northstowe and Waterbeach (Greater Cambridge)**. There is strong evidence that developers have creative facilities and destination uses in mind to create local distinctiveness. Presently, these developments are at different stages and would benefit enormously from a shared, joined up cultural infrastructure strategy or plan.

Identified need for multiple creative clusters or 'hubs' to support growth
At section 5 we show the development opportunities and how clusters might evolve across Greater Cambridge, with specific needs being met, along with an overall 'rescoping' of the sector. This work is then framed as 'early wins', 'mid-term goals' and 'long term aims'. We have annotated potential locations for fully commercial and subsidised spaces on a map.

Meet key requirements identified by the sector for non-central workspace
Our survey suggests potential demand for non-central workspaces beyond Cambridge, provided certain criteria and key requirements are met. These are low rent, good transport, 24/7 access, high speed internet, parking, easy in easy out terms, 'all in packages', heating, natural light and access to transport routes. **There is a significant opportunity to develop a workspace offer that will attract high numbers of creatives and small businesses**. On the supply side, there is clearly potential to meet these criteria in the mid and longer term at Waterbeach and longer term in Northstowe.

Realise the potential role of Greater Cambridge as a national leader in cultural and creative industries

The cultural sector performs an audience and destination role for the surrounding rural areas, regionally, nationally and internationally. The creative tech sector is going through an explosion in growth at the time of this study, as new immersive technologies and platforms enable people to experience culture in novel ways (virtual reality, immersive film and games). **The Greater Cambridge conurbation is ideally positioned to take advantage of this growth** with its strong background in games, hardware and software, and rich cultural assets. To do this requires a set of structures and systems to be in place to support new growth.

Develop a communication strategy for Greater Cambridge

A communications exercise should be undertaken to **articulate the ambition and growth of the region to creative people and future businesses**. The visioning and thinking of what it could be like should draw upon a partnership model including academic, private and public partners, and working with artists and creative people.

Provide improved opportunities to acquire creative skills and access to employment opportunities

Currently there are apprenticeship schemes at the iMet facility in Huntingdon (for tech and engineering) and Cambridge Junction (level 2 and level 3 operations and technical apprentices). To ensure Greater Cambridge is actively developing this future workforce; barriers to entry into the cultural and creative industries need to lower for disadvantaged young people, for example through apprenticeship routes. **As the Greater Cambridge creative technology sector is likely to grow, we can say that creative apprenticeships are a likely route into employment**, where and when new companies see the advantages of them.

1.4 Key recommendations

1. The key recommendation is that the local authorities move towards the development of a published cultural infrastructure strategy for Greater Cambridge for the period 2020-2030. This needs to be forged as 'action research and development' and not a pure consultative exercise leading to just another document.

2. Alongside this, Greater Cambridge should look to develop the distinctiveness of its cultural and creative portfolio, harnessing the strengths of its business, academic and innovation reputation. This is not about replicating 'models' from elsewhere, it is about devising the Greater Cambridge version of a successful creative and cultural portfolio.

3. The action research and development approach can be delivered by bringing people together across sectors, working together and sharing insights. This can be primed by the two local authorities, Arts Council England, the two universities, planners, businesses and developers.

4. The creative sector has been surveyed, mapped and consulted repeatedly, they now need to see evidence of a working process; one where they have some agency and stake hold (see section 5, Early Wins).

5. We recommend that South Cambridgeshire District Council appoints an officer to lead on cultural and creative industries development. This post needs to have sectoral knowledge and the ability to work in the new community settlement areas to embed and implement creative industries as a key component of the overall development.

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6 Social mobility has been a longstanding problem for the cultural and creative sector and is dominated by those from affluent social origins. Employees of working-class origin in publishing are 12.6%; film, TV and radio is 12.4%; and music, performing and visual arts is 18.2%. BAME workers in museums, galleries and libraries is represented by 2.7%; film, TV and radio is 4.2% and music, performing and visual arts is 4.8%. Source: Panic! Social Class, Taste and inequalities in the Creative Industries (2018)

6 We recommend that the two local authorities work to an extrapolated growth target for the creative sector over the ten-year period 2020-2030, benchmarking against other UK cities. This target can comprise of a mixture of public and private sector investment (including Arts Council England and Heritage Fund). This to be defined in terms of gross value added (GVA) in the cultural infrastructure strategy (see section 3.5).

7 We recommend that Cambridge City Council reviews the potential for supporting subsidised artist studio space in Central Cambridge, along with identifying a suitable building in partnership with artist groups and the Cambridge Arts Network membership. This could be council owned premises or a mixed investment approach with an existing studio group.

8 We recommend support for the capital redevelopment scheme at Cambridge Junction, exploring a mixed economy model of creative businesses and 'clustered' arts organisations, allowing for incubation and knowledge transfer (presently, artists' studios are not included in the Lead Designer's brief for the scheme).

9 We suggest that Cambridge Arts Network, grows out an artist support package for peer mentoring, funding guidance and professional support. This could be a collaboration with Arts Council England, aimed at sectoral support to include use of facilities at Anglia Ruskin University and Cambridge Regional College (Anglia Ruskin University are currently members of the AA2A scheme).

10 Seize the opportunity to market Greater Cambridge to incoming creative people, as an area with a ten-year strategy and evidence of new growth, attracting new businesses and talent (attracting talent is the number one priority of the Cambridge tech sector).

11 Support investment in new workspace/studio units for creative tech companies and start-ups in the new communities (NE Cambridge, Cambourne, Northstowe, Waterbeach) that meet the practical requirements identified in this report. Work with developers on a shared vision and cultural placemaking strategies (within the overall cultural infrastructure strategy).

12 Understand the need to integrate new growth in the South Cambridgeshire region with transport planning. Creative people are also ecologically conscious and like to use bikes and other low carbon transportation. The North East Cambridge Action Plan is an example of good practice.

13 Work from a 'vision' of Greater Cambridge as an important leader in creative industries nationally and internationally with a distributed network of infrastructure across the whole area (see 'sketch' in section 5.1 'future narrative').

14 Involve artists in placemaking programmes, planning and development at the outset of the process and not at the end. Explore the use of artists as catalysts for creative communities in line with Arts Council England's 'Let's Create' 10-year strategy.

15 Evaluate the potential for a new 'destination' art and technology centre at Northstowe. This could be modelled on the Digital Catapult strand or a 'sector support' organisation, as identified by Arts Council England.

16 Explore the application of 'community interest company' (CIC) governance models to pump prime creative industries development, across the Greater Cambridge Creative Platform (see section 6 case study).

17 We recommend that some provision for visual arts exhibition space for Cambridge based artists be explored in any future cultural infrastructure strategy. This could come from empty retail or other meanwhile uses.

18 We recommend that opportunities for creative apprenticeships be explored with stakeholders to support entry to the creative and cultural industries for young people from disadvantaged backgrounds.

19 We recommend that Cambridge Arts Network develops an online resource or 'one stop shop' that signposts available creative workspace, including dedicated and non-dedicated spaces.

20 Calculate potential loss of net floor space belonging to studios and workspaces which have been identified as being at either short-term or mid-term 'risk' of closure due to tenure terms and conditions (as part of emerging cultural infrastructure strategy for Greater Cambridge).

INTRODUCTION

2.1 About the study

The study and consultancy sought to investigate the supply and demand of creative workspace across the Greater Cambridge area, incorporating the populations of Cambridge and South Cambridgeshire and has been commissioned by both local authorities: Cambridge City Council and South Cambridgeshire District Council.

For the purposes of ease of reading we break the study down into five main areas within the overall document:

- Executive summary and key recommendations
- Defining and mapping the cultural and creative industries
- The supply and demand of creative workspace including survey outcomes
- The opportunities
- Interview and focus group discussion summaries

Section 4 on supply and demand includes responses to a survey of 100 creative people and businesses, carried out in the period September - October 2019. In section 7, we also include narrative and anonymised responses from ten detailed interviews and focus groups conducted in the same time period.

In section 5 we assess the opportunities, largely arising from Greater Cambridge's unique attributes as a centre of learning, research and innovation. We were asked to take into account previous research and avoid duplication of activity. Notable reports supplied to us were:

- Audit and Needs Analysis of the Arts Infrastructure in the City of Cambridge, Business of Culture, October 2013
- Room to Grow? The Future of Creative Space in Cambridge, Cambridge Arts Network, 2013
- Community Facilities Survey, 2015
- Cultural and Arts Infrastructure Audit and Mapping Report, Cambridge City Council, November 2017

The commission brief required us to look at the following key areas during the consultancy:

Updating the baseline position of dedicated and non-dedicated workspaces across Greater Cambridge.
We have done this through a comprehensive survey and interviews.

Establish the available capacity of any new dedicated or non-dedicated space that could be used for creative purposes.
We have done this through a comprehensive survey and interviews.

Provide an up to date audit of facilities at both dedicated and non-dedicated creative workspaces.
We have done this through a comprehensive survey and interviews.

Assess how the available creative workspace and equipment meets current and future needs of the cultural and creative sector.
We have done this through a comprehensive survey, interview and visits to spaces.

Evaluate how creative workspace currently contributes to cultural placemaking, creating opportunities for business development, skills, careers and talent development.
We have done this through focus groups and visits to specific locations across Greater Cambridge (see section 5.6 'Placemaking') and through comparator city analyses and case studies (see section 3.5 and 6).

Establish existing demand for creative workspace with a range of stakeholders, including any priority groups identified by Cambridge City Council and South Cambridgeshire District Council.
We have done this through focus groups and interviews, supported by the survey.

Factor in the predicted growth of the cultural, creative and digital industries in relation to future growth for creative workspace by 2030.
We have carried out desk research in relation to future growth and met with developers (see sections 3.3, 5.4).

Correlate the supply of creative workspace, equipment and facilities, with both existing and estimated future demands to establish a detailed and clear picture of why, how and where there is a shortfall in provision, and a rationale for prioritising creative work sub-sectors and potential geographic locations.
We have assessed the wider Greater Cambridge region and the potential expansion of creative workspace in discussion with existing providers, planners and developers (see section 4 and 5).

Clearly set out the anticipated benefits of any enhanced infrastructure that would meet any unmet demands for creative workspace, in relation to economic, cultural and social outcomes.
We have created a proposed geographic spread of facilities with an attached economic and cultural narrative in section 5.4 along with the conceptual overview at section 3.3 predicating the growth period. This is intended to feed into a future cultural strategy and action plan.

Produce a set of recommendations based on the outcomes of the research that can be considered in relation to the emerging Cultural Infrastructure Strategy for Greater Cambridge.
We have created a summary of key recommendations to support the emerging Cultural Infrastructure Strategy in section 1.4. For ease of reference, these are also included within relevant sections in the body of the report.

2.2 Consultation methodology

The consultancy consisted of desktop research, an online survey, and interviews with a broad range of creative users on the demand side of creative workspace. In addition, we did the same with dedicated and non-dedicated space providers in Greater Cambridge. We asked them about the supply and demand of creative workspace and their level of awareness of what was available.

Data was sorted according to the workspace categorisations agreed with the commissioners, Cambridge City Council and South Cambridgeshire District Council. We have applied the survey results to an online map that can be used for further study.

The survey was built using Google forms, with 100 submissions received from across Greater Cambridge. The period of solicitation of data was September to November 2019. The question design was carried out in consultation with officers from the two local authorities. A key component for both local authorities was to capture data on available spaces both as dedicated creative workspaces and non-dedicated workspaces (for example community centres, village halls and churches).

The objectives beyond previous studies

The objective was to gather a broader set of data than previous studies carried out in 2013 and 2017, capturing the value of the creative industries, as key driver of UK trade and industry. At the same time there was an appreciation of understanding the experience of artists living and working in Greater Cambridge, where living costs are high and for creative businesses impacted by high rents.

The Cambridge Arts Network Conference of 2013 published an important document called ‘Room to Grow’ that raised many key issues around the support for the visual arts in Cambridge. These documents were used to reframe some common questions and raise additional ones that are more relevant to the growing creative economy.

During the delivery of the commission brief, the process has solicited conversations with planners, developers, Arts Council England and both local authorities. This has led to ongoing discussions around future collaborations and partnership working between Cambridge City Council and South Cambridgeshire District Council to develop a shared vision for cultural infrastructure in Greater Cambridge.

2.3 Simon Poulter Consultants

Simon Poulter has carried out a wide range of arts consulting and cultural development projects across the UK, as well as being an advisor to the Department of Digital, Culture, Media and Sport (Culture is Digital Report, 2018).

He is an Artistic and Quality Assessor for Arts Council England and has been involved in setting up several arts organisations, focussing on art and digital media. Between 2014 -2019 he was Director of Collusion, a Cambridge based art and technology organisation that delivered a large-scale art and technology programme across the wider Cambridgeshire, Suffolk and Norfolk region.

Recent consulting work has included a visual arts strategy for New Arts West Midlands, published as ‘No Limits’ in November 2019. He has also completed consulting work for Coventry University and carried out organisational development for Coventry Biennial, including a business plan and board recruitment. Previous consulting work has included organisational development for Doncaster Creates and programme development for London based arts organisation Furtherfield.

Simon Poulter has curated programmes for Metal, 2NQ and most recently a new digital platform for Shakespeare Birthplace Trust in Stratford Upon Avon.

Simon Poulter Consultants specialises in culture brokering and action research projects, translating consultative processes into live programmes. An example of this was the business and programme development carried out with Anne Bonnar for the AND Festival in the North of England, now a successful annual event and national portfolio client of Arts Council England.

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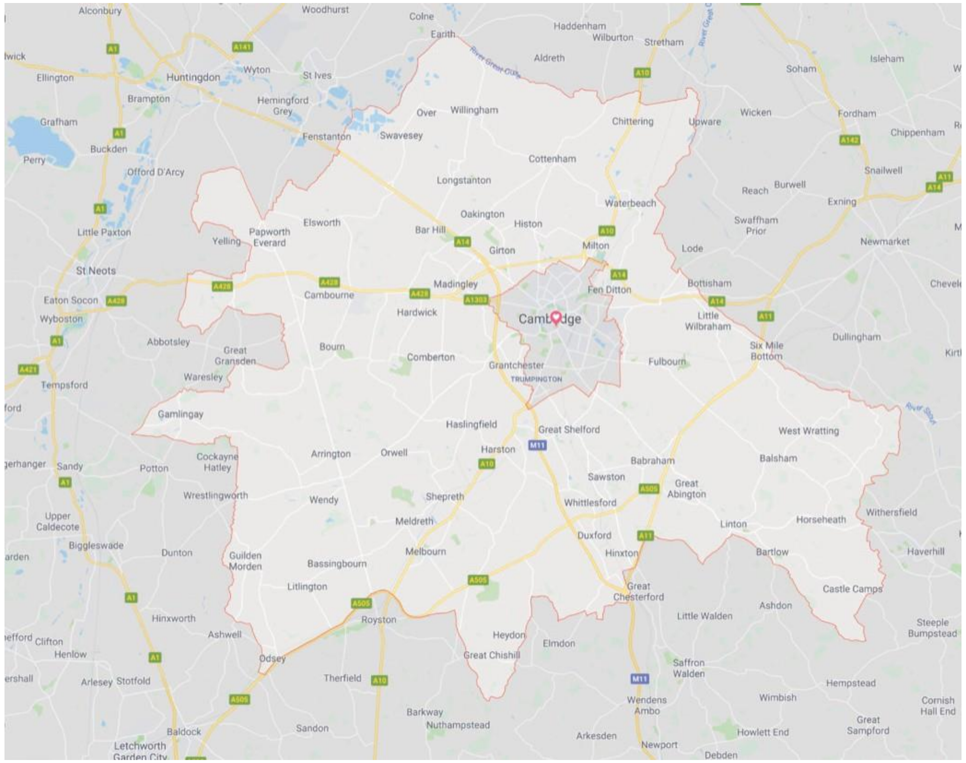
3

Mapping the cultural and creative industries in Greater Cambridge

MAPPING THE CULTURAL AND CREATIVE INDUSTRIES IN GREATER CAMBRIDGE

3.1 Geographical coverage

The remit of this study is the Greater Cambridge geographic area which covers **the whole of Cambridge City and South Cambridgeshire**, including a significant number of new settlements and urban quarters such as North East Cambridge, Northstowe, Waterbeach, Cambourne and Bourn Airfield.



Map of Greater Cambridge - showing Cambridge City Council and South Cambridgeshire District Council border

3.2 Defining the cultural and creative industries

Definitions of the creative industries vary but for the purposes of this study use the DCMS standard industrial classification (SIC)[7] that **includes the cultural sector, digital sector, creative industries and aspects of tourism**.

The UK government has used the following common definition since 2001:

> *"Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property."* [8]

The cultural and creative industries can be summarised as:

Advertising
Architecture
Arts and culture (including visual and performing arts, drama, sculpture, photography, museums, art galleries, libraries and archives, festivals, cultural education etc)
Craft (including jewellery and ceramics)
Digital media and creative technology (including hardware and software - VR, XR, AR)
Design (including graphic, fashion, web and product design)
Game
Literature, creative writing and publishing
Music
TV, radio and film (including animation)
Tourism and heritage (including historic sites and buildings)

7 https://www.gov.uk/government/publications/dcms-sectors-economic-estimates-methodology

8 https://www.gov.uk/government/publications/creative-industries-mapping-documents-2001

3.3 The conceptual overview of Greater Cambridge

The conceptual overview (opposite) shows the current position of Greater Cambridge, where core growth of the tech, AI and bio-medical industries are driving huge growth and the concomitant need for housing and workspace.

Sector strengths and areas of growth

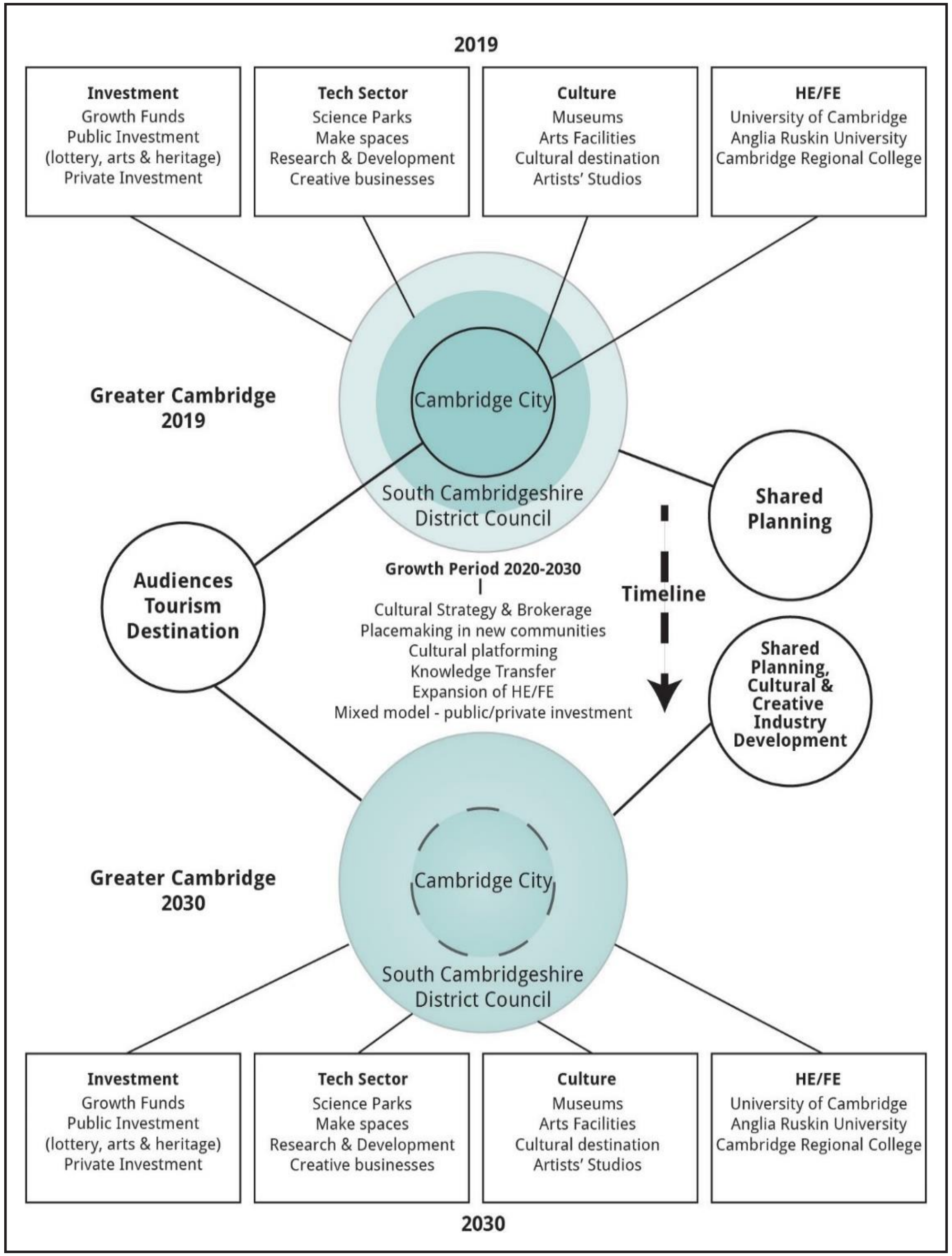
The tech sector is expanding beyond the boundaries of Cambridge City, creating demand for new space, housing and upgrades to transport links. This expansion is one of the factors that has led to increased cooperation and a shared planning service between the two authorities. Previous research by Cambridge City Council shows that Cambridge performs an audience and destination role for the surrounding rural areas, regionally, nationally and internationally. The two universities create an international supply of students, academics and research outputs. The further education college in King's Hedges draws in young people for vocational training, including art, design and gaming.

Meeting growth needs

Our conceptual model shows that in order to keep pace with this expansion, there is an urgent need to consider the cultural and creative infrastructure needs for Greater Cambridge. **Our discussions with developers demonstrate not just a desire, but a need to build-in cultural and creative spaces as a requirement of planning policy and placemaking plans. In Northstowe, a distinctive destination piece of cultural infrastructure is within the revised town centre strategy.**

We use the term 'cultural platforming' (opposite) to describe an approach to working across an area in terms of new development. The opportunities are evident in the South Cambridgeshire area to carry out some visioning and platforming. This term is expanded upon within the case study in section 6.

Conceptual overview diagram



Ten-year cultural infrastructure strategy for Greater Cambridge

Achieving this will require **a joint cultural infrastructure strategy for both local authorities and engagement across the shared planning department**. Our test focus groups, incorporating planners, demonstrated that this is as an obvious early piece of work for the local authorities and is therefore a key recommendation of the report. In the case of South Cambridgeshire District Council, there are no arts or culture officers and we recommend the appointment of a new officer tasked with working across a portfolio, in the new growth areas of Northstowe, Cambourne and Waterbeach Barracks.

The effect and intention of this conceptual overview would be to **plan the cultural and creative growth over a ten-year period**, leading to managed growth and higher quality of life for the new incoming residents of Greater Cambridge. We note that in both Bristol and Nottingham – both successful creative centres in the UK – that similar ten-year plans have now borne fruit economically and in terms of wellbeing.

Mixed investment model

The risk of continuing with a private sector led creative and cultural planning approach, with no local government involvement, is the application of a 'cut down' approach with community centres designed for mixed use only as part of planning fulfilment. While these are a welcome part of civic life, they are not destination facilities imagined in the town plans (Northstowe, for example, which predicates a 'destination facility'). The net effect of applying only section 106 funds on a perfunctory level is the creation of moribund spaces and communities that lack distinctiveness and cohesion. When we look at the suggested route towards Greater Cambridge in 2030 in our conceptual diagram, we see **public and private sector investment applied through brokerage and leadership by the local authorities, along with a 'decentring' of Cambridge City**. This comes about as people relocate to new settlements. Our discussions for this brief, show a desire for people to live close to where they work and with excellent public transport.

3.3 SUMMARY RECOMMENDATIONS:

1 The key recommendation is that the local authorities move towards the development of a published cultural infrastructure strategy for Greater Cambridge for the period 2020-2030. This needs to be forged as 'action research and development' and not a pure consultative exercise leading to just another document.

2 Alongside this, Greater Cambridge should look to develop the distinctiveness of its cultural and creative portfolio, harnessing the strengths of its business, academic and innovation reputation. This is not about replicating 'models' from elsewhere, it is about devising the Greater Cambridge version of a successful creative and cultural portfolio.

3 The action research and development approach can be delivered by bringing people together across sectors, working together and sharing insights. This can be primed by the two local authorities, Arts Council England, the two universities, planners, businesses and developers.

5 We recommend that South Cambridgeshire District Council appoints an officer to lead on cultural and creative industries development. This post needs to have sectoral knowledge and the ability to work in the new community settlement areas to embed and implement creative industries as a key component of the overall development.

12 Understand the need to integrate new growth in the South Cambridgeshire region with transport planning. Creative people are also ecologically conscious and like to use bikes and other low carbon transportation. The North East Cambridge Action Plan is an example of good practice.

15 Evaluate the potential for a new 'destination' art and technology centre at Northstowe. This could be modelled on the Digital Catapult strand or a 'sector support' organisation, as identified by Arts Council England.

3.4 Key factors for the region: population and growth

The Greater Cambridge creative economy is distinctive from other major cities in its geography, topography and potential. The world class university and research culture of Cambridge continues to create an international centre for knowledge across science, technology and innovation. In order to continue their growth success towards 2030, Cambridge becomes ever more entwined with South Cambridgeshire and its major planned developments in Northstowe, Waterbeach, Cambourne and North-East Cambridge. An unusual opportunity arises to build in cultural infrastructure development as a part of this growth success story, an expanded Cambridge with space to grow, play and work.

Impact of local creative economy

The creative economy is now not only 'nice to have' but an essential ingredient of a vibrant expanding creative hub and the UK's success story in the creative industries. The sector commands cross party support nationally and in 2017 the value of creative sector exports grew to 32.7 billion pounds.[9] These figures speak for themselves, as evidence that the creative industries are set to grow and continue to be a cornerstone of industrial growth. Nesta's 'Creative Nation' report places Cambridge 15th in terms of Gross Value Added from the creative industries, at a figure of £473 million pounds.[10]

UK cities such as Bristol, Birmingham and Manchester have seen their creative sectors grow and expand, with a mix of public and private sector investment. At a national level the Cultural Development Fund (supported by central government) has provided funds for programmes and capital projects that underpin the importance of investment in the creative sector. A common thread in successful programmes - and attracting this investment inwardly – has been the formation of umbrella networks that bring together universities, creative businesses and public sector agencies. This is what we describe as the brokerage process. While Cambridge is unique in its context as a global centre of learning and research, it has shortfalls in terms of its relatively small footprint as a city, bursting at the seams and with high land values. **Collaborating across the two local authority areas, unlocks vast potential, not only for housing but creative business potential over the next 20 years.**

9 NEWS: UK creative services exports hit £32.7bn https://www.thecreative-industries.co.uk/uk-creative-overview/news-and-views/news-uk-creative-services- exports-hit-£327bn

10 Nesta - Creative Nation: https://media.nesta.org.uk/documents/creative_nation-2018.pdf

Population impact

The combined population of Cambridge City Council and South Cambridgeshire District Council is 283,277 people in 2019[11] - with predicted population growth up to 333,000 by 2031 (Office for National Statistics, 2018). As a geographic area, Greater Cambridge is currently approaching the size of Brighton in 2019 and will be on a par with Leicester, Nottingham and Wakefield by 2031. **This population growth has significant future capacity implications for the cultural infrastructure of Greater Cambridge.**

Data from Office of National Statistics (ONS)

Greater Cambridge population	**2011 (ONS)**	**2031 (ONS)**
Cambridge	123,900	151,800
South Cambridgeshire District Council	147,755	181,900
COMBINED POPULATION	272,655	333,700

Data from Cambridgeshire Research Group (used by 2017 study)

Greater Cambridge population	**2015**	**2031**
Cambridge	133,436	154,190
South Cambridgeshire District Council	152,761	194,851
COMBINED POPULATION	286,197	349,041

11 Population estimates - Office for National Statistics: https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates

3.4 SUMMARY RECOMMENDATIONS:

2. Greater Cambridge should look to develop the distinctiveness of its cultural and creative portfolio, harnessing the strengths of its business, academic and innovation reputation. This is not about replicating 'models' from elsewhere, it is about devising the Greater Cambridge version of a successful creative and cultural portfolio.

3. The action research and development approach can be delivered by bringing people together across sectors, working together and sharing insights. This can be primed by the two local authorities, Arts Council England, the two universities, planners, businesses and developers.

11. Support investment in new workspace/studio units for creative tech companies and start-ups in the new communities (NE Cambridge, Cambourne, Northstowe, Waterbeach) that meet the practical requirements identified in this report. Work with developers on a shared vision and cultural placemaking strategies (within the overall cultural infrastructure strategy).

3.5 Comparator cities and performances

As many observers have recognised, central **Cambridge is unique as a historic university town in having no post-industrial buildings of note and high demand on its current stock of non-academic spaces**. This effectively means that there are **few affordable spaces for artists and creatives to occupy and practice in**, as they might do elsewhere in other cities such as Bristol, Manchester and Birmingham. The 2013 CAN Winter Conference report suggests that 'arts accommodation remains vulnerable to development pressures', citing the loss of artists' studios for a Travelodge development. The same report suggests an upgrade to Cambridge Junction could go some way to make up for this loss (in 2013).

In contrast to this, the strong economy of Cambridge places it among the fastest growth cities in the UK. The Centre for Cities report 'Fast Growth Cities' of March 2016,[12] places Cambridge alongside Milton Keynes, Oxford, Norwich and Swindon. A common attribute of these cities is that they have smaller populations, higher gross value added per worker and consequently higher generation of income tax compared to post-industrial larger cities. Jobs in cities such as Cambridge are higher skilled and with particular strengths in private sector employment.

The effect of being a 'fast growth city' such as Cambridge, has been to place pressure on infrastructure, notably housing stock, transport and workspace. This creates particularly skewed effects on the cultural economy in terms of supply and demand for workspaces. The small central core is dominated by its universities and rich cultural offer, but this does not allow for creative industries growth, as development spaces and land are rare. This is evidenced in our survey, interviews and backed up by the failure to retain artists in the city, along with student retention of arts graduates from Anglia Ruskin University. We have evidence from the study that key artists have moved away from Cambridge (for example Berlin, London and Hertfordshire). Looking at Greater Cambridge as a joined up whole provides much broader opportunities, as we will see from the survey and research.

12 https://www.centreforcities.org/publication/fast-growth-cities-opportunities-and-challenges-for-cambridge-oxford-milton-keynes-swindon-norwich/

In terms of supply of creative infrastructure, if we take our comparator cities by population - Nottingham, Leicester and Wakefield - we find evidence of capital project growth over a wider footprint.

Comparator city: Nottingham

In Nottingham, the city council took bold steps to converge its existing arts infrastructure in the early 2000s, taking advantage of lottery funds. This has resulted in two successful projects: the New Art Exchange in Hyson Green, focussed on contemporary art by black and ethnic minority artists; and Nottingham Contemporary, showing 'international art for everyone', combined with education spaces. Augmenting this are artist studio spaces such as Backlit and Primary (now both Arts Council England National Portfolio Organisations).

Comparator city: Leicester

In Leicester, The Depot provides workspace and studios for creative businesses, artists, and designer-makers in a converted ex-bus depot. This now provides over 50 studios, meeting spaces and ancillary creative businesses as part of a creative hub and quarter. Significantly this was a council led programme to regenerate a disused building and run-down part of Leicester. To benchmark the impact and investment of the approach taken by The Depot, we find £5,642,000 of investment in Arts Council England National Portfolio clients in one regenerated complex of buildings, at The Depot (figures 2018-2022, Arts Council England). Success.

Comparator city: Wakefield

The Hepworth in Wakefield is a more recent development from 2011, taking its name from the sculptor Barbara Hepworth, who was born in the town. It is a good example of a partnership project, with keen political backing, supported by Wakefield Council, Arts Council England, Heritage Lottery Fund, Homes and Communities Agency and the European Regional Development Agency. This could be regarded as an early stage portfolio building exercise by the local authority, with The Hepworth attracting £3,624,000 of funding as a National Portfolio client of Arts Council England.

The common thread in these comparator city cultural projects is political will and partnership working on key programmes led by local authorities.

Cambridge has had recent capital lottery investment at Kettle's Yard and the Cambridge Museum of Technology, which has augmented and updated two cultural venues for the city, **but this has not scaled up studio or workspace, largely as the footprint of the sites does not allow for this**.

In summary we can say that post-industrial cities have utilised the creative economy and creativity around regenerative programmes to shift their economies, Leicester being a good example. This has been significantly supported by lottery and other government growth funds (this is historical investment which we note has decreased due to government cuts in recent years). Cambridge in contrast has a booming innovation economy, with expansion achieved through the tech sector, biomedical research and recently artificial intelligence.

The key to a Greater Cambridge solution is not to copy post-industrial 'models' of cultural and creative regeneration but to formulate one around its strengths. We show an example of this in section 5 as a topographical overview of cross-cutting sectors of the creative industries.

Arts Council England National Portfolio spread and investment for comparator cities population range 250,000 to 350,000 (2018-2022):

City population data	Total arts investment (exc museums and libraries)
Leicester (pop 2018, 355,000)	£17,901,000
Nottingham (pop 2018, 331,000)	£13,683,000
Hull (pop 2018, 260,000)	£5,022,000
Wakefield (pop 2018, 345,000)	£4,612,000
Cambridge (City Council) (pop 125,000)	£5,922,000
South Cambridgeshire (District Council) [Wysing Arts] (pop 157,000)	£1,827,000
Greater Cambridge (CCC, SCDC) (pop 2018, 282,000)	£7,749,000

Extrapolated growth target

Extrapolated growth target Arts Council England National Portfolio spread and investment between 2020 - 2030

Geographic area	Total Arts (excluding museums & libraries)
Greater Cambridge (CCC, SCDC) (pop 2031, 333,700)	£10,304,500

To arrive at the growth target in the table above, we have taken the two established creative industries cities of Leicester and Nottingham and then added figures for the two growth creative economies of Hull and Wakefield. This gives us a median range for Arts Council England investment of just over £10 million for Greater Cambridge towards 2031, representing an increase of £2,555,500.

For the benefit of interested parties who have got this far in the document, these figures are not quoted as what is 'due' in terms of per capita investment from bodies such as Arts Council England, they represent examples of shared investment portfolios and brokerage across city scale and what can be achieved with planned long-term cultural investment.

The Arts Council England's 'Let's Create' Ten Year Strategy (2020-2030)[13] gives us some key pointers and quotes:

> *"Technology and its application continue to evolve at speed"*
> *"Artificial Intelligence and machine learning are poised to revolutionise the world of work"*
> *"We want England to be one of the most creative countries in the world"*
> *"Creating opportunities for children and young people"*
> *"In future, the Arts Council will do more to support innovation and more explicitly demonstrate our appetite for risk and tolerance of failure"*

These pointers and a ten-year cultural infrastructure strategy give us important steps to build the creative industries workspace sector in Greater Cambridge.

3.5 SUMMARY RECOMMENDATIONS:

2 Greater Cambridge should look to develop the distinctiveness of its cultural and creative portfolio, harnessing the strengths of its business, academic and innovation reputation. This is not about replicating 'models' from elsewhere, it is about devising the Greater Cambridge version of a successful creative and cultural portfolio.

6 We recommend that the two local authorities work to an extrapolated growth target for the creative sector over the ten-year period 2020-2030, benchmarking against other UK cities. This target can comprise of a mixture of public and private sector investment (including Arts Council England and Heritage Fund). This to be defined in terms of gross value added (GVA) in the cultural infrastructure strategy (see section 3.5).

10 Seize the opportunity to market Greater Cambridge to incoming creative people, as an area with a ten-year strategy and evidence of new growth, attracting new businesses and talent (attracting talent is the number one priority of the Cambridge tech sector).

13 https://www.artscouncil.org.uk/letscreate

4

Supply and demand of creative workspaces

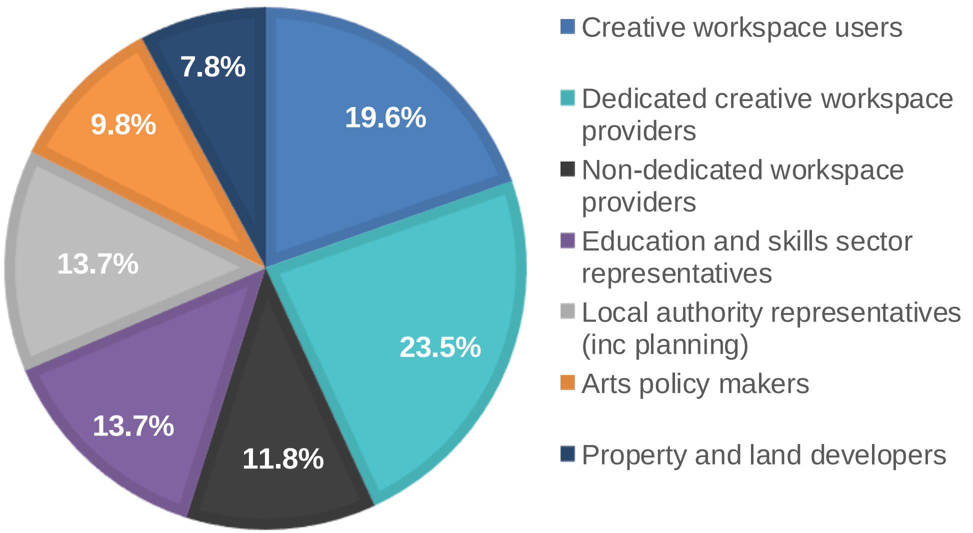
SUPPLY AND DEMAND OF CREATIVE WORKSPACES

4.1 Overview and approach

To establish the supply and demand of creative workspace in Greater Cambridge, we used a combination of primary research conducted through interviews, focus group guided discussions, and bespoke surveys; previously conducted reports; data analysis and desktop research.

In all, **we engaged approximately 150 individuals** who have a strategic interest or role in either the supply side (creative workspace provision) or demand side (creative workspace use) across Greater Cambridge. This included arts and cultural venue managers, community facility managers, artist practitioners and freelancers, small creative businesses, arts policy makers, local authority representatives, planning officers, property and land developers, and the education and skills sector.

Range of consultees: interviews and focus groups

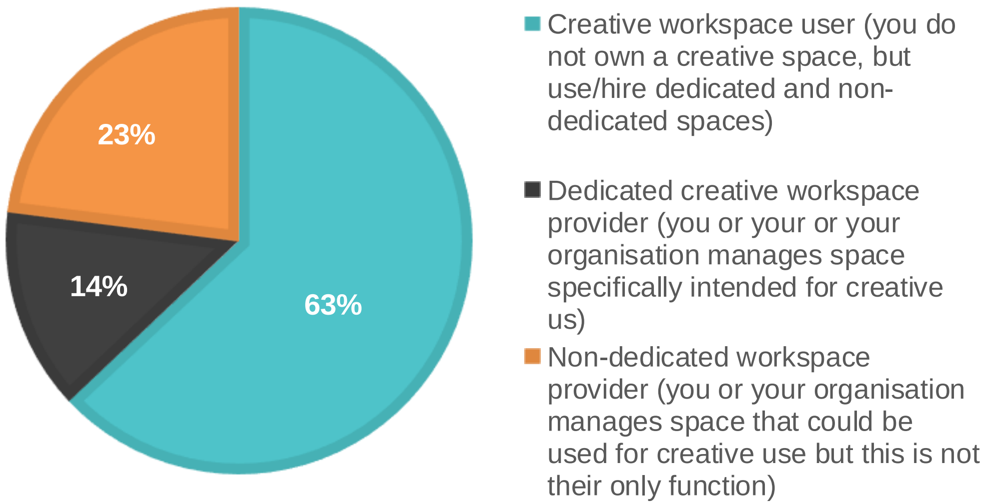


Alongside the survey, which attracted 100 responses; we conducted 26 interviews in total, ten of which were in-depth and represented several key roles and sectors that make up the cultural and creative industries in Greater Cambridge. We conducted three guided focus group discussions which were attended by 25 people, held in Cambridge, Cambourne and Waterbeach.

We asked about their workspaces, the cost of space, growth of their business and preferred locations. We also asked them about skills for themselves and staff. Finally, we polled opinion on their views on a 'creative quarter' for Cambridge. We also interviewed people who provide or develop space in the Greater Cambridge region.

Survey respondents composition

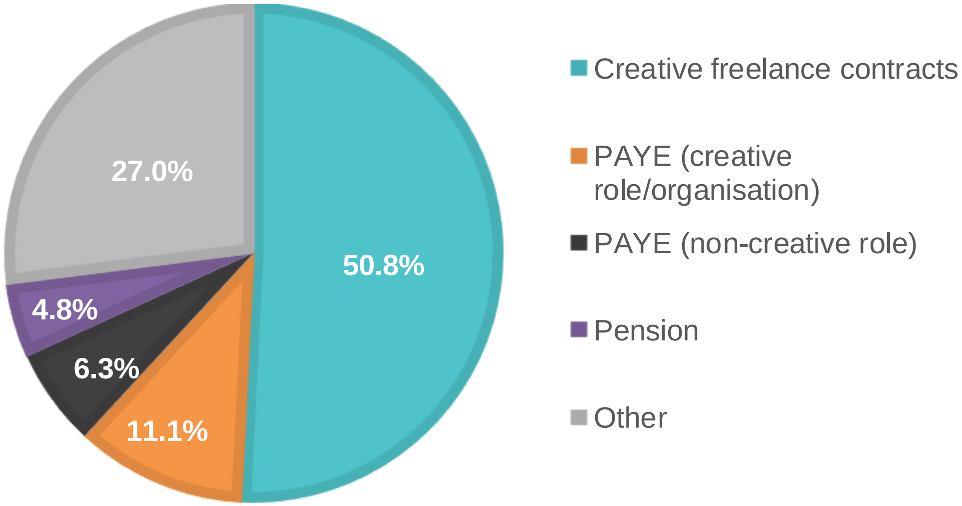
To assess supply, the survey specifically targeted providers of creative workspace (both dedicated and non-dedicated), and to compare with demand, creative workspace users. Almost two thirds of respondents (63%) were creative workspace users (demand), and the remainder represented workspace providers. We sent out surveys to a broad section of businesses operating in the creative sector. The non-dedicated definition was designed to reveal unused supply from organisations not solely working with creative people, such as community centres and halls.



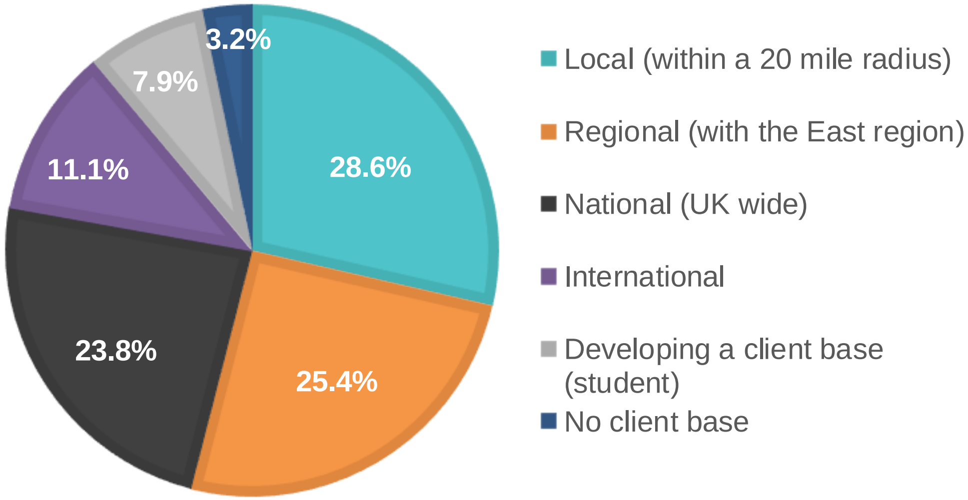
The survey results demonstrate a range of dedicated and non-dedicated creative workspaces across the Greater Cambridge area. These comprise of dedicated and publicly funded spaces, such as Cambridge Junction, through to voluntary run facilities like Makespace in central Cambridge, non-dedicated spaces with the potential for creative use such as community centres and halls; private 'home based' studios around the periphery, along with key organisations such as Wysing Arts in South Cambridgeshire.

Creative workspace users: income and client base

Just **over half of the respondents draw their primary income from creative freelance contracts** (50.8%), and 11.1% from PAYE creative roles. For some respondents, their income will break down into multiple income streams (a frequent by-product of how the 'gig economy' works).



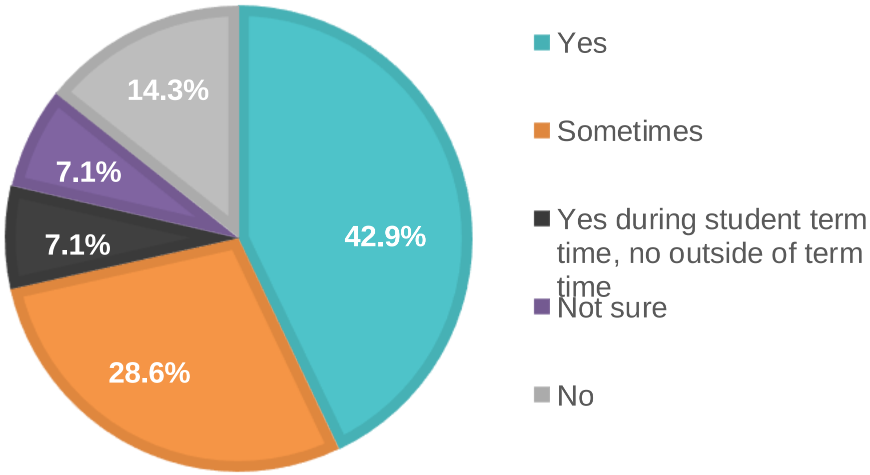
A **significant number of creative workspace users within Greater Cambridge (88.9%) are making an income from their practice**, even if this is not their primary source of income (38.1%). Their primary client base appears to be evenly spread across local, regional and national contracts, with over half (52.4%) of business conducted with clients within the East region. 11% of creative workspace users consider their primary client base to be international, and just over 11% of respondents either do not have a client base or are developing one. We assume that their practice is speculative or non-income generating.



4.2 Survey key findings: supply

Supply: <u>dedicated</u> spaces for creative use

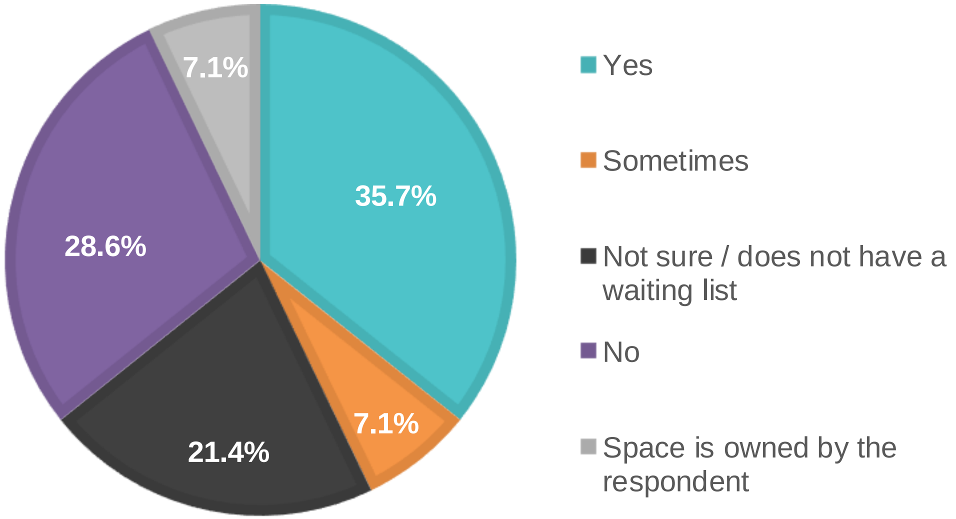
Are dedicated creative workspaces operating at capacity?



Of the 14 providers of dedicated creative workspace, over three quarters of their spaces are likely to be operating at capacity at (78.6%). Among the 14 dedicated creative workspace providers who responded to the survey, 60% of the spaces that are available enable the client (user) to determine what their primary use will be. A relatively small proportion of the spaces are available for (or suitable to used as) visual exhibition spaces. This concurs with the interview findings that strongly suggested **most of the visual arts organisations in Greater Cambridge programme their own content only, rather than the work of locally based artists or creative practitioners**.

Supply: dedicated spaces for creative use

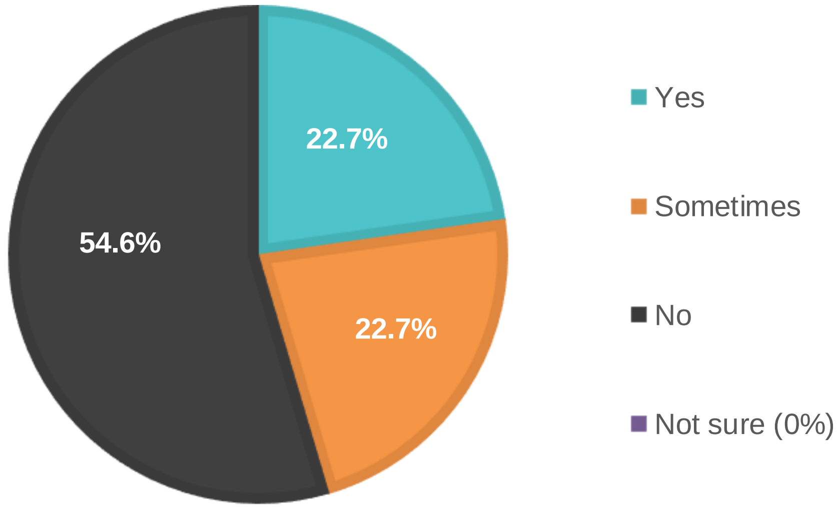
Do dedicated creative workspaces providers have waiting lists and are they sometimes unable to accommodate requests to use their space/s?



From the 14 dedicated creative spaces that responded, our survey **revealed 42.8% of respondents were likely to have a waiting list and/or be unable to accommodate requests to use their space/s.** Further investigation at interview stage revealed that longer term studios do not come up very often. Among the few studio groups that operate in the Cambridge area, waiting lists are not in use and therefore this data is not captured.

Supply: non-dedicated spaces with the potential for creative use

Are non-dedicated creative workspaces operating at capacity?

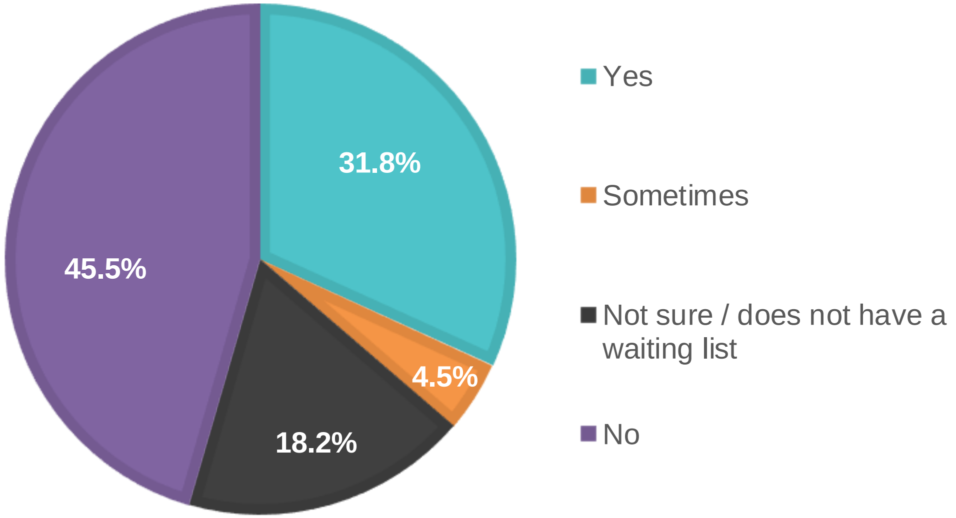


Suppliers of non-dedicated who responded to the survey included charities (65%) and local authority run spaces (13%). 30% of these were community centres, 22% religious institutions and the rest comprised of village halls, pubs, schools or cafes. Of the 22 respondents who manage non-dedicated spaces that could be used for creative purposes a high percentage have space available (54.6%). However, closer inspection of the demand side reveals that **creative workspace users are looking for occupancy or use that does not clash with existing hires**, which is often the case in non-dedicated spaces with timetabled events. The majority of these spaces are not available for longer term rental but can be hired for 1 to 7 days. Notably these hires are for music gatherings, rehearsals and meetings. A very small proportion are used specifically for creative workspace (3 in total).

In addition, **workspace users are seeking more specific types of space for performance or rehearsal**, for example the J3 studio space at Cambridge Junction that is in high demand. An example of a clash would be a set build for a rehearsal that might require uninterrupted use over several days, which is far less possible in a community centre setting.

Supply: non-dedicated spaces with the potential for creative use

Do non-dedicated creative workspaces providers have waiting lists and are they sometimes unable to accommodate requests to use their space/s?



Spaces that are suitable for creative use are **unlikely to be able to accommodate requests for space by arts groups, or practitioners on average for 36.3%**. However, we understand that this figure is not necessarily always due to operating at capacity, but instead that the space does not meet all the requirements/needs linked to the enquiry.

Geographic spread of dedicated creative, and non-dedicated space

The map of Greater Cambridge on the next page demonstrates the location of the following types of space identified through the survey and wider research:

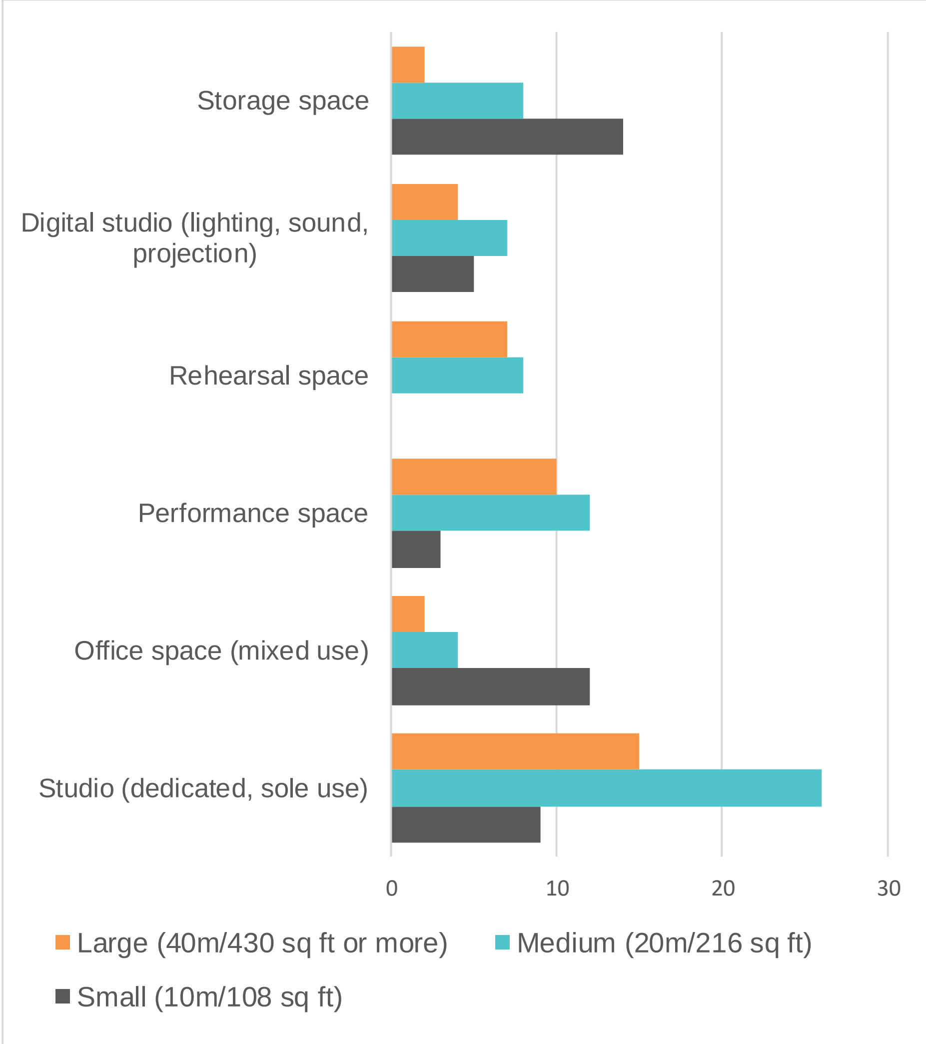
- Non-dedicated spaces available for creative use
- Dedicated creative workspace
- Creative workspace (home- based studio)

This data can be further explored in the interactive map at the following link.

4.3 Survey key findings: demand

Demand: longer term (one month plus) dedicated creative workspaces

What are creative workspace users ideal space requirements (beyond their current space)



Location of dedicated and non-dedicated creative workspace

We asked creative workspace users what type of space they needed, beyond their existing access to space on a long-term basis. From the 63 responses received, **80% of respondents indicated that they needed a dedicated, sole use studio space that was above and beyond what they could currently access**.

The survey results showed the **greatest unmet demand was for medium sized (up to 20m^2), dedicated sole use studio spaces by over 40% of respondents**, larger spaces of 40m^2 or more by nearly 25% of respondents, and small studio spaces by 15% of creative workspace users.

Demand was also evidenced for small scale storage space by 22% of respondents, small office space up to 10m^2 by 20% of respondents, performance space of either medium or large size by over a third of respondents (35%) and to a lesser degree rehearsal space (24%). The survey recorded relatively less demand for digital studios, although we note that there was strong demand for performance spaces that included lighting, sound and projection.

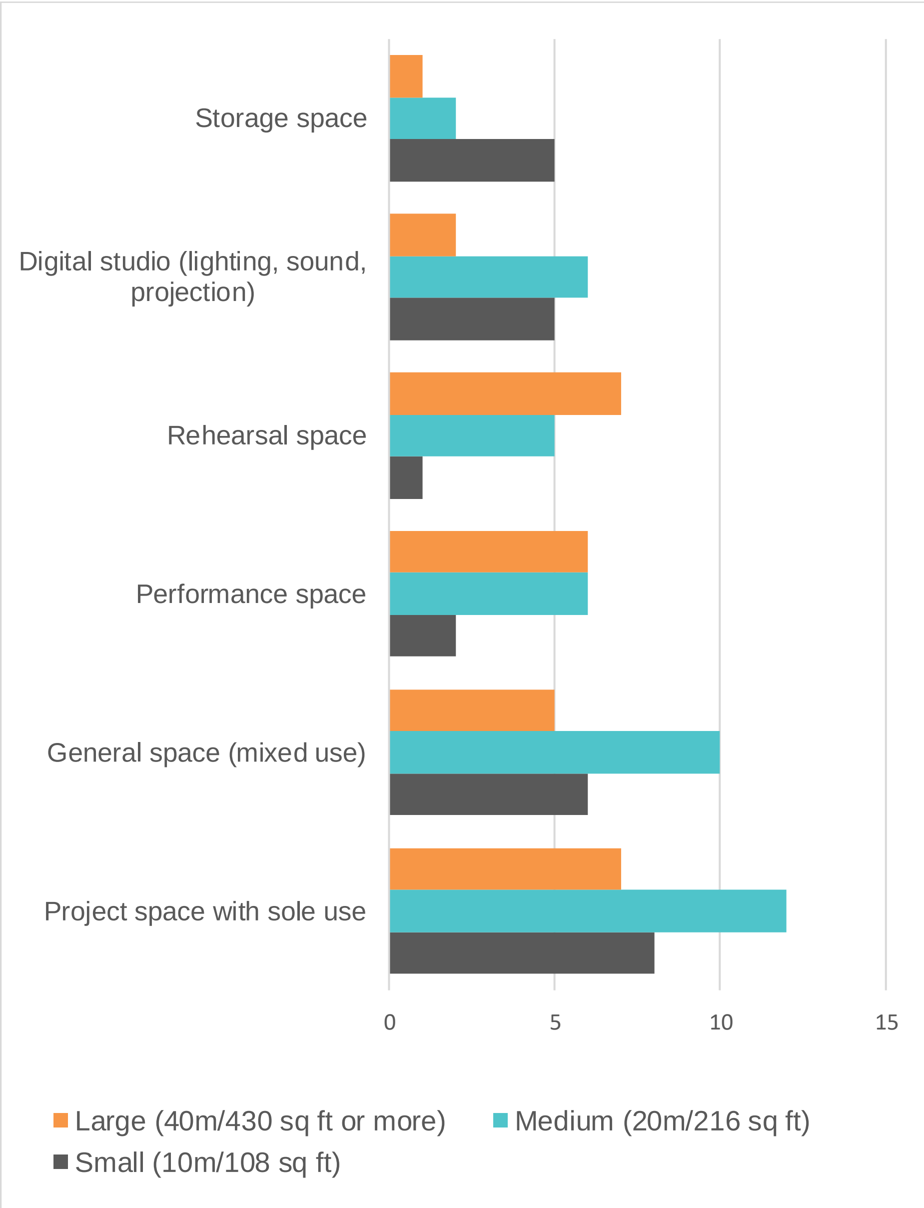
Demand: short-term (1 to 7 days) project spaces

What are creative workspace users' short term, project space requirements (beyond their current space)

Fewer respondents indicated a demand for short term space access, compared to longer-term access. Short term access of up to one week was most in demand for project space that enabled sole use, with **43% of respondents indicating this was an unmet need particularly for temporary medium sized spaces of up to 20m^2**, but also for smaller and larger spaces too. This was followed by general space with mixed or shared use which a third of all respondents expressed a need for, particularly in terms of medium sized space.

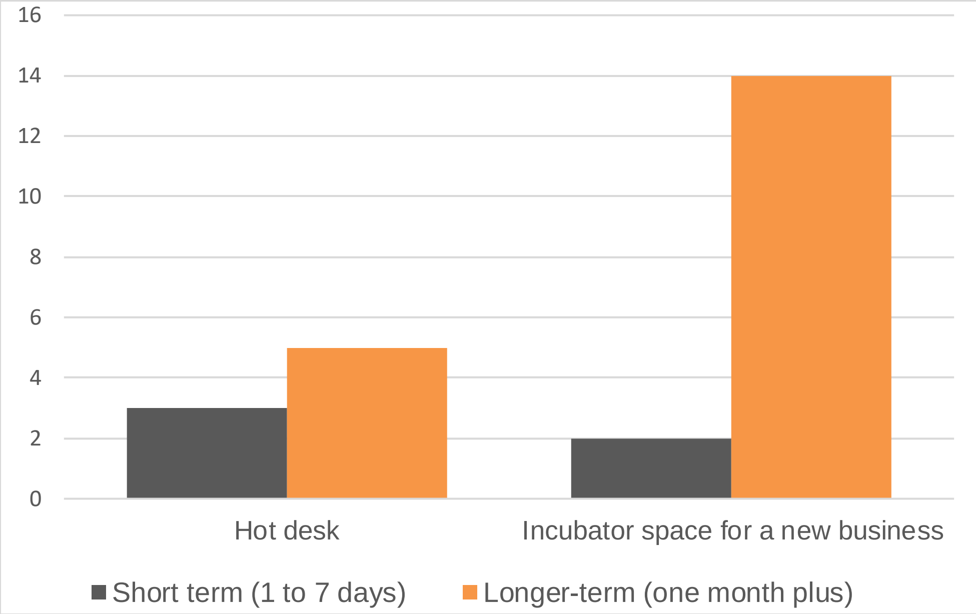
A similar number of respondents who were interested in longer-term access to digital space, indicated a need for temporary access (25% and 21% respectively).

There was a notable difference between the number of creative space users who expressed a preference for long-term access to performance space (40%), compared to temporary access of a week or less (22%).



Demand: co-working spaces

What is the demand for long-term or short-term co-working environments?



Of the 24 respondents, nearly **60% of those asked said they are interested in longer term incubator spaces for business start-ups in Greater Cambridge**. This aligns with the national trend toward growth in creative digital and digital media in general. A smaller number (21%) are interested in longer-term hot desk provision.

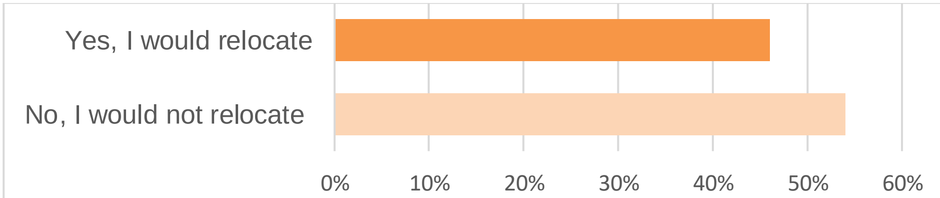
Demand: location

Is there a demand for creative workspace outside of Cambridge City, and would existing Cambridge based users consider relocating?

A key question for both local authorities in Greater Cambridge is how the expanded city footprint can function in the period leading up to 2030. During this time, the roads infrastructure will change, the transportation links will be transformed, and the population will grow. We asked the following survey question:

Cambridge is an expanding city with population continuing to grow over the next decade. Part of this growth will be creative industries led. Developments are planned in the Greater Cambridge area including Bourn, North East Cambridge, Northstowe, Sawston and Waterbeach. Thinking about this, would you consider relocating to dedicated workspace (studio, tech space, creative hub) a few miles outside of Central Cambridge, within Greater Cambridge?

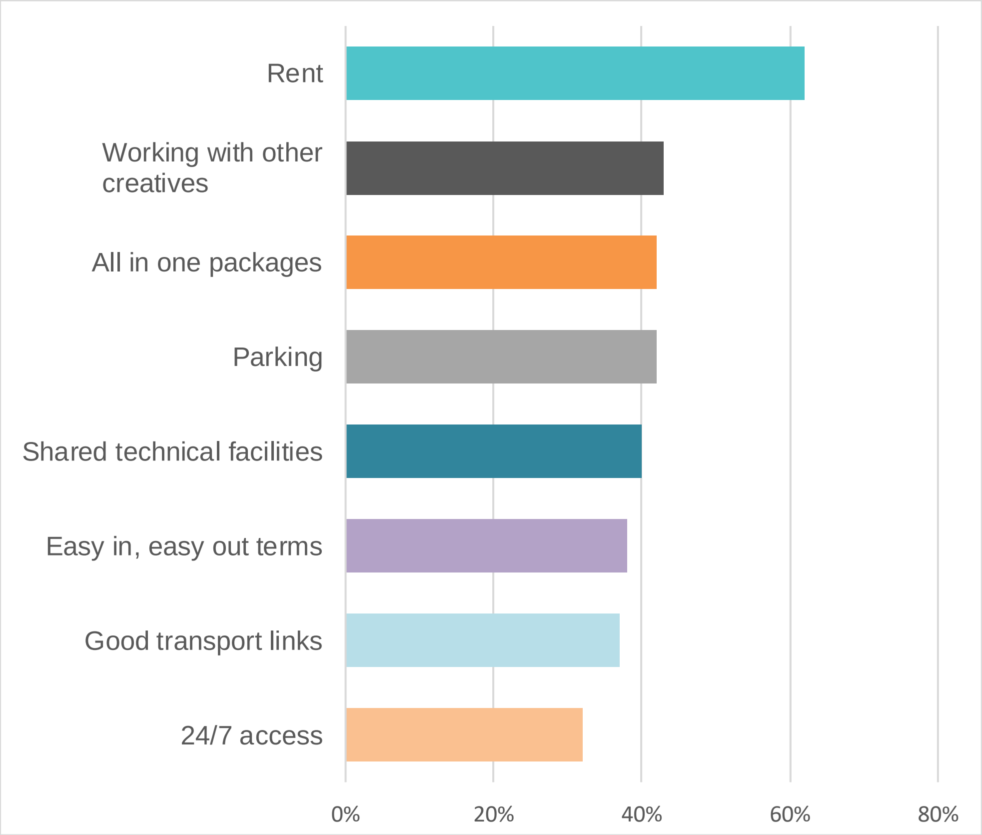
Of the 63 respondents, **nearly half of creative workspace users (46%) said that they would consider relocating outside of central Cambridge** and elsewhere within Greater Cambridge.



This shows a high proportion of willingness to look at other locations, however, evidence from our interviews demonstrates a lack of awareness of the huge developments going on around the city, including the new towns such as Cambourne and Northstowe. It is also clear that the cache and connectivity of being centrally located in Cambridge still has strong appeal and that people are still tied to its scale and navigability.

Demand: factors most likely to influence relocation

If a creative workspace user considered relocation to Greater Cambridge, what would be the most important factors in making that decision?
We asked what the determining requirements would be, and what priority factors would influence the decision-making process:



The **priority factor when considering relocation to facilities outside of central Cambridge was affordable rent** (62%). The second highest priority was being able to work with other creatives (43%), suggesting that there is significant interest in the provision of creative hubs. All in one packages that include overheads, parking, shared technical facilities, easy in and out terms, and transport links were all equally valued by survey respondents.

4.4 Gaps in provision

Clearly, Cambridge is an attractive university city that you can cycle around, and the relatively small scale of the city has great appeal. As a city built around tech and innovation, Greater Cambridge is ripe for mixed investment models in new creative workspaces. Many future jobs will come from innovation in artificial intelligence, immersive experiences and design that surround and service the booming tech economy. **The supply of new creative workspaces will no longer be 'nice to have', but a pressing need.**

A major problem is that property and land values are high in central Cambridge and unlike other cities, it has no post-industrial buildings of note that are often repurposed to support creative communities. Our consultation revealed a strong demand for centrally located studios in Cambridge, but also that **price is a barrier and the lack of availability is an overriding concern for creative practitioners and businesses**. This is mirrored by the supply side that indicates little is coming through in terms of dedicated workspace for artists or creative businesses in central Cambridge.

However, significant opportunities exist to address these issues. The evidence and reasoning for this is that the expanding city can take advantage of the increased creative economy growth in the UK and that there is strong evidence of talent and scale to support such an initiative.

Our study has identified the following areas where there is strong evidence of unmet demand for:

Dedicated creative workspaces that offer sole use or occupancy

The majority of respondents (80%), including long-term and short-term creative workspace users; are looking for space that enables sole use or occupancy and this represents the **type of space that is most in demand**. When we gathered data on spare workspace capacity available in Greater Cambridge, this was particularly the case for non-dedicated spaces such as those found in community centres or religious organisations, where uses and rentals work around other programmed activities. We found just four studio spaces on the supply side that were available for long-term use (three small and one medium size). We found no evidence of larger studios that were available for sole use longer term in the current study.

Interview data supports the view that people working in the visual and performing arts are looking for spaces that allow for longer term set up and display of work (including the making of it - for example as 'installation'). The new capital proposal at Cambridge Junction was not seen to be optimal for artist studios in our interview with the present Director. The facility at Wysing Arts Centre in Bourn performs an important role as a regional centre and gallery for contemporary work but is not focussed on studio provision for local artists. **Artists and small creative businesses in Greater Cambridge are looking for sole use occupancy of affordable creative workspaces and this should be priority area for development and investment.**

Co-working, mixed-use and incubator space

Among dedicated and non-dedicated creative space providers, survey respondents expressed an increasing demand to supply co-working and mixed-use spaces. This is reflected in the demand side with evidence of interest in incubator spaces for new businesses over the longer term (eg creative technology) by 40% of workspace users. The key attractant features are **potential to work alongside peers, increased networking, testing ideas among like-minded colleagues and access to professional development.** This aligns with the Digital Catapult model, an example being Wired Sussex,[14] a collaborative digital media venture based in Brighton. Wired Sussex offers a range of incubation services and support to businesses in the South East of England.

According to the Artistic Director at Cambridge Junction, **there is a need within the capital redevelopment proposal for this venue to evaluate a mixed model of commercial and subsidised tenants**. There are identified benefits regarding external management of space, for example the 'We Work' model.[15] Presently, several smaller arts organisations occupy the relatively small offices within Cambridge Junction. A small number of businesses may be supported through the Cambridge Junction capital development, the business model is currently in development with a preference towards creative industries uses within the digital sector, possibly with gaming companies as anchor tenants.

Medium and large size studio spaces

Creative people and businesses are seeking a mixed range of spaces that enable them to grow their business and practice. The highest demand is for medium and large studios (20m² and 40m²) by 65% of workspace users. During our research we established from the supply side that no medium or large size workspaces are currently available. In addition, we found that nearly 43% of existing creative workspace providers have a waiting list or are unable to accommodate requests to access their spaces.

There is demand also for mixed use office space, performance and rehearsal space, storage and digitally equipped studios. The same demand levels were identified in the 2013 study carried out by Business of Culture for Cambridge City Council, which also found an insufficient supply of space in the range of 20 to 50m², indicating that **spaces to grow a start-up or small design company for example are hard to come by**. This was evidenced in one interview we carried out with a

14 https://www.wiredsussex.com
15 https://www.wework.com/en-GB

Cambridge based digital and design company, who had explored other options in Cambridge but decided ultimately to refurbish an existing space.

Mixed-use performance space

There is high pressure on dedicated creative workspaces in Cambridge, such as the performance and mixed-use spaces that can be hired at Cambridge Junction. 40% of survey respondents indicated an unmet need for this type of space and can be linked to Cambridge's historic strengths in theatre and performance. This is also evidenced in interviews with senior management at the facility. There is a broad ecology of small-scale companies devising and developing new work that tours nationally and internationally, such as New International Encounter Theatre (NIE) and Metis Arts. **The new capital proposition at Cambridge Junction aims to meet the high demand for mixed-use performance space**.

Maker facilities and access to equipment

Cambridge Makespace is a unique success story, offering membership-based access to a range of maker facilities in central Cambridge. Demand for more specialised technical facilities is high and this facility acts as an important bridge between tech workers and academics in the city. In our survey, **40% of creative workspace users are seeking maker facilities**, the next highest proportion after those seeking larger studios. Makespace in Cambridge says it could accommodate new members, so capacity is available. A closer probe reveals that the membership and induction model does not suit all creative users, who find that they must wait to access equipment. There is of course a safety issue here, where induction is imperative to avoid personal injury or damage to expensive equipment.

The membership model at Makespace is £40 per month (late 2019), cited as a high cost to bear by one interviewee (an artist). However, we note that **as creative practice evolves in the future there will be a higher use and demand for specialised equipment to make new creative projects across all artforms.**

Many of these services are available through the private sector but in some cases **commercial rates are prohibitive**. We are noting however that potential capacity exists at Cambridge Regional College (CRC) for traditional art-based activities, such as printmaking and photography, but there is no operating model for non-educational use. The Head of Creative Industries at CRC does however welcome the idea of artist access schemes out of hours, but this would require covering on-costs, for example technician time and insurance. An obvious outcome from this would be for the college to work with a studio group and seek funds from Arts Council England for an 'access programme'. This is likely to be for screen-printing, wet based photography and other print media.

Creative industries space to support new growth and expansion

The sector is changing, as 'creative digital' and 'creative tech' becomes an expanding part of the creative economy. It is a growth area nationally and one that creative hubs in Bristol, Leicester and Brighton have seized upon. Cambridge is ranked ninth in the country for the creative industries, sixth nationally for digital and gaming sector, and is predicted to significantly grow by 2030. Small creative tech businesses also provide support to larger companies in Cambridge in terms of web design, marketing, VR, app design and branding. There is evidence to show from the interviews that **space for creative digital and creative tech businesses that is affordable is in short supply in central Cambridge.**

Creative digital infrastructure

There is no evidence of public investment in creative digital infrastructure, despite Cambridge's obvious excellence in software and hardware design. However, there is enormous growth at Cambridge Science Park, an example being the Bio-Innovation Centre and 'Building 29-30' for Cambridge Consultants. The picture here reveals Cambridge's ongoing success story in private investment in research and development.

Arts Council England's 'Ambition for Excellence' Collusion programme (2016-2019) demonstrated high levels of interest in art and creative technology across sectors, with a national showcase in May 2019 at Cambridge Leisure Park. This programme bridged public, private and academic investment, leading to new artist innovation projects working with the business sector.

Improved and upgraded facilities at non-dedicated spaces to support more creative use

The survey evaluation at first shows some conflicting data on supply and demand of creative workspace in Greater Cambridge, for example available capacity in non-dedicated spaces and demand for space among creative users. We have mined into this more closely and cross-referenced it with interview statements to unpick it further. In short, **non-dedicated spaces will not meet the shortfall in demand because these spaces have other regular uses, while the spaces themselves seek earned income to maintain themselves**. We can say that on the demand side users seek dedicated space, with specific technical or practical support. The following comment sums up the issue:

> *"The space is not available for booking for exclusive use for longer periods than a day because of these pre-booked slots."*

We found some evidence of capacity in non-dedicated spaces, such as community centres and churches in the Greater Cambridge area, but that ongoing uses preclude creative uses, as they often require uninterrupted set-up and rehearsal over a period of time. However, the survey results show that non-dedicated spaces have differing levels of use, with seasonal adjustments around the academic year. We did find potential use of non-dedicated spaces for visual arts exhibitions or workshops, performance and music related events such as community plays and celebratory events, particularly **if they had minor upgrades (lighting for example), or adaptation of community spaces in the new growth areas.**

Longer term lease agreements and meanwhile use

Due to high demand for property in Cambridge, existing landlords may be tempted to use artists **as temporary 'meanwhile' income with no long-term commitment**. This, as we have seen elsewhere in the UK, leads to fragile creative economies and 'precarity' for artists. Artist studio spaces, such as the cooperatively run Cambridge Artworks, perform an important role in providing low cost space that is central to the city. However, **there is strong evidence of precarity in terms of longer-term leasing arrangements for these kinds of spaces**. This is demonstrated in the case of one artist run studio in Cambridge that has gone from a longer-term lease arrangement to annual renewal with the landlord.

4.4 SUMMARY RECOMMENDATIONS:

7 We recommend that Cambridge City Council reviews the potential for supporting subsidised artist studio space in Central Cambridge, along with identifying a suitable building in partnership with artist groups and the Cambridge Arts Network membership. This could be council owned premises or a mixed investment approach with an existing studio group.

8 We recommend support for the capital redevelopment scheme at Cambridge Junction, exploring a mixed economy model of creative businesses and 'clustered' arts organisations, allowing for incubation and knowledge transfer (presently, artists' studios are not included in the Lead Designer's brief for the scheme).

9 We suggest that Cambridge Arts Network, grows out an artist support package for peer mentoring, funding guidance and professional support. This could be a collaboration with Arts Council England, aimed at sectoral support to include use of facilities at Anglia Ruskin University and Cambridge Regional College (Anglia Ruskin University are currently members of the AA2A scheme).

17 We recommend that some provision for visual arts exhibition space for Cambridge based artists be explored in any future cultural infrastructure strategy. This could come from empty retail or other meanwhile uses.

19 We recommend that Cambridge Arts Network develops an online resource or 'one stop shop' that signposts available creative workspace, including dedicated and non-dedicated spaces.

20 Calculate potential loss of net floor space belonging to studios and workspaces which have been identified as being at either short-term or mid-term 'risk' of closure due to tenure terms and conditions (as part of emerging cultural infrastructure strategy for Greater Cambridge).

4.5 Greater Cambridge: bridging the supply 'impasse' to meet future demand

Relatively speaking, it is difficult to sustain a creative practice in Cambridge in terms of both availability and affordability of workspace and studios, and access to professional support. By 2030, Greater Cambridge will have a population of over 330,000, equal to the current size of major cities such as Leicester, Hull, Nottingham or Wakefield. **The challenge is to make Greater Cambridge a unique area for creative practitioners and businesses that integrate with the other economic strengths (for example technology)**. As the population grows, new creative talent can either be attracted to the Greater Cambridge area, or is lost to other areas.

Increase public sector investment

We looked at comparator cities who have invested in workspace, such as Leicester, Hull, Nottingham and Wakefield during the study, noting that Cambridge compares poorly in terms of public sector investment in creative workspaces.[16] While we recommend that Greater Cambridge develops a core 'vision' based on its unique strengths, and does not just attempt to replicate 'models' from elsewhere; the **comparator cities all have subsidised spaces that hub or nest around creative economy sites**. Another common factor is local authority leadership and visioning of creative buildings, both new build and repurposing of older buildings. In these we find a **mixed economy of start-ups for profit and not-for-profit** agencies. Examples of workspace focussed on creative industries are The Depot in Leicester and Primary in Nottingham, showing that cultural investment can be spread across workspace, audiences and participation. We recommend communication of the benefits and importance of artist and creative subsidised workspace to elected members, with an evidence base from other cities (eg comparator data from Leicester and Brighton).

Establish creative 'hubs'

Unlike other cities, such as Leicester, Nottingham and Liverpool, there is no defined cultural quarter or hub. **Increasingly, people recognise the importance of connecting academia, creative businesses and innovation in close proximity**. There was support for a creative hub among those we interviewed but no consensus on where this should be located. The plans at Cambridge Junction focus on the creative hub model, with proposals for a public and private sector mix in an expanded building. We take the view that this is an important and necessary 'early win' in a 10-year plan but needs to be considered as one part of the emerging Cultural Infrastructure Strategy (and not complete fulfilment of demand for Greater Cambridge).

In summary we are noting that there is an obvious gap in the return on investment (ROI) that developers seek on commercial space and the affordability factor for artists on relatively low incomes. We recommend assessing the 'hub' potential for commercial and non-commercial mix (for example Cambridge Junction) and differentiating between commercial and non-commercial spaces as a part of the emerging Cultural Infrastructure Strategy.

Realise the potential role of Greater Cambridge as a national leader in cultural and creative industries

The creative tech sector is going through an explosion in growth at the time of this study, as new immersive technologies and platforms enable people to experience culture in novel ways (virtual reality, immersive film and games). **The Greater Cambridge conurbation is ideally positioned to take advantage of this growth** with its strong background in games, hardware and software. To do this requires a set of structures and systems to be in place to support new growth.

Digital Catapult Centres[17] have been a new development in innovation led responses to regional economic development - these centres support and augment pre-existing clusters around the UK, bridging between academia, business and innovation. **Greater Cambridge is clearly positioned to take advantage of this approach** which would need to be brokered on a national level with UK Trade and Investment (UKTI). Previous investigation, such as the Collusion programme (with which the author here was associated) have shown how mixed investment can leverage talent at a regional level, leading to innovation and growth.

16 See Section 3.5 for further information on comparator cities
17 https://www.digicatapult.org.uk/regional-engagement

We conclude that **Greater Cambridge is ripe for creative business innovation** and that the local authorities explore the Digital Catapult platform as an area of investigation for new creative technology planned growth. An alternative route would be to explore the creation of a 'sector support' organisation with Arts Council England, around the cross-space between art, innovation and technology.

Joined-up communication strategy and collective 'vision'

Conveying the expanded idea of Greater Cambridge and its benefits is a communication task, not just for the creative sector. A communications exercise should be undertaken to articulate the ambition and growth of the region to creative people and future businesses. Part of this is involving people in the visioning and thinking of what it could be like and drawing upon a partnership model including academic, private and public partners, and working with artists and creative people. Our focus groups showed a willingness and need to do this.

Combination of hard and 'soft' support needed

Location is important for creative businesses along with **access to networks and peer mentoring**. Cambridge has considerable strength across its tech sector in terms of networking and residual strength in terms of the membership programme offered by Cambridge Arts Network. From this network there is evidence of demand for a 'central arts facility', more proactive use of Section 106 money to benefit artists and a need for 'more vision' in senior council members and officers'.

4.5 SUMMARY RECOMMENDATIONS:

1 The key recommendation is that the local authorities move towards the development of a published cultural infrastructure strategy for Greater Cambridge for the period 2020-2030. This needs to be forged as 'action research and development' and not a pure consultative exercise leading to just another document.

2 Alongside this, Greater Cambridge should look to develop the distinctiveness of its cultural and creative portfolio, harnessing the strengths of its business, academic and innovation reputation. This is not about replicating 'models' from elsewhere, it is about devising the Greater Cambridge version of a successful creative and cultural portfolio.

3 The action research and development approach can be delivered by bringing people together across sectors, working together and sharing insights. This can be primed by the two local authorities, Arts Council England, the two universities, planners, businesses and developers.

6 We recommend that the two local authorities work to an extrapolated growth target for the creative sector over the ten-year period 2020-2030, benchmarking against other UK cities. This target can comprise of a mixture of public and private sector investment (including Arts Council England and Heritage Fund). This to be defined in terms of gross value added (GVA) in the cultural infrastructure strategy (see section 3.5).

10 Seize the opportunity to market Greater Cambridge to incoming creative people, as an area with a ten-year strategy and evidence of new growth, attracting new businesses and talent (attracting talent is the number one priority of the Cambridge tech sector).

13 Work from a 'vision' of Greater Cambridge as an important leader in creative industries nationally and internationally with a distributed network of infrastructure across the whole area (see 'sketch' in section 5.1 'future narrative').

5 Opportunities

OPPORTUNITIES

5.1 Early wins: partnership and brokerage

There are some obvious opportunities emerging for creative industries development in Greater Cambridge. A clear issue is who will lead on the vision for new creative workspaces and activity in the region? Currently, we suggest that a mixed public/private sector team forms to devise the vision with expert guidance.

The next step is not more pure consultation but action and brokerage on some new plans. This would take the form of an action development plan as part of a cultural infrastructure strategy for the joined up region, along with resourcing at officer level and seizing the potential of the new growth areas, such as Northstowe and Waterbeach (Barracks).

A more joined up conversation and interaction among professionals tasked with development, could bring about some more progressive and distinctive cultural plans for the new growth areas around Cambridge.

Early wins are likely to focus on the following:

- Engaging Arts Council England in the debate about future growth, in terms of population increase and creative industries expansion
- Exploring longer-term ‘meanwhile’ use for artists in Cambridge
- Decentralised thinking about venues and audiences across Greater Cambridge
- Work with young people, encouraging them into creativity
- Exploring the new technologies (AI, VR, AR and XR) and backing this sector as a foundation of a distinctive cultural infrastructure strategy for Greater Cambridge
- Understanding the unique creative opportunities of the Greater Cambridge economy (and working on a cultural infrastructure as action research)
- Expansion of maker spaces and the existing maker movement
- Interaction across the cultural and creative industries, academia and business – encouraging more conversations and brokerage events

As the Cambridge search for talent is global across its businesses, it follows that the creative and cultural offer forms a part of decisions to relocate to the UK. In this case the Greater Cambridge region competes with the likes of San Francisco, Singapore and London for talent. This is a compelling argument to Members of both local authorities.

Commentaries and conversations with planners and developers suggest that such an approach would be welcome in terms of brokerage. The plan for Northstowe, that has recently received approval at local government level, includes strong indicators that a new ‘destination’ cultural space is within the overall plan.

5.1 SUMMARY RECOMMENDATIONS:

1. The key recommendation is that the local authorities move towards the development of a published cultural infrastructure strategy for Greater Cambridge for the period 2020-2030. This needs to be forged as ‘action research and development’ and not a pure consultative exercise leading to just another document.

3. The action research and development approach can be delivered by bringing people together across sectors, working together and sharing insights. This can be primed by the two local authorities, Arts Council England, the two universities, planners, businesses and developers.

4. The creative sector has been surveyed, mapped and consulted repeatedly, they now need to see evidence of a working process; one where they have some agency and stake hold.

5.1 SUMMARY RECOMMENDATIONS:

5 We recommend that South Cambridgeshire District Council appoints an officer to lead on cultural and creative industries development. This post needs to have sectoral knowledge and the ability to work in the new community settlement areas to embed and implement creative industries as a key component of the overall development.

11 Support investment in new workspace/studio units for creative tech companies and start-ups in the new communities (NE Cambridge, Cambourne, Northstowe, Waterbeach) that meet the practical requirements identified in this report. Work with developers on a shared vision and cultural placemaking strategies (within the overall cultural infrastructure strategy).

15 Evaluate the potential for a new 'destination' art and technology centre at Northstowe. This could be modelled on the Digital Catapult strand or a 'sector support' organisation, as identified by Arts Council England.

5.2 Mid-term goals

A broader brokerage process could establish some mid-term (2 to 5 year) goals for Greater Cambridge:

- Establishing an artist studio complex in central Cambridge with partners
- Setting up 'test bed' projects through long-term meanwhile use at Waterbeach Barracks
- Developing the mixed-use package and expansion of Cambridge Junction
- Devising a new artist professional development programme under the Cambridge Arts Network banner
- Establishing artist access to FE/HE facilities
- Working on the specific cultural plans for Northstowe and Waterbeach

From the Northstowe Centre Strategy:

> *"Cambridge has an extensive and well established cultural and leisure offer; however, this is poor in the surrounding villages to Northstowe. There is therefore an opportunity for Northstowe town centre to provide some form of multi-use cultural space such as an events space, gallery or destination museum. This would constitute part of its anchor as a 'destination'."*

Similarly, at Waterbeach (Barracks), there is a range of large scale unused industrial buildings that do not sit within the 'Phase 1' building programme proposed near the lake. **Early indicators suggest that the developers, Urban and Civic, would welcome longer-term creative uses, including meanwhile use, and have a progressive attitude to placemaking.**

A third corridor of activity is the slow decline of high street retail nationally, that has not hit Cambridge so heavily. However, evidence shows that unlet retail units at the Grafton Centre are being used for alternative activities and that localised planning is moving towards a reinvention of the retail landscape that would include cultural offers to draw people in.

This could be an easily achievable mid-term goal - the meanwhile use of retail spaces for showing artists work and for creative workshops. Potential exists for creative outputs at Anglia Ruskin University to utilise these kinds of spaces who are located within close proximity of the Grafton Centre.

5.2 SUMMARY RECOMMENDATIONS:

7 We recommend that Cambridge City Council reviews the potential for supporting subsidised artist studio space in Central Cambridge, along with identifying a suitable building in partnership with artist groups and the Cambridge Arts Network membership. This could be council owned premises or a mixed investment approach with an existing studio group.

8 We recommend support for the capital redevelopment scheme at Cambridge Junction, exploring a mixed economy model of creative businesses and 'clustered' arts organisations, allowing for incubation and knowledge transfer (presently, artists' studios are not included in the Lead Designer's brief for the scheme).

9 We suggest that Cambridge Arts Network, grows out an artist support package for peer mentoring, funding guidance and professional support. This could be a collaboration with Arts Council England, aimed at sectoral support to include use of facilities at Anglia Ruskin University and Cambridge Regional College (Anglia Ruskin University are currently members of the AA2A scheme).

11 Support investment in new workspace/studio units for creative tech companies and start-ups in the new communities (NE Cambridge, Cambourne, Northstowe, Waterbeach) that meet the practical requirements identified in this report. Work with developers on a shared vision and cultural placemaking strategies (within the overall cultural infrastructure strategy).

5.3 Long-term aims

The long-term (10 year) goals are evidently likely to be set by the emerging cultural infrastructure strategy. **For Greater Cambridge to take advantage of the predicted growth within the creative and cultural sector, we note the following:**

- Extrapolated growth target of public and private sector investment
- Development of a new landmark facility at Northstowe
- Devised placemaking and creative industries combination at Waterbeach
- Focus on art, technology and innovation, wrapped around the other growth tech sectors of Greater Cambridge
- Increased profile and awareness of the 'Cambridge model' – creativity, digital, academic (research) and technology
- Attraction of global talent to the region
- Retention of next generation of creatives and graduates

5.3 SUMMARY RECOMMENDATIONS:

2 Greater Cambridge should look to develop the distinctiveness of its cultural and creative portfolio, harnessing the strengths of its business, academic and innovation reputation. This is not about replicating 'models' from elsewhere, it is about devising the Greater Cambridge version of a successful creative and cultural portfolio.

6 We recommend that the two local authorities work to an extrapolated growth target for the creative sector over the ten-year period 2020-2030, benchmarking against other UK cities. This target can comprise of a mixture of public and private sector investment (including Arts Council England and Heritage Fund). This to be defined in terms of gross value added (GVA) in the cultural infrastructure strategy (see section 3.5).

5.3 SUMMARY RECOMMENDATIONS:

10 Seize the opportunity to market Greater Cambridge to incoming creative people, as an area with a ten-year strategy and evidence of new growth, attracting new businesses and talent (attracting talent is the number one priority of the Cambridge tech sector).

13 Work from a 'vision' of Greater Cambridge as an important leader in creative industries nationally and internationally with a distributed network of infrastructure across the whole area (see 'sketch' in section 5.1 'future narrative').

14 Involve artists in placemaking programmes, planning and development at the outset of the process and not at the end. Explore the use of artists as catalysts for creative communities in line with Arts Council England's 'Let's Create' 10-year strategy.

18 We recommend that opportunities for creative apprenticeships be explored with stakeholders to support entry to the creative and cultural industries for young people from disadvantaged backgrounds.

5.4 Future narrative and map of creative industries in Greater Cambridge

The Greater Cambridge conceptual model and diagram (over page) show a sketch of a cultural infrastructure shaped around creative technology, innovation and support for the cultural sector, including the visual and performing arts in Greater Cambridge. This is primarily seen through the lens of creative workspace opportunities, focussed on the new settlement areas:

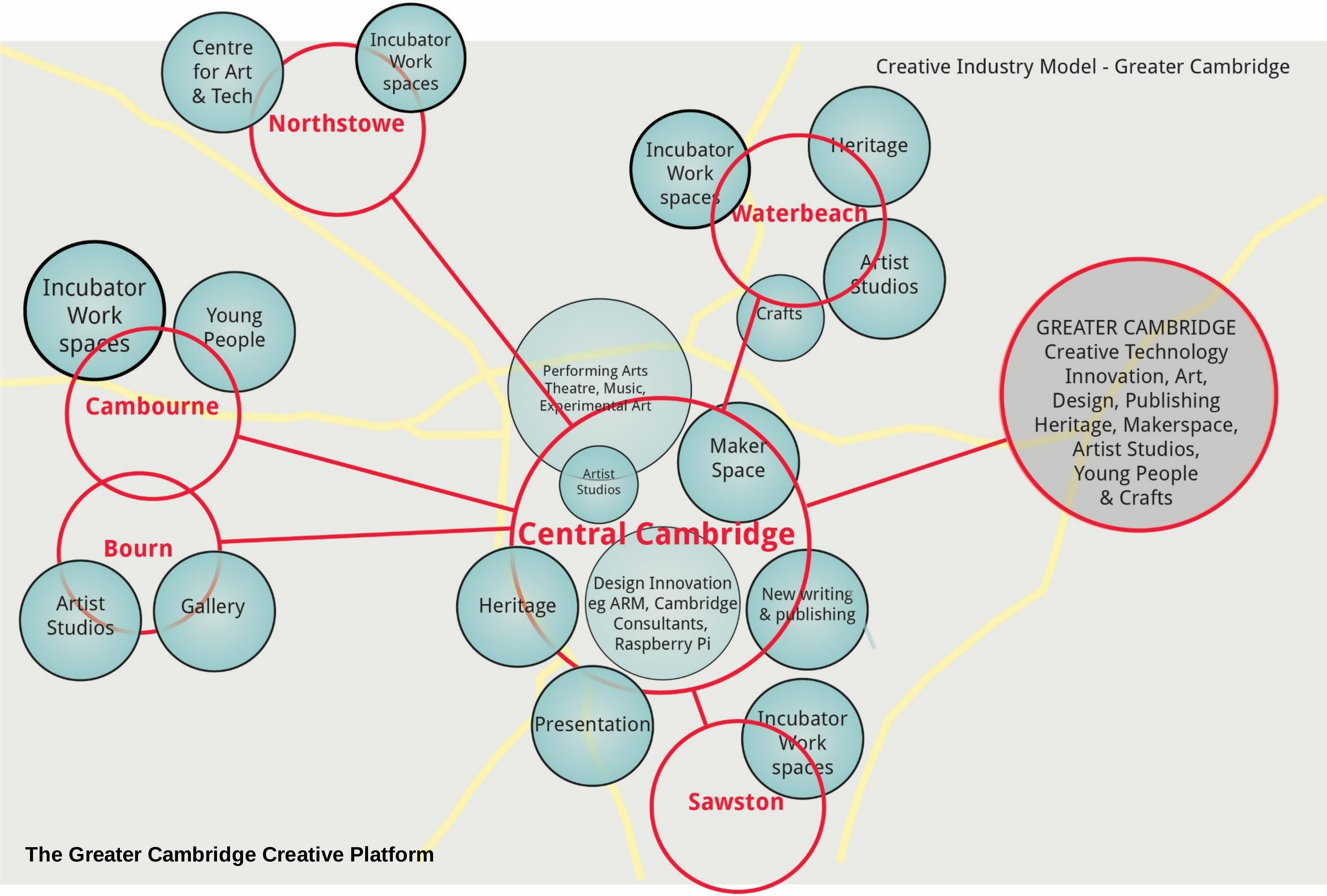
Northstowe
The creation of a landmark and destination building - a centre for Art and Technology with an incubator hub around it for new creative businesses.

Cambridge (and North East Cambridge)
The capital programme at Cambridge Junction realised, with increased lettable areas for creative businesses, performance and presentation of new work. The joint brokerage of a subsidised artist studio complex in central Cambridge, working with an existing studio group, is also shown. Increased connectivity into the universities and businesses is proposed, supporting innovation projects, research and artist professional development. A 'Makespace' is expanded into Waterbeach. Performing arts and engagement programmes are devised in North-East Cambridge.

Waterbeach
The existing spaces at Waterbeach Barracks become a testbed for a new multiplex of artist studios, creative design spaces and incubation. In addition, work on heritage is expanded out into the community.

Cambourne
A new centre for young people and the creative arts is suggested, along with surrounding incubation units. This is predicated as a 'placemaking' project and foundation of a new cultural space for the town.

Bourn
Strategic projects and developments at Wysing Arts Centre, linking into the expansion of the South Cambridgeshire arts offer, for example artist studios, projects with young people and festival events.



The Greater Cambridge Creative Platform

Sawston

We were asked to interview a construction company working on a new development in Sawston in South Cambridge to assess creative industry potential. The Unity campus is a £100 million investment and redevelopment of Sawston Trade Park. It will provide office and laboratory facilities for tech companies and those working in research and development. Spaces will be available on 'self-fit out' basis, so this would not preclude creative businesses such as design companies for example. Phase one of this development - 'The Works' - is being built at the time of writing.

5.4 SUMMARY RECOMMENDATIONS:

11 Support investment in new workspace/studio units for creative tech companies and start-ups in the new communities (NE Cambridge, Cambourne, Northstowe, Waterbeach) that meet the practical requirements identified in this report. Work with developers on a shared vision and cultural placemaking strategies (within the overall cultural infrastructure strategy).

13 Work from a 'vision' of Greater Cambridge as an important leader in creative industries nationally and internationally with a distributed network of infrastructure across the whole area (see 'sketch' in section 5.4 'future narrative').

16 Explore the application of 'community interest company' (CIC) governance models to pump prime creative industries development, across the Greater Cambridge Creative Platform (see section 6 case study).

5.5 Creative apprenticeships and work placements

The Building a Creative Nation[18] report published by Creative and Cultural Skills, a sector support agency, **identifies creative apprenticeships as a key goal for the cultural and creative digital economy** and as a method of diversifying the creative workforce. The report states that:

'Training, including apprenticeship, is perceived to be key to addressing skills gaps. Apprenticeships were regarded by some employers, particularly those that employ apprentices, as important for addressing skills shortages as well as tackling skills gaps among existing staff and increasing the diversity of the workforce.'

This is certainly true, and our **research shows that creative apprenticeships are not commonly adopted across the creative industries in Greater Cambridge.** This is due to a combination of a relatively low awareness of the number of SME creative employers (for example **Cambridgeshire is home to 5,000 creative businesses and more than 30,000 creative employees**) and that the creative industries are possibly seen as a less secure route into employment, particularly among parents of young people going into further education. **This is despite the creative industries being the fastest growth sector nationally – greater than automotive, aerospace, life sciences and oil and gas sectors combined, and the number of people working in the creative industries growing at four times the rate of the UK workforce as a whole.**[19]

The Head of Creative Industries at CRC asserts that creative apprenticeships are unusual, as companies generally have a pick of highly qualified graduates and post-graduates when recruiting, alongside work placements. This is evidenced among companies such as Cambridge Consultants, one of the founding IT and productisation companies in Cambridge, who like many of Cambridge's tech companies draw down talent from the University of Cambridge.

18 Building a Creative Nation, Creative and Cultural Skills
19 Creative Industries Federation (2018)

A clear opportunity exists for employers to create more creative apprenticeship routes for more young people, including those from working class and diverse backgrounds. This is a recommendation of the report.

The recently opened iMet Centre[20] at Alconbury Weald offers more tailored apprenticeship schemes in the areas of engineering, composites and mechatronics. Presently, this facility is bedding in with low uptake. Cambridge Junction does offer level 2 and 3 creative apprenticeships. Presently, this involves a Venue Operations apprentice and a Technical Apprentice. These routes to employment are not open to graduates. There is a demonstrable track record of young creative apprentices progressing into work across a variety of artform areas.

As digital technologies such as virtual reality emerge, they are being applied to building and engineering projects. These would not be considered as 'traditional' creative industries jobs, but they utilise emerging technologies that are also being applied to physical sites (augmented reality for example). In this way the creative sector is expanding around emerging technologies, as digital processes create more overlap with surrounding sectors and the need for new skills.

Recent research by Nesta and the Creative Industries Council suggests that there will be one million new creative industries jobs between 2013 and 2030. These new jobs are likely to be concentrated in locations where creative industries are already flourishing, which includes Greater Cambridge. The Creative Nation[21] report (2018) clearly articulates the value of creative clusters, specialisation and suggests that creative industries support employment growth and entrepreneurialism.

Core areas of growth in the South East of England identified by the Creative Nation report is software, computer services and product design – all of which the wider Cambridge region excels at. The report adds that 'creative clusters do not grow on their own: what happens in their neighbourhood is also important.'

5.5 SUMMARY RECOMMENDATIONS:

18 We recommend that opportunities for creative apprenticeships be explored with stakeholders to support entry to the creative and cultural industries for young people from disadvantaged backgrounds.

5.6 Placemaking

The new settlement areas of North East Cambridge, Cambourne, Waterbeach and Northstowe will be built between the period 2020 to 2030, significantly changing the face of the Greater Cambridge. Considerable planning and development are underway for transport, housing and infrastructure.

Recently, placemaking has been identified as a key issue for healthy communities in the UK. Placemaking is not just the domain of landscape architects, architects and urban planners - real placemaking comes from grassroots community ownership and activism in new places.

Artists and creatives have been recognised as an important component of urban placemaking and renewal and with diligent programmes this can be the case. Good examples of cultural placemaking can be seen in cities such as Bristol, Manchester, Liverpool and Blackpool. Arts Council England has expanded upon the idea of placemaking through the Creative People and Places (CPP) programme.[22]

An example of successful creative placemaking arising from a CPP programme is 'Paint the Town'[23] by artist Laura Green and commissioned by Left Coast (a Creative People and Places project in Blackpool). This project linked ten local people's personal stories with the development of ten new paint colours, inspired by the colours of the town itself.

20 https://www.imet.co.uk/hideout-app/app-uploads/2019/05/Digital-Engineering-Technician_LR.pdf
21 https://www.nesta.org.uk/report/creative-nation/
22 https://www.creativepeopleplaces.org.uk/
23 https://www.leftcoast.org.uk/leftbehind/paintthetown/

The challenge in applying placemaking to new build and redeveloped sites is to create new stories, myths and co-created spaces that engage and inspire the people who live there.

In conversations with the developers at Northstowe and Waterbeach, it became clear that in both cases there are strong intentions to make spaces that are distinctive and support wellbeing through cultural placemaking. Opportunities arise for artists and arts organisations to collaborate and work in these new communities, to create reflective content with people of all ages.

In our experience (as lead artists and having worked on capital projects) this is best achieved through deeper involvement of artists in design thinking for spaces, landscapes and public buildings. Otherwise, it can be done in a spurious and bolt on manner at the end of a development or as compliance for section 106 outcomes. This is well documented.

The North East Cambridge Action Plan[24] is a good example of an approach that recognises and tackles the idea of placemaking:

"North East Cambridge has the potential to create a new City District that sustains the current Research & Development Businesses that are an essential ingredient in the 'Cambridge Phenomenon'. However, to make best use of the land available and to maximise the possibility of creating a self-supporting new neighbourhood, North East Cambridge needs to provide a mix of uses and at a density that creates the best conditions for this to happen, and that creates an excellent and improved gateway to the City..."

The North East Cambridge Action plan demonstrates the value of both local authorities working together, within the placemaking context and represents a model that can be further built upon by Cambridge City and South Cambridgeshire District Councils.

5.6 SUMMARY RECOMMENDATIONS

11 Support investment in new workspace/studio units for creative tech companies and start-ups in the new communities (NE Cambridge, Cambourne, Northstowe, Waterbeach) that meet the practical requirements identified in this report. Work with developers on a shared vision and cultural placemaking strategies (within the overall cultural infrastructure strategy).

12 Understand the need to integrate new growth in the South Cambridgeshire region with transport planning. Creative people are also ecologically conscious and like to use bikes and other low carbon transportation. The North East Cambridge Action Plan is an example of good practice.

14 Involve artists in placemaking programmes, planning and development at the outset of the process and not at the end. Explore the use of artists as catalysts for creative communities in line with Arts Council England's 'Let's Create' 10-year strategy.

24 https://www.cambridge.gov.uk/media/7003/north-east-cambridge-area-action-plan-issues-and-options-consultation-report.pdf

6

Case study

Baltic Creative

6 Case Study: Baltic Triangle

In addition to the performance of comparator cities highlighted in this report, the Baltic Triangle,[25] located in Liverpool, is often cited is an example of repurposed 'peripheral space'. It is now billed as a place for 'indie start-ups' and occupies an array of former warehouse buildings.

It is a very good example of **how the creative economy in cities is now 'hubbed' around 'creative and digital'**. An aspect of the growth of this space is the gradual development of the area over a period of time, mixing affordable creative spaces with venue hire, galleries and independent retail.

At the centre of the Baltic Triangle is Baltic Creative, established in 2009 as a community interest company (CIC). This has a cafe unit, along with multiple internal spaces that are simply kitted out for creative start-ups. Occupancy is high and includes web developers, graphic designers, artists, makers and common 'hang out' areas.

Additional units house the Liverpool Biennial, Sound City and a recording studio. A key function of the triangle is a cafe culture, that includes Camp & Furnace – a bar and venue.[26] The combination of workplace and night-time activities add up to a highly functioning and attractive creative industries quarter for Liverpool in an area previously in decline.

Cultural Platforming

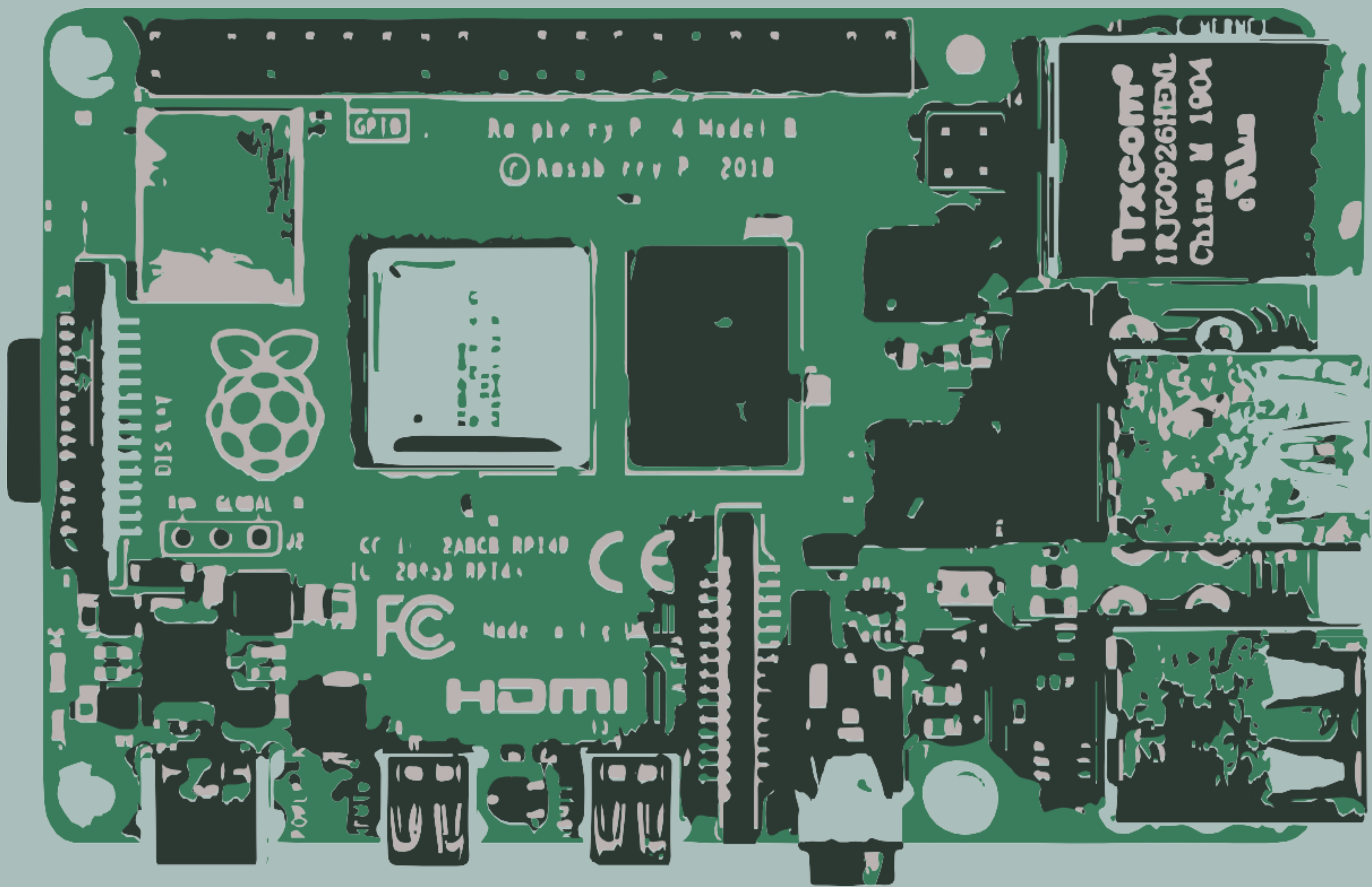
The success of creative and cultural quarters such as Baltic Triangle in Liverpool and The Depot in Leicester relies upon the aggregation of people, businesses and the creation of scale. Scale is achieved through a mixture of public, private and academic investments, where risk and innovation are spread across organisations.

Contrary to received wisdom, creative digital businesses often thrive in clusters, bringing in new talent and driving business growth.

A common factor in these kind of culture quarters or platforms is knowledge transfer, where fast moving creative tech developments can be adopted, debated and deployed. In some cases, this might mean shared services and access to more advanced equipment, in other cases collaborative teams can be assembled to chase bigger contracts.

The spread of risk through separate methods of governance, can lead to more secure programmes involving capital investment. Cultural platforming describes a planned growth method using multiple sources of investment, predicated on optimising growth and encouraging new businesses to take root.

25 https://baltictriangle.co.uk/creative-spaces/
26 http://www.campandfurnace.com/



7

Appendices

7 APPENDICES

7.1 List of consultees

Interviewees (conducted face-to-face or by phone)

Louis Arron, Development and Asset Manager, U & I Group
Prof Alan Blackwell, Dept of Computer Science & Technology, University of Cambridge
Rebecca Britton, Partnerships and Communities, Urban & Civic
Jo Brook, Music Promoter
Anna Brownstead, Artist
Matt Burman, Artistic Director and CEO, Cambridge Junction
Helen Chamberlain, General Manager, Cambridge Junction
Carole Concha Bell, Student, Anglia Ruskin University
Bob Ensch, Area Director, Morgan Sindall
Chris Fardon, Relationship Manager Libraries, Arts Council England
Theresa Glasby, Urban & Civic
Dr David Good, University of Cambridge
Ward Hills, Director, Makespace
Tom Holley, Director, ACAVA
Sue Law, ArtSpace
Marcus Martin, Writer
Natalie Phillips, Engagement and Audiences Relationship Manager, Arts Council England
Dave Russell, Director, Fusionworks
Joanna Sainsbury, Managing Director, iMet
Damon Smith, Senior Development Manager, Homes England
Amy Vaughan, Director Touring and Cambridge, Arts Council England
Jeanette Walker, Director, Cambridge Science Park
Dick Wise, Partner, Head of Business Space Agency, Bidwells
Liam Wiseman, Relationship Manager Museums, Arts Council England
Rachel Wooley, Artist
Sam Worboys, Relationship Manager Theatre, Arts Council England

Focus group attendees

Sue Breeze, Head of Creative Industries, Cambridge Regional College
Allison Condor, Strategic Project Manager, Cambridge City Council
Johanna Davies, Economic Development Officer, South Cambridgeshire District Council
Helen Chamberlain, Cambridge Junction
Sarah Evans, Artist, Aid and Abet
Lesley Ford, Director, Corkscrew Theatre Company
Caroline Foster, Senior Development Manager, Urban & Civic
Sam Hawkins, Partnership Manager South East, Creative and Cultural Skills
Ward Hills, Director, Cambridge Makespace
Rebecca Ilett, Artist, Milton Studios
Ceri Littlechild, Head of Operations, Wysing Arts Centre
Michelle Lord, Senior Arts Development Officer, Cambridge City Council
William Males, Corkscrew Theatre Company
Akua Obeng-Frimpong, Arts Development Officer, Cambridge City Council
David Ousby, Head of Commercial Development & Investment, South Cambridgeshire District Council
Dr Prerona Parsad, Exhibitions and Programming Manager, Heong Gallery
Harriet Riches, Head of Cambridge School of Art, Anglia Ruskin University
Catherine Slack, Arts Consultant
Damon Smith, Senior Development Manager, Homes England
Bilgin Soylu, Kiln Cambridge
Bruce Waller, Senior Planning Policy Officer, Cambridge City Council
Dr Nigel Ward, Acting Head of School, Cambridge School of Creative Industries, Anglia Ruskin University
Dr Jane Wilson, Culture and Community Manager, Cambridge City Council

In addition, a further 100 surveys were completed online.

7.2 Interviews and focus groups

Alongside the survey, that attracted 100 responses, we interviewed 10 different people across the creative industries and facilitated three focus groups attended by 22 people. These were held in Cambridge, Cambourne and Waterbeach.

Focus groups

A key function of Cambridge as a university city is the output of excellent graduates and post-graduates, who then go on to generate the next wave of start-ups and businesses. Cambridge University has a world class reputation in this respect.

Anglia Ruskin University generates a supply of arts and humanities graduates with creative skills, that include illustration, filmmaking, virtual reality and games. A concern for academics at both universities is how to bridge the process of graduation with incubation of new businesses and jobs.

In focus group one, two senior academics spoke eloquently about the need to "enable students to create careers" and retain talent. Their view was that the role of a creative university is to create employability, matching skills to opportunities. The way to do this was to create incubation spaces and support structures that aligned courses with direct business outcomes. This requires partnerships with businesses and local authorities in terms of investment. There was discussion of proposed 'meanwhile' use at the Grafton Centre in Cambridge.

In focus group two, in Cambourne, the role of further education in the creative industries was discussed, along with the current new town developments at Northstowe. Not all young people wish to go to university, and vocational routes into work are a key concern of Cambridge Regional College (CRC). At the college, 16 to18 year olds explore a range of creative arts and media modules and have access to excellent equipment. However, this does not translate into apprenticeship models, as creative industries jobs are much sought after by arts graduates (who claim the jobs).

The developments at Northstowe will bring 10,000 new homes to the Greater Cambridge region. The first phase is presently being built, with an ambition to "address the growing gaps in housing and business space in the Cambridge sub-region." There will be a new town centre serving the anticipated 25,000 people living in the new town. A new strategy document has recently been submitted by Homes England for Northstowe, striving for distinctiveness and resilience. A bold cultural offer is imagined within this plan, along with enterprise and flexibility.

The same group also flagged the importance of creative and cultural infrastructure in avoiding the disconnects and issues of alienation associated with 'dormitory towns'. This commentary connects with the 'health and well-being' agenda nationally, in which the arts are seen as an alternative to medicinal prescribing and costly care packages (a statutory concern for the 'public purse').

Focus group three, held at Waterbeach Barracks, north of Cambridge was hosted at the Urban and Civic offices. This group discussed the issue of Greater Cambridge in the context of travel links and the connectivity between central Cambridge and its periphery. It was felt that integrated travel was fundamental to broadening the development of the creative industries outside of the centre, in order to encourage creative industries growth. Urban and Civic sees an important role for placemaking across its developments, with a mixture of new build and refurbishment of historic buildings. The opportunity for integration of arts, culture and heritage is enormous at this new site.

Interviews

In all, 10 interviews were carried out with people working on the supply or demand side of space across Greater Cambridge. We asked them about their workspaces, the cost of space, growth of their business and preferred locations. We also asked them about skills for themselves and staff. Finally, we polled opinion on their views on a 'Creative Quarter' for Cambridge. We also interviewed people who provide or develop space in the Greater Cambridge region.

Interview: the Creative Technologist

The Creative Technologist runs a small company employing 8 people in Cambridge. Rent is £1200 per month including rates for an area of 72 square metres. A supply of work comes from engineering companies in need of web design and other creative services. The building they presently occupy incorporates a range of other tenants and is supplied by Cambridge City Council. He and his colleagues enjoy the eclectic mix of other users and access to central Cambridge. He states that there is a real issue about accessing affordable space to grow a creative business.

Sourcing skilled creative technology professionals can be difficult for a range of digital projects coming in. He often employs freelancers for bespoke projects, an example of this being an 'iOS developer' for mobile phone apps. The Creative Technologist feels there is a real gap in networking and skills exchange in Cambridge, which could be met by investment by the local authority and in part by private sector involvement. In particular, he would like to know more about where to access skilled people and other services offered by SMEs.

Buying in higher end equipment can be problematic for a small company where there needs to be a quick return on investment. His company has expanded into virtual reality and 360 photography in order to meet demands from clients. He feels there is some potential in accessing some of these higher end pieces of technical equipment from the education sector, such as Anglia Ruskin University, motion capture being cited as an example.

The Creative Technologist states that being able to tell clients his business is based in Cambridge is an advantage and gives the company some cache. The business could relocate outside of the city, but specific needs would have to be met. Examples given were open plan spaces, high speed internet and low maintenance costs.

Future business and growth he feels will move with the new technologies. Native app development and virtual reality projects have tailed off, while web-based projects remain buoyant. There is a steady stream of rebranding work for businesses in the Greater Cambridge area. He would like a more joined up approach to the creative industries and welcomes the local authorities' attention to this matter.

Interview: the Writer

The writer is a young professional drawn to Cambridge for post-graduate study. He has stayed in the city and developed a small self-publishing business, where he writes, publishes and directly markets his novels. The business has grown, and he has given up full time employment as a result of sales of books. He likes to work in cafes around Cambridge but sees benefit in accessing a more dedicated freelance environment to meet other creatives in.

> *"I'm not happy with working at home and would love a dedicated space with Wi-Fi, kettle and electricity. It becomes costly to work from cafes and I want to network more with people…"*

He is researching how to reach more readers and learning how to manipulate platforms using search engine optimisation (SEO). His business is about having the confidence to speculate with online development. This requires investments of £2000-3000 from his own reserves per publication. A considerable amount of business comes from Amazon direct sales. His business requires more understanding of a range of skills - writing, design, marketing and promotion. He wants to access a peer environment where other people are exploring these new modes of production and distribution.

The writer supports the idea of a creative quarter in Cambridge, possibly in the Mill Road area.

Interview: the Sculptor

The sculptor lives outside of Cambridge and commutes into her studio regularly. She works in a cooperative studio group with 18 studios that are run collectively.

She feels that Cambridge unlike other cities, such as Norwich, lacks support for the visual arts with no dedicated space to exhibit work. She regularly co-organises shows of her and other people's work but finds it impossible to do this in Cambridge. She wants to see more 'cultural planning' in terms of the visual arts, including mentoring and networking opportunities.

Her studio rent is £160 per month for a 17.5 square metres space including utilities, which she says is a good deal for Cambridge but is not big enough for some of the projects she is working on. She uses power tools and other specialist equipment to make work and has accessed other facilities in Cambridge such as Makespace. She finds some of the induction to equipment procedures at Makespace, create barriers to access, as a skilled person.

The sculptor exhibits regularly but does not make a living from her work. She prefers to work in central Cambridge but would be attracted to other locations if the spaces and rental packages were attractive. She feels it is important to be co-located around other practitioners and enjoys the support that a studio group offers.

She has made applications to Arts Council England for professional development funds without success. She feels she needs support to understand how to write these kinds of proposals but has not been able to find it.

She would like to access larger spaces to make more ambitious works but lacks the resources to do this. She agrees strongly that Cambridge needs more professional development services for visual artists.

Interview: the Maker

The maker is a businessman and Director of a maker space in Cambridge. Along with several other colleagues he co-manages a successful space, where all members are volunteers. The majority of members are businesspeople and use the space for their own projects or in some cases commercial work. Members pay £40 per month to access a range of facilities that include laser cutting, woodworking machinery, electronics manufacturing equipment and metalworking tools. The space is provided at peppercorn rent by the University of Cambridge and is centrally located.

Membership is not quite full and changes in-line with Cambridge's turnover of talent from business and academia. Members are required to be inducted in the use of equipment and take on maintenance duties for particular pieces of technology. There is a strong peer network of skills and support, which has led to more commercial projects, collaborations, and knowledge transfer. The space draws in talent and funds from some of Cambridge's most well-known companies, such as ARM.

The facility gains from being run by businesspeople which creates structure and a suitable framework for the membership to thrive. The central location is important, being within cycling distance and people often attend after work. Access is 24/7 using an entry card system, allowing people to work more intensively on projects if they wish. There has been some discussion about expansion of the facility at Director level, while there is a strong desire to manage growth effectively and within means. The space is 'demand driven' in terms of present growth, where new equipment is added by common agreement among members. Safe use of facilities is carried out through a peer induction process.

The maker is involved in helping people with other business tasks, such as pitching sessions. He feels that the ongoing success of the maker facility is due to the people centred approach and a sustainable voluntary model. During the interview, a similar facility was discussed in Peterborough which had failed to sustain itself through membership fees. The maker felt that Cambridge's strong tech industry attracted high calibre members who are prepared to put in quality time and effort. They also bring business insight to the facility.

Interview: the Music Promoter

The Music Promoter runs a small business promoting live music across Cambridge and environs. She has lived in Cambridge for 21 years, having relocated from Brighton. She is educated to doctorate level and has a strong interest in new developments in technology, art and music.

She cites the importance of supporting contemporary and experimental art and music events in places such as Cambridge, although she feels that these networks are fragile compared to other UK cities. There are audiences for this kind of work but making viable programmes with no subsidy is difficult (in terms of affordability).

She is part of a UK wide network of promoters and regularly works to bring in talent to Cambridge, an example being the Outlands Touring network led by De La Warr Pavilion. The Music Producer mentioned the Storey's Field complex as an example of new growth in terms of venues.

She has co-promoted projects with other arts providers, although it is difficult to take on the financial risk that goes with this. She has used spaces at The Portland Arms and Cambridge Junction in the past. She states that accessing affordable spaces is difficult, an example being a quote for £900 per night for a decent venue. She has an ambition to expand her work but finds it difficult to access funds to do this and would benefit from peer support and mentoring.

The Music Promoter, like other interviewees, feels that there is a need for another independent space to present work in Cambridge. She cites Norwich Arts Centre and Wysing Arts as places where risks can be taken, and more experimental programmes are promoted. She mentioned Cafe Oto in London as an example of an independent venue that has thrived and presented a radical programme. Overall, the Music Promoter would like to see a stronger network of practitioners grow in Cambridge.

Interview: the Student

The Student is studying at Anglia Ruskin University. As a newcomer to Cambridge, she feels a strong sense of 'town and gown' in the city. She states that the University of Cambridge can be hard to access if you are not a part of it, having a 'closed mentality'.

She has tried to network in Cambridge, among other artists but feels that this too is less open to her. Coming from a family with a strong artistic background, she would like to become more a part of the local scene. She was unaware of some of the other facilities that exist in Cambridge, such as the Makespace but felt that Kettle's Yard played an important role in showing work.

She also expressed a desire to see a visual arts space in Cambridge that was accessible and able to respond to the needs of artists to exhibit their work. She is working on a large-scale project now which would bring a new body of work to Cambridge, made by an activist artist who has since died. She wants to access facilities for restoration and display of this work but has struggled to find this. Overall, the Student felt that Cambridge had a lot to offer but did not compare favourably in its visual arts offer with other UK cities.

Interview: the Studio Administrator

The Studio Administrator is the nominated worker for a small studio group in Cambridge. She draws no income from this role.

The studio group has charitable status and has a relatively short-term lease on a building in central Cambridge. The present leasing arrangement has 6 years remaining and after that will be reviewed annually. The annual rent reviews have seen increases of up to £5,000 per annum, on a full repairing lease (including external works). These costs are passed directly onto studio holders. There is a sense that the current building is ripe for redevelopment but no indication from the landlord about this.

Most of the artists in the studio group have other jobs to support their practice and nobody is paid for work within the charity. There has been a waiting list in the past, although the recruiting method has recently changed to one where portfolio reviews are undertaken when studios become available, with places offered accordingly. Available studios are quickly snapped up by other artists.

Some basic facilities, such as a kiln are available for members to use. There has been discussion of the potential for associate membership model to be created, although as artist studio holders are time poor it is difficult to progress new schemes. There are associate schemes in studio groups such as Spike Island in Bristol. The Studio Administrator felt that studio holders would benefit from 'go and see' trips elsewhere to develop their provision. However, many of them lack resources, so they must prioritise their time on their own work.

The Studio Administrator cites the need for a visual arts space (gallery) to show work made by Cambridge based artists. The artist members in the majority are based in Cambridge, although some travel in from surrounding towns and villages. There would be some attraction to having more space outside of Cambridge but transport and travel times are a concern.

Interview: the Academic

The Academic is involved in thinking about what future communities will look like and works within the University of Cambridge in a senior role. He states that broadband and network technologies are an imperative step in cutting down unnecessary travel to work. He feels that new communities such as Northstowe can benefit from being 'digital mirrors', where technology facilitates networked interactions and ways of working.

He says that young people thrive on 'edgy urban' locations where peer interactions take place in terms of socialisation and interaction. The new communities need to be able to be more than dormitories and cultural infrastructure is imperative in attracting people to stay. He pointed out that part of the historic rules of the University of Cambridge, has been to ensure that academics and students live within close proximity of the centre of the city. This in his opinion creates the special nature of university culture, where learning and research are augmented by interaction and debate. A disaggregated or bigger city is important in his opinion, but it is also important to understand the historic clustering model that academic Cambridge is built on.

The Academic feels that the University of Cambridge has a key role to play in the cultural and technological development of the city. It has supported initiatives such as the Makespace and other innovation hubs and will continue to do this. He feels that there is great potential in developing wider partnerships with the university and that there is a willingness at a senior level to make this happen.

He felt that some of the public buildings in Cambridge could be put to better use and cited the Guildhall as a space where more imaginative projects could happen. This would require the local authority to fall back slightly from an income generating model to one of supporting creative and technological work.

Interview: the Space Provider

The Space Provider works in a senior capacity providing space and services to new businesses in Cambridge. She states that different models are emerging for space use among small and micro businesses in Cambridge and nationally. She cites 'We Work' as an example of flexible and scalable workspace arrangements that have appeal to businesspeople. She uses her extensive knowledge of Cambridge businesses to connect people and space in her everyday job.

The important factor in these new space models is to provide a range of options, from daily membership all the way through to units that work for up to 50 people. She states that Cambridge has an increasing focus on 'deep tech', machine learning and artificial intelligence. 'Drop in' members can have a desk and access to Wi-Fi and a coffee machine, which suits people coming in from elsewhere for the day.

Other membership models give access to a boardroom and auditorium suitable for up to 120 delegates. Members also benefit from a shared reception desk. An important factor in Cambridge business life are 'meetup' events that are promoted by organisations such as Cambridge Wireless. These give 'tech' people an opportunity to look at emerging technologies, present their work and network.

These kind of flexible space services are mostly targeted at tech start-ups and businesses and not at the creative industries. Spaces would not be suitable for making or things that are ‘wet based’. There is presently a demand for ‘hot desks’ in Cambridge and evidence of start-ups using this kind of services. An example given was a one-person business developing augmented reality software.

The Space Provider talked about the games industry as an example of a business that has a specific culture around it. She felt that successful businesses, eg Redgate, created identity and loyalty around what they do. She felt that one of the stronger growth sectors in the future would be energy and renewables. She stated clearly that the business and science parks have not focussed on the creative industries, except for games companies, eg Jagex.

Interview: the Developer

The Developer works for a company with a ‘differentiated approach’ on large scale redevelopment programmes and is active across the Cambridgeshire area. This approach focuses on partnerships that involve communities and people as partners in projects, listening and drawing in opinions and ideas through events on the ground. The Developer has a strong interest in placemaking and sees culture as an integral factor in making communities vibrant and functional.

The Developer is keen on ‘testing things out, through meanwhile use’ to create evidence led approaches to development. She is conscious that current housing schemes will attract people working in the tech industry in Cambridge and that creative engagement is a part of that. She feels that Section 106 spend can be approached more thoughtfully. The Developer feels that community centres can be equipped as creative hubs and not just as shells with no forward plan.

Where transitions occur in ownership and use of brownfield sites, government bodies such as the Ministry of Defence are relatively conservative in their approach and this requires working in partnership to achieve bolder ideas. Things tend to be ‘commercially minded’ or ‘commercially sensible’ but this does not rule out creative businesses or uses of existing spaces. Changes in planning consent are often needed for building reuse but this can be agreed where local authorities understand the overall objectives of a scheme.

The Developer is interested in broader developments and partnerships with government agencies such as the Arts Council of England but has relatively little experience of how to go about this. Developers, as for-profit companies, cannot apply for revenue or capital funds to Arts Council England or Heritage Fund, so they are often obliged to support or encourage the growth of not for profit organisations. There is obviously a gap in new community development and creating cultural identity that can be filled by using these kinds of funds for placemaking. The Developer welcomes the opportunity to engage in more detailed brokerage with the local authorities and organisations such as Arts Council England and the Heritage Fund.

7.3 Supply and demand – summary of survey responses

SUPPLY comments (very lightly edited to preserve voice)

Currently, Cambridge is a 'pay to play' city. There is a severe shortage and waiting list for art studios in the city. It is not a city that encourages young artists to stay there as it is too expensive to rent a studio.

We are currently at capacity and turning people away on a regular basis; both for studio space and for office space. There is a high demand for space seasonally and not spread evenly throughout the year. We know from conversations with artists there is a high demand for visual arts studio space that we currently don't provide. There is also pressure on organisations such as ours, to increase revenue from rentals and hires, whilst we also have a community purpose and want to provide space as cheaply as possible to those on limited budgets. We are in high demand from community arts groups (particularly dance schools and from ARU) and whilst we have space for their performances, we are struggling to provide enough dressing room space particularly for much larger groups (with 100+ young people performing for instance) and for those with groups that are mixed age and gender so requiring separate dressing room space to ensure safeguarding.

Yes. Cambridge has a shortage of creative workspace. As one of few providers, our long-term studios are always in demand, especially as they are offered at an affordable rate (subsidised by Arts Council grant). We prioritise the use of short-term spaces (recording studio, ceramic studio, accommodation, live/work studio, window room) for the artists here on residencies or developing work, and then when available offer the facilities out to hire. Affordability is the main criteria for artists - Cambridge has plenty of empty buildings, but no one working in the arts can afford the astronomical Cambridge rents.

Makespace is the community's inventing shed in the heart of Cambridge. It is volunteer run and has the space and equipment needed to learn, build and play. Self-led and community supported, learning is encouraged in our 4,000 sq. ft of equipment and space. Each year we host hundreds of make-a-thons, talks, and subject specific meetups, all with a collaborative spirit. Some are not to be missed; one-off events while others are weekly special interest groups. The equipment available to members ranges from sewing machines to 3D printers, CNC routers and metal lathes. The broad scope of people at Makespace sees great friend- ships and successful business ventures grow out of our 24/7 accessible space. The foundation of our community is peer to peer exchange of skills and experience and a hub of business, technology, and design expertise. No matter the reason you come to Makespace, there will be like-minded people; try something new, create something different and become part of our extensive network.

Lack of parking a huge drawback

I found it difficult to find space in a creative complex when I first looked so have made my own studio in a farm complex and now a shop space. Both have worked well for me.

There isn't any. There are no light industrial units fit for conversion as all are becoming ring fenced for housing. Mine are the only sizeable, professional spaces. There are no demands from users on committing time to running the space, people come in and work whenever they like, and their professional use is respected. However, we have a space issue. And a price issue. We have 6 people on the waiting list, and I am not taking any more; the price is as low as it can be, but it is still very expensive. We need at least one more equivalent unit to expand into

DEMAND - Are there any other comments you would like to make?

I don't feel connected to Greater Cambridge digital maker 'scene'. Links are stronger across the region (ie Signals in Colchester). It would be good if this initiative could jump start a network.

I imagine a flexible digital performance space (a bit like J3 but built with projection / tech solutions in mind) with low level tech support and hire of additional kit as part of integrated package a possibility. This could be *workshop / lab space as well as practice or residency space.*

There needs to be loads more artist cooperatives like Cambridge Artworks, in and around Cambridge.

Delighted you're doing this survey. I think it's important to do whatever is possible to support artists' studios in Cambridge central. Cambridge is on the verge of becoming all top and no bottom. All aspiration and no access.

With that in mind you may be interested to explore the possibilities for artists' studios presented by the industrial unit next door to Belfast Beds (near St Barnabas Press). It's a good size that could accommodate workshops as well as studios. I looked into it recently. The rent is £40k. Given the demand for space and the size of the unit it seems to offer some exciting possibilities.

Apart from a residency at the Junction a few years ago I have only developed work outside of Cambridge in spite of living here, as there's only the Junction able to offer residency space so it's limited. The other issue is the cost of staying in Cambridge - Air BnB is helping with that but it's much cheaper to develop work in other cities, so to do it in Cambridge the rehearsal / residency space needs to be free and likely also come with cash support to make it plausible, as not every artist on a project will be from the area, even if the lead artist is from here.

There are so many long-established and honourable, well-respected, and majestic buildings in the city of Cambridge which are property of the University. It would be so great and inspiring if, by some means of network link and co-ordination between a manager of the Colleges and a creative leader of an Artist's community, we might arrange some manner of working scheme, as a contract or creative programme in exchange - as an innovative way to utilise the space and produce inspiring artwork.

I have a tiny council studio in the Gwydir St Enterprise centre and have watched large spaces stay empty for years. I asked for it to be turned over to the art community, but they keep saying it will be made into offices.

The upshot: there is space. It's about will.

The most important need is that the place can also be a gallery displaying artists' works.

Very few cities the size of Cambridge do not have a dedicated arts centre where artists can make, create, perform and show their work to the public. Why is this?

There is a large population in Cambridge who would all benefit from cultural activities and art workshops. The cost to the artist is why very little happens in Cambridge. This is making art available only for the well off.

A mixed environment with office space, cafe, arts activities and events, networking and training opportunities.

A space where artists can meet the public and sell/make is important. I'm not sure that putting us outside the city away from direct contact is what I'd like. Teaching space would also be good, so there are places for people to learn crafts and have talks.

I am very interested in making a creative space in the Guilden Morden/ Steeple Morden area. I would be interested in what grants were available to make this happen. We have a community pub recently opened which could be a focal point and there are several artists and creative professionals living in this area.

It would be great to have some creative space in the South West (sic).

There has always been a high demand for creative spaces.

I would love to see a long-overdue creative quarter in central Cambridge.

Creating a community of artists without the hierarchy of an arts institution is key for any future development. The spaces should only directly support the studio artists and their development.

It needs to be easily accessible by public transport so that when working together with people coming from outside Cambridge, it's easily accessible by train or bus.

A small kitchen & a small bathroom on site are essential.

There appears to be a shortage of affordable mid-size (audience 80-250) performance spaces. This does not seem to apply to literature or readings, workshops and performances.

Cambridge Artworks is a not for profit artist co-op - we would welcome support and investment to make our offer even better.

I have based my creative practice in Greater Cambridge for 14 years, until earlier this year when I was forced to move from my studio and could not find any alternative space in or around the city. I therefore have re-located my studio to my house in Hertfordshire and am now working for an arts organisation in Bedford. Over the years I have contributed to the local arts scene having worked in the creative industries as both a practicing artist and as a curator, project manager and as an education facilitator.

Cambridge is not keeping pace with other regional cities in its provision of studio spaces and other creative infrastructure. A range of professional creative workspaces as identified in your study is essential in talent development and retention. Over the 14 years I was based in Greater Cambridge I've seen many artists relocate to other cities with better creative infrastructure, such as Bristol, Manchester, Birmingham, Newcastle, Glasgow and London.

There seems to be an ongoing lack of provision of shared and affordable technical facilities in Cambridge.

More opportunities for students, jobs, assisting jobs, paid internships, advice etc.

I'm launching a sole trader business as an author, and can't afford the overheads of the current co-working spaces/hubs in Cambridge - they're all more expensive than cafe hopping. Furthermore, none of the existing incubators specialise in the arts, meaning you don't get to network/work alongside other creatives. I try to work a few hours each week from the Junction bar area, which I understand is open to Troop members to use, but this lacks accessible plugs for laptops, which really limits any working session to a couple of hours. It would be ideal to see some co-working spaces available for creatives to work side by side, cheaply, and with a sense of community (much as I like the Junction, there's not much community at 2pm in an empty bar area!).

Making use of the empty shops for people to use for small business - subsidised coworking spaces.

For me, working in theatre, location of workspace is vital - I split my time between the office (at Menagerie or at home), rehearsal rooms, performance spaces and other 'delivery' venues. Having office close to rehearsal rooms is highly beneficial; having performance spaces close to areas of dense population is also important. Therefore, within theatre, it's important to create more workspace in or near to Cambridge city, where the population of Greater Cambridge is concentrated. But then it also needs to be affordable - with Cambridge becoming ever more a city for only the wealthy to move into, I question how likely or valid that is.
It would be brilliant to have a multi-use space. There are lots of business incubators in the city that I've worked with over the years, and the cross-fertilisation between the tenants is brilliant. It would be fantastic to have a mixed arts space that could include office / rehearsal / performance space, with a cafe where people can mix... I think incredible things could be created.

I have lived and worked as an artist in Cambridge for 15 years and creative workspaces (studios) have always been few and far between in the city. It would be great to have a recognised dedicated workspace/ studio in the heart of the city to provide a cultural quarter and recognise the quality and talent of artists working across the city and place social value and cultural capital on this.

I've used shared public workshops in Manitou Springs, Colorado. The public workshops there have laser cutting, print workshops, lathes, welding, sheet wood saws, benches, frame-cutting saws, preparation areas. They are run by the libraries service. As a printmaker I found a membership of a public workshop very useful because I could never house large pieces of equipment in my own home studio.

Spaces for public performances need to consider public transport e.g., Storey's Field Centre is a positive example.

Thinking ahead 5-10 years, do you think the type of creative space you will want to use will change? As your practice evolves, what type of creative space and/or facilities do you see yourself using in the future?

Essentially no (although not exactly sure how practice will evolve) but I am v interested in creative workspace / housing initiatives. I have a small (shed / studio) space at home with my vital bits of kit & projection screen.

My concern for the future is insecurity of rented accommodation. I am looking for sustainable, creative, environmentally friendly solutions for the future!

Interested in Land Reform and ways of making rent affordable - this is a real prohibitive issue in South Cambs. Radical reform needed. Perhaps a creative tech hub could be at the heart of this reform??!

Making and rehearsal spaces

Changes in technology will inevitably and continually drive changes in the type of work we create and deliver. Designing flexible workplaces with high quality infrastructure e.g. fibre will help to mitigate the changing needs.

Larger spaces.

Studio from home.

I'm happy where I am, because I have a great studio. Bigger studio.

Rehearsal and R&D space, especially with tech support, will always be needed. The tech and tech support will likely become more specific and advanced as expectations progress.

Theatre.

Not that I can foresee (. ....Albeit, with the pace of technology ever-changing, and the change of creative styles and approaches, it is difficult to predict appropriately.)

I would like a bigger space. My current space is now much more expensive than it used to be and limited in usefulness due to size.

Studio with technical facilities.

Maybe larger space.

Printing and sculpting facilities.

A show case space.

I would like a public space for participatory creativity, exhibits, social history museum in CAMBRIDGE.

A community art centre for creatives and public will evolve to suit the needs of those who practice and participate. The space is no matter, people will use it and the events will change appropriately.

I am developing my own freelance consultancy & a start-up business in the arts, so may be looking for a mixed environment with office space, cafe, arts activities & events, networking & training opportunities (as above!).

I would like to have a long-term future in a space, where I can call my own. Currently I work in a shed in my garden and miss the company of others but there just isn't anywhere in Cambridge for long term artists rooms.

I am quite old and may not be needing space in 7 to 10 years' time.

Larger studio space for large installation projects.

More of the same - primarily large studio space in central Cambridge and a range of rehearsal spaces.

Ideally a space used by others in the same field. Glass work tends to be collaborative, people working in groups, so an environment where this can happen would be most welcome.

Yes, I am keen to provide both art and garden therapy for people with a variety of needs. For this I will need some studio buildings.

Unlikely to change.

Yes. I am starting to make larger installation pieces that my studio is too small for. I am also using film more and there is nowhere in Cambridge to accommodate this growing artistic medium.

Studio with space and facilities to run workshops.

A larger space, that you can invite public to, and hold events in. Also, a space that is easily reformatted and rigged accordingly to projects. Not too much but would like to expand if possible, especially if price permits.

For writing projects with others, a room with chairs and table is sufficient; when working with actors on script reads, a bigger space to move around in is preferable. I can't see this changing in the future.

I currently work from home but am considering the possibility of renting a larger studio space at some point in the future. I would need it to be easy to travel to (preferably cycle or public transport) and would require access to specific equipment (e.g. kiln) or the ability to use my own equipment there. I would also be interested in a location for running creative workshops. If I decided to move away from home, a new studio would ideally give me the opportunity to both work and to run workshops in the same place - either one larger studio, or a smaller studio space with occasional access to a larger workshop area.

More mixed use. Probably not.

A general rentable place that is dedicated to the arts exhibition's meetings reading talks for poetry the novel and drama which might be alongside dedicated workshop spaces for digital and fine arts and a hot desk that is bookable! Technical assistance when necessary and somewhere not in the back of beyond. A cafe and a bar for meeting and informality.

Film studios.

I really will need cheap storage and metal workshop that is accessible on pay-per-session basis.

Ideally, I would like to work from a studio on a mixed-use site that also had project space, workshop space and other break out spaces for networking and collaborative working.

As noted above the availability of shared and affordable technical facilities would be a great addition.

I see the need for more community spaces that offer a range of creative and other activities.

Shared spare with other creatives sharing facilities. Darkrooms, studios.

Potentially sound booths for podcasts, and video editing workspaces

I wish I could see that far into the future. My own needs change from project to project, there is no one-size-fits-all that I can apply to this question. As a bit of context, with my We Are Sound hat on (a big collective of c.120 singers & musicians) we're finding that we've hit the wall with interesting spaces in Cambridge to perform, but that's really a problem we've caused for ourselves down to our size. As I'm always trying to keep things fresh, we're now looking to London a bit for different performance space options which have both up and down sides. I'm also developing my com- posing work a lot and also business consulting, and wishing that I had a studio in a building full of other people so that I didn't get quite as much cabin fever when I finally look up from my keys / computer!!! Looking ahead then, I think I'll either have looked to find a private solution in terms of office space for creative people, or joined something like We Work (as long as it's soundproofed!), or moved out further into the countryside near a station to enable me to afford to commute into London to benefit from the buzz there.

Having initiated and been the director of an artist run space in the city, which curated, facilitated and produced events and exhibitions for the public I have recently returned to becoming a 'sole trader' and renting a private studio in a shared complex of other artists.

Dependent on what the current situation becomes but the first hurdle will be to get affordable studio space - no current studio space available, that I am aware of.

7.4 GDPR compliance statement

A statement on data usage was agreed upon by all survey providers as follows:

Who we will share this information with?

The information collected will be reviewed, aggregated and anonymised by Simon Poulter Consultants on behalf of Cambridge City Council and South Cambridgeshire District Council. The anonymised evaluation report using aggregated and non-identifiable data, will be shared with local authorities, and will inform the emerging Cultural Infrastructure Strategy. The report will not include any personal or identifiable information. In line with GDPR restrictions, your information will not be transferred outside of the European Union.

How long we will keep your information?

In accordance with the General Data Protection Regulation, Simon Poulter Consultants will only hold personal information for as long as is necessary, which shall be no later than the end of the February 2020. After 29 February 2020, any information that identifies an individual will be permanently deleted. Anonymised and non-personal information will be kept and used for the evaluation report and research purposes only.

Consent and your user rights

A summary of the rights that you can request from us are given below:

- Right of access – getting copies of your data (subject access)
- Rectification – getting your data corrected
- Erasure – the right to be forgotten (withdrawing your consent)
- Restriction – limit how the organisation uses your data
- Portability – moving your data to another organisation
- Objection – object to the use of your data
- Right to object to automated decision making

How to withdraw your consent

You could withdraw consent any time by contacting Sophie Mellor, Research Assistant at Simon Poulter Consultants sophie@viral.info.

8 ENQUIRIES

For further information and enquiries relating to this report, please contact:

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