White Paper for culture

Economic opportunity with cultural excellence

October 2012
We believe that it is the combination of our vibrant cultural offer and outstanding natural environment that gives Cornwall a distinctive edge and an international profile.
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Cllr Joan Symons

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Foreword

In 2010 Cornwall Council published a Green Paper for Culture. This consultation document set out a range of ideas for supporting the cultural sector over the next five years.

We received over 350 responses and were delighted by their quality and quantity. I would like to thank all those who contributed; it demonstrated to us the commitment and passion for culture that exists across Cornwall.

The feedback was positive and constructive. Concerns were shared in a way that has helped to shape our thinking.

We have spent some time in the Council considering this feedback, and the following reflections explain the key changes to our plans.

Reflections on the Green Paper

The broad definition of culture didn’t relate to the proposed actions.

We are now specific about which areas of cultural activity fall within this programme and have identified those areas that are being supported elsewhere in the Council and by the Cornwall Cultural Partnership.

We are also now specific about which broad investments and opportunities we will prioritise.

You were unclear whose Green Paper it was.

We have made it clear that this is Cornwall Council’s White Paper. However, successful delivery can only be achieved by working with our partner funders on the Cultural Investment Board and in the wider sector.

We have made a clearer statement about how this partnership working will be delivered and how the overall programme will be developed in consultation.
Top issues

The top issues you raised for the content of the programme were:

1. Should be outwards looking / international.
   We are prioritising a programme that supports the international profile of Cornwall.

2. The programme must develop the economy and create higher value jobs, but must still ensure wider social and community benefit.
   We have moved the Culture team to the Economic Development service and there are programme outcomes around improving the economy. This should create a better balance between cultural and economic opportunity.

3. Protecting and nurturing indigenous / distinctive Cornish culture is important.
   We have increased our commitment to supporting and promoting our distinctive culture.

4. We should sustain what we have before investing in new things.
   We have ensured the programme is balanced between new investment and making sure we have a financially sustainable cultural offer.

5. Getting a model that works in a rural, dispersed place is important.
   We have retained our commitment to encourage access for all.

You felt there was a lack of clarity about how the aims, objectives, values and investment areas worked together to deliver the vision.
   We have reworked the structure to create a much clearer link between the vision, areas of focus, outcomes and impacts.

Many sectors are under-represented including literature, music, libraries, dance, museums, historic environment, sport.
   This White Paper is more explicit about which sectors are included and which are not. The areas of focus include gap areas where we will be looking to the sector to come forward with new ideas.

You said that the programme should not be about the Council running a branded culture programme.
   We have changed the emphasis of the Culture Programme from being a branded programme of public activity to an investment programme. We will look to the sector to take leadership in improving the public visibility, delivering joined up marketing and ticketing.

You were concerned that the process was too funding led and that the Culture Board only had funding bodies represented.
   We have changed the name of the Board to Culture Investment Board to reflect the purpose and function of this group. We have also outlined the need for a single sector network to feed ideas and projects to the Board. We have also clearly shown how projects and ideas can seek investment.

With these changes in mind I now commend the White Paper to you and look forward to working with you to make this programme happen over the next five years.
Yn 2010 Konsel Kernow a dhellos Paper Gwynn rag Gonisogeth. An skrifenn geskusulya ma a diskwedhas aray a dybyansow dhe skoodhya an ranngylgh gonisogethel dres an 5 bledhen usi ow tos. Ni a dheqemeras moy es 350 gorthyp hag yth en ni plesys dre nas ha niver an gorthebow. My a garsa godhvos gras dhe bub a’ga hevr; y tiskwedhas dhyn an omrians ha’n passhyon rag gonisogeth hag a vew dres Kernow.

An daslev dhyn o posedhek ha heweres. Bernyow a veu kevrynnys genen yn maner re ros gweres dhyn furvya agan prederow. Ni re spenas termyn moy y’n Konsel ow prederi a-dro dhe’n dasliv ma, hag an prederysow a syw a sty an chanjyow meur dh’agan tolow.

Prederyansow a-dro dhe’en Paper Gwynn

An styr ledan a wonisogeth ny wrug keskelmi gans an gwriansow profys. Styrña re wrussyn lemmyn py ehennow a wrians gonisogethel yw synsys a-ji dhe’n dowlen ma ha ni re aswonnis an ehennow yw skoodhys yn leow erel y’n Konsel ha gans an Keskwethyans Gonisogethel Kernow. Styrña re wrussyn lemmyn ynwedd py kevarhowyow ha chonsow ledan a wren ni ragwirhe.

Yth ewgh hwi ankler “dhe biw” o an paper gwynn.

Daldraow meur

An daldraow meur a veu sevys genowgh rag dalgh an dowlen o:

1
Y koodh dhedhi mires war-ves / keswlasek.
Yth eson ni ow ragwirhe towlen hag a veder orth skoodhyans an imaj kes wlasek a Gernow.

2
Y tal dhe’n dowlen displegya an erbysieth ha gwruthyl oberennow a vri uhella, mes ynwedh y tal dhedhi surhe prow kowethasek ha’n gemenieth.
Ni re voyyas an para gonisogethel dhe’n Gonis Displegyans Erbysyek ha ni re grespoigntyas elvennow an diwedhow towlen a-dro dhe dhelivra drehevyan sos erbysyek. Y koodh dhe hemma gwruthyl mantol well ynter chons erbysyek ha gonisogethek.

3
Yth yw posek gwitha ha maga gonisogeth Kernewek tetythek / arbennek.
Ni re ynkressyas agan omrians dhe skoodhya hag avoncya agan gonisogeth arbennek.

4
Y koodh dhyn sostena an pyth eus genen kyns kevarhewi yn taklow nowyth.
Ni re surhas bos an dowlen mantolys ynter kevarhewyans nowyth ha surhe bos genen profyans gonisogethel sostenadow arhansek.

5
Yth yw posek kavos patron a ober yn leow powel, diberthys.
Ni re withas agan omrians dhe gennontha hedhas dhe bub huni.

Hwi a brederis bos fowt a glerder fatel wrussa an medrasow, pennkostennow, talvosogoethow ha leow kevarhewi kesoberi dhe dhelivra an hunros.
Ni re dhasfurvyas an framweyth dhe wruthyl kevren liesgweyth klerra ynter an hunros, leow a fog, diwedhow ha strokasow.

Lies ranngylgh a omsglewas aga bos isomdhiskwedhs, y’ga mysk: lien, ilow, lyvervaow, dows, gwithtiow, kerhynded istorek, sport.
An skrifen a veder orth klerder gwelly a-dro dhe’n ranngylghyow yw synsys ynni ha’n re na nag yns. An leow a fog a syns ynni leow ‘aswa’ may fedhyn ni ow kovyn orth an ranngylgh dos yn-rag gans tybansowy nowyth.

Hwi a leveris na goodh bos an dowlen a-dro dhe’n Konsel ow tyghtya towlen wonisogeth verkys.
Ni re drelyyas poslev an Dowlen Wonisogeth dhyworth towlen verkys a wrians poblek dhe dowlen gevarhewyans. Ni a wra mires troha’n ranngylgh dhe synsi soodh an ledyer yn unn wellhe an gweladewder poblek, yn unn dhelivra marhasans kevrynnys ha provians a doknys.

Yth esa bern dhywgh bos an argerdh ledys yn krev gans arhesyans ha nyn esa omdhiskwedhs dhe’n Gesva Wonisogeth marnas korfow arhasa
Ni re drelyyas hanow an Gesva dhe ’Kesva Gevarhewyans Gonisogeth’ may hyll bos kler porpos ha gweythres an bagas ma. Ynwedd ni re linennas an edhom rag rosweyth ranngylgh unnik dhe vethya tybansow ha ragdresow dhe’n Gesva. Ynwedd ni re brovias hensow klerra rag ragdresow ha tybansow dhe dhiiskwedhes fatel yllons i kavos kevarhewyans.seek investment.

Gans an trelyansow ma yn brys, my a wra lemmyn komendya an Paper Gwynn dhywgh ha mires yn-rag dhe oberi genowgh rag gul an dowlen ma dhe hwarvos dres an pypm bledhen a dheu.
1. Introduction

Our vision for Cornwall is to be:
A leading rural region for creativity and culture.

This White Paper offers a bold, transformational framework that builds upon Cornwall’s strengths. This is not intended to be a lengthy, process driven document, but rather a statement of the council’s strategic intent. Building upon the feedback received from the Green Paper consultation process, this paper sets out the context for change, what is required to achieve the above vision and sets out the delivery priorities for Cornwall Council. It also explores the partnerships required to achieve those priorities. This paper sets out the cultural ambition for Cornwall Council, with a focus on activity over the next three years.
2. Context

2.1 The case for culture

The distinctiveness of Cornwall and the Isles of Scilly is defined by the many strands of its culture, stunning environment and historic traditions.

Within that distinctness we believe that cultural activity provides jobs, promotes learning and creates a strong sense of place. It strengthens the bonds between people and improves our quality of life on a daily basis.

We believe that it is the combination of our vibrant cultural offer and outstanding natural environment that gives Cornwall a distinctive edge and an international profile.

This statement is supported by the evidence collected by the Community Intelligence team in 2010. Their report clearly states the economic and social benefits of cultural activity in Cornwall. The full report appears in Appendix 1.

This White Paper sets out the framework for the Council’s cultural sector investment over the next five years.

2.2 Definition and scope

We understand the word culture to mean ‘a set of distinctive spiritual and material traits that characterise a community. It embraces literature and arts as well as ways of life, value systems, traditions and beliefs’.

This definition of culture touches all areas of the Council’s work.

For the purpose of this White Paper we are concentrating on the following elements of cultural activity: archives, visual art, Cornish language, craft, design, digital media, the historic environment, indigenous cultural traditions, festivals, film, literature, music, museums and performing arts.

We believe these elements best reflect an opportunity for Cornwall to balance economic opportunity with cultural excellence. We can to sustain and transform our cultural heritage and cultural future whilst balancing originality and innovation with something that is accessible to a local Cornish and an international community. This is summed up in our vision for culture:

There are other important parts of the cultural offer in Cornwall including aspects of the natural environment, sport, libraries, and food and drink which go beyond the scope of this White Paper. These are supported by other Council programmes, White Papers, strategies and service plans and feed into the Cornwall Cultural Partnership and the Cultural Strategy for Cornwall.

We also recognize that this White Paper will be supported through the adoption of a number of specific policies – including a Museum Policy and a Historic Environment White Paper.
Peter Freemans lighting installation at The Exchange, Penzance
2.3 What we already have

Cornwall’s culture is rich and diverse. It is built on a legacy of Celtic heritage, geography, language and strong sense of place alongside its well-loved cultural traditions, artistic excellence and a track record of innovation. In recent years the cultural sector in Cornwall has achieved much to be proud of:

- Gaining a World Heritage inscription for our mining landscape.
- Securing three year national government investment to help protect and promote the Cornish Language.
- Winning a 17% settlement increase for the arts sector in the most difficult Arts Council England settlement for over a decade.
- Cornish creative organisation (RIO) becoming the strategic creative bridge organisation for children and young people in for the South West with a contract valued at over £900,000 per year.
- FEAST investing £1m in more than 500 community projects over 3 years, across all art forms.
- Attracting the Design Council’s DOTT (Designs of the Time) programme.
- Renaissance in the Regions bringing £3.5m to Cornwall over five years.

Whilst we have a strong foundation in place, an investment programme will need to address a range of barriers to growth. Our current challenges include:

- Sustaining the good things that exist through a period of economic downturn and continuing to strive for accessibility for all members of our community.
- Challenging the negative perceptions about creative and cultural opportunities in rural regions.
- Continually improving the quality of our products and services.
- Creating successful pathways to employment for young people in the cultural sectors so that we can grow and retain talent.
- Embedding creativity in education to raise aspirations and opportunities for young people.
- Encouraging Visit Cornwall to give greater prominence to the promotion of Cornwall’s unique cultural mix and offer in its promotion to help develop cultural tourism across Cornwall.
3. Cultural investment

This White Paper sets out a framework for Cornwall Council’s cultural investment and support over the next five years.

We intend to consult more widely on this to create the yearly action plans. These action plans will drive the agenda of the Cultural Investment Board and inform our investment portfolio.

3.1 Areas of focus

In order to address our challenges and take advantage of our opportunities we will focus investment in three areas:

Supporting and celebrating what we do well
Each year we will identify with the sector and our funding partners a number of activities that help to strengthen and improve the quality and sustainability of what already happens.

Encouraging new ideas that fill gaps and grasp opportunities
Each year we will identify with our partners a number of new ideas that address key gaps, respond to growth opportunities or create or fulfil new market demand.

Helping to develop a small number of transformational projects
Over the next year we will identify with the sector, the stakeholders and the community a small number of significant, large scale projects that will dramatically improve the cultural offer in Cornwall or significantly increase the performance of the creative economy.
3.2 Goals

We will use the following goals to inform our investment choices across the three areas of focus.

**Being a leading rural region for creativity and culture**

**What will success look like?**

We have achieved a unique competitive identity and are recognized as an EU Region of Culture. / There are more international connections between companies, communities and individuals. / A greater proportion of our work and products are sold to an international market. / More international companies and artists come to Cornwall. / There is an increase in the diversity of the work available in Cornwall. / More people in Cornwall have a greater chance to enjoy work from other cultures and countries. / We have achieved a multinational designation for our mining heritage, which links Cornwall with Cornish mining sites across the globe.

**Achieving excellent community and social engagement**

**What will success look like?**

More people are taking part in cultural activity in Cornwall. / Creativity and culture is embedded in education within Cornwall, and there are clear pathways to employment for young people. / Culture brings people in communities together to enjoy shared experience and purpose. / There is a vibrant voluntary sector, supported to generate and deliver strong creative ideas. / People have comprehensive online access to digitised archives, collections and the Historic Environment Record. / There are new ways to access cultural opportunities that help to address the geography and variation in provision across Cornwall. / There are more effective marketing and selling arrangements that help people to see what is happening and where. / There are innovative schemes in place that reach out to people and groups who don’t engage at the moment.
Growing high value creative and cultural industries

What will success look like?

The creative and cultural economy is more productive and more creative business and individuals choose to live and work here. / There are more innovative products, ideas and services reaching the market. / There are a greater number of higher value jobs available in the sector. / There are innovative approaches to the design of new services, developments, open spaces and urban environments. / More mainstream public service providers are commissioning creative and cultural sector businesses to deliver programmes of work for them. / There are higher levels of sector skills.

Achieving cultural distinction

What will success look like?

People in Cornwall have a sense of place and a positive cultural identity. / There are well respected networked museums, galleries, festivals, events and venues creating a fantastic year round cultural offer for residents and visitors. / Local cultural life is dynamic with strong and confident community leadership. / New developments are distinctive and reinforce people’s sense of place. / Communities work creatively together to generate solutions to local issues. / Cultural facilities and services meet national standards and achieve quality accreditation. / Heritage Asset Management Plans are developed for designated sites and monuments. / The Cornish language is more widely known and used. / More people have access to well cared for collections.
3.3 Outcomes and impacts

Outcomes

Over the next five years we aim to achieve the following outcomes for Cornwall, in line with a range of Council objectives:

- A 10% increase in annual local participation in cultural activity - from 53.3% to 63.3% visits to museums and galleries and from 50.6% to 60.6% engagement in the arts
- A 10% increase in residents’ satisfaction levels with their cultural services – from 44% to 54% satisfaction with museums and galleries and from 36% to 46% satisfaction with theatres/concert halls
- A 15% increase in sector turnover over five years - from £500m to £575m
- 1,200 new jobs in the creative economy – a 10% increase from 12,400 to 13,600
- 100 new apprenticeship places across the cultural sector
- 1,000 more students (20% from overseas) studying creative courses in Cornwall
- 100 new creative ideas, with 50 leaving a legacy in education, health, environment, tourism etc.
- A distinctive and excellent cultural tourism product and a 10% increase in the cultural tourism market
- 20% increase in national and international media exposure for cultural and creativity activity to support the development of our unique competitive identity
- A decrease in the 11% of heritage assets that are at risk
- An increase in the numbers of museums achieving accreditation.

Impacts

We will know we have achieved our vision when Cornwall has:

- an international reputation for excellence in creativity and culture
- a higher value creative economy, with a skilled workforce and clear pathways to employment for young people
- more people enjoying cultural activity across Cornwall
- a successful and sustainable cultural infrastructure
- valued its Cornish heritage and language so that it can be passed to future generations in good heart

Printmaking at the Newlyn exchange
3.4 Financing

The Culture Investment Board was put together in 2010 to bring the main cultural sector funders together to launch the idea of a culture programme and to start a process of greater joint working.

At present the Board includes:

- Cornwall Council
- Arts Council England
- English Heritage
- Heritage Lottery
- Cornwall Cultural Partnership

Our Culture Investment Board partners have made a commitment to work with us to make this investment programme a reality.

Whilst the funders can not create a single investment pot, they have signed up to creating a suite of financial solutions, which include:

- Aligning investment for major shared projects, although there will be separate application processes for each funder.
- Creating a number of joint research and development funding pots to support development of ideas from concept to implementation stage.
- Producing and advising on the commissioning process for Cornwall Council capital funding.
- Creating a philanthropy plan that delivers cultural investment from a variety of giving sources including crowd-funding, round pound schemes, time-banks, endowments and friends schemes.

In addition the Culture Investment Board partners have agreed to take a performance management role for the overall programme to track progress and to recommend amendments to the annual action plans if things aren’t working.

The Board will also publish a biennial report on the investments and outcomes of the programme.

This cultural investment programme does not prevent artists, cultural organisations, community groups and heritage organisations from applying directly to the funders for individual projects that fall outside the programme. In order to support other routes to funding we will create a shared ‘how to’ guide on the Council’s website to explain the route for individual project funding from all Culture Investment Board partners.
4. Generating ideas, creating the annual action plan and securing investment

4.1 Generating ideas

The response from the Green Paper was that it was beneficial to have a Culture Investment Board where all the funders could meet and agree joint priorities. However, there was a consistent view that this public sector grouping was not the place for generating, developing and delivering the best new ideas. There was also a clear call for an industry led mechanism to create the ideas and content for any investment programme. There was a perceived need for a single gateway to the creative and cultural sector to increase investment and access to new markets.

There is energy in the sector to create such a gateway, bringing together the current range of networks and partnerships, including the Cornwall Cultural Partnership, Cornwall Museum Group, Digital Peninsula Network, the Cornwall Design Forum, Visual Art Forum, Theatre Forum and the Music Forum. We aim to work with and support the sector over the next three months to lead the development of a single consultation mechanism.

The Culture Investment Board meets quarterly and there will be an opportunity to review new ideas at each session.

All ideas will be considered against the goals and outcomes of the programme and a number will be selected for prioritisation. These will form the content of an annual culture action plan.

4.2 Securing investment

The Culture Investment Board will respond in four different ways to requests for programme investment.

1. Idea unsuccessful
   No further action.

2. Ideas for immediate investment
   Those schemes that are fully worked up and investment ready will be discussed with the funders to agree, if eligible, the most likely funding routes. Applications will then be made to the relevant funding sources. Whilst supported in principle by the Board, each application will be judged individually on its merits by each funder.

3. Ideas for development
   Those ideas which require development work to be investment ready will be discussed with the funders to secure development investment. Joint development pots could be made available to support this or funding found from one or more partners through direct application.

4. Gaps or opportunities identified
   Where the sector and funding partners agree that there are gaps or opportunities the funders will aim to put together a commissioning fund to solicit new ideas or proposals. This process will be tendered through an open call.
The response from the Green Paper was that it was beneficial to have a Culture Investment Board where all the funders could meet and agree joint priorities.
The Council will support the Board by creating an evaluation framework. This will use existing data to chart the progress of our investments against the planned outcomes. These will include:

- Strategic client data
- Place Survey
- Tourism information
- Brand analysis data
- Evidence supplied by cultural sector stakeholders
- Bench mark data from Audiences UK
- Specially commissioned additional research
6. Action plan 2012/13

This White Paper has been through a number of political and sector consultation processes including:

- Communities Overview and Scrutiny Committee – August / December 2011
- Star Chamber process (including Capital Gateway) – September 2011
- Budget setting process – November 2011
- Culture Investment Board – November 2011
- Cornwall Cultural Partnership – December 2011
- Cabinet – January 2012

An annual action plan will be published alongside this White Paper in January 2013.

Potential investment programme 2012 - 2017

The following projects represent a brief summary of the ideas we are exploring and developing to help us achieve our vision. These include capital and revenue investments.

5 year culture programme

Capital projects

- Tate St Ives extension
- New archive centre
- World Heritage Site - next phase
- Cemeteries, Historic Parks, gardens and blue plaque scheme

Revenue projects

- National Theatre of Cornwall
- Cornwall Programme
- The Causley House and Writer's Houses Scheme (will also include capital costs)
- Festival scheme - including FEAST and Region of Culture

Creative economy

Bursaries and scholarships, Creative Industries Network, Digital Cornwall and Sector Growth Investment

The Transformation Projects

Photo: The Tate Gallery, Late 2010

Tate St Ives extension

Tate St Ives aims to be an ‘international centre of art and exchange at the heart of Cornwall’. The gallery is working to establish an exhibitions and events programme of international standing, with opportunities for both local and visiting audiences to fully engage with the legacy of the St Ives modernists and the best of international contemporary art.

In order to achieve this, the gallery needs to increase its exhibition space and art handling facilities, create spaces for learning and events, and improve the visitor and staff facilities. With these changes Tate St Ives can re-establish itself as a leader in galleries operating in a non urban environment. It will open year round and will improve
the opportunities for local people and for the development of the wider economy of Cornwall.

Cornwall Council acquired the land for the Tate St Ives Phase 2 project in 2010, in a deal which also supported a social housing scheme for older people in St Ives. It is anticipated that the outline funding package will be confirmed in Spring 2013, with the design and construction taking place from 2013 – 2015.

2 New Archive Centre for Cornwall

Cornwall’s story is captured in the unique archive sources which form its written memory. They provide an unrivalled insight into the history of people and places from the 12th century to the present day. There are many key texts that tell that story and they are housed in many places.

This project proposes a new partnership between Cornwall Council, a number of Cornish institutions and key repositories elsewhere to transform access to the sources that contribute to the Cornish story in all its diversity and richness. This would include a new building, custom designed and built in Cornwall, combining excellent environmental storage conditions with high quality curatorial care, a modern study resource and public exhibition space.

3 World Heritage Site

Since its inscription in 2006 the World Heritage Site has been an important success story for Cornwall. Future plans include consolidating the remaining sites that complete the World Heritage Site picture and developing our World Heritage Site as the hub of the first ever trans-national inscription, linking up the Cornish mining sites across the globe. Financial plans for this will follow when the next stage management plans are finalised in Spring/Summer 2012.

4 Cemeteries, Historic Parks and Gardens and the Blue Plaque Scheme

This cluster of projects can be combined to create a popular scheme to celebrate and protect key elements of the historical cultural landscape in a way which honours the stories of the people of Cornwall. This project will involve stakeholders, interested individuals and the Council. It also has the potential to connect with the public through local competitions and press involvement. A steering group is forming to consider the way forward for this area and to identify some early wins. Costs will follow this discussion.
5 National Theatre of Cornwall
This project potentially brings together Hall for Cornwall, Eden, University College Falmouth, Kneehigh and WildWorks. The aim is to work with the best companies and individuals to produce and tour world class theatre for all, led by great writers, great stories and great performances. This idea borrows from the hugely successful National Theatres of Scotland and Wales. Both places have created ambitious theatre programmes that produce internationally acclaimed work in unusual places.

6 Cornwall Programme
This project will deliver an ambitious, international contemporary art programme over four years at sites across Cornwall. It will be delivered in partnership with Tate, Newlyn, Eden and University College Falmouth. It will also include a number of public art commissions.

Whilst this project idea comes from our initial plans to host Manifesta in Cornwall, there is now a strong sense amongst the visual arts sector and its partners that growing our own (as Liverpool Biennial has) will deliver a much greater legacy for Cornwall than a one off event.

7 Causley House and the Writers’ Houses Scheme
Charles Causley was born in 1917 and is acknowledged as one of the very finest Twentieth Century British poets. He lived all his life in Launceston in Cornwall, where he was a popular and admired figure and for many years a much-loved school teacher. He is a significant part of Cornwall’s cultural heritage and is worthy of celebration and reflection.

The project honours this special individual and supports the development of literary talent in Cornwall. It could potentially include:

- developing an appropriate design solution for the Causley House in Launceston so that it can operate as a residency and research facility for writers whilst capturing an essential spirit of Causley.
- creating an additional network of writers’ houses in Cornwall, which link to the Causley House
- developing a programme of writers’ residencies in Cornwall connected to Exeter University, literary festivals, schools, libraries, host communities and emerging writers
- creating a new poetry prize

8 Festival Scheme
Festivals and events are a critical part of Cornwall’s cultural unique selling point. This project aims to increase the value of this work and to realise the potential to grow successful events of all sizes and attract major new events in the future. The project will:

- support Cornwall’s major event hosting aspirations for the next five years
- support FEAST to provide support for small and mid-scale festivals
- support the growth in the contribution of events to Cornwall’s economy
- reinforce the profile of Cornwall nationally and internationally
create an environment which nurtures and supports events at both large scale event and community festival levels

As part of this programme we will aim to build on our plans to celebrate Cornwall as European Region of Culture. This will involve holding a range of major events during 2015 in Cornwall, which will form part of an ambitious Region of Culture Celebration across seven European regions. This element is dependent on European Union funding.

Creative Economy
This project will be added after the Creative Network has become established in Spring 2013 and in consultation with the Cornwall and Isles of Scilly Local Enterprise Partnership. This will include a programme of apprenticeships, bursaries and investment schemes to support new ideas in digital content creation, film making and design.
Financial sustainability of Cornwall’s existing cultural offer

Work is currently in progress to clarify the ongoing financial arrangements (primarily revenue) for existing cultural resources in Cornwall. These include museums and galleries as well as wider investments in festivals and events. The focus is primarily on investing in organisations to improve excellence, reduce overheads or increase their revenue generation opportunities.
Budget

The final action plan will include costs and a funding strategy based on the in principle budget decisions agreed at full Council in November 2011. These include a provisional allocation of £8.5 million for a three year cultural capital programme from 2012/13 to 2014/15. The next stage is to consult on the priorities set out here with key funders and to jointly develop a funding strategy for the priorities.
Culture: ‘A set of distinctive spiritual and material traits that characterise a community. It embraces literature and arts as well as ways of life, value systems, traditions and beliefs’.