

Corby Priority Place

Living Places Partnership: Audiences & Participation Research



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Executive Summary

"Corby is in an exciting period of regeneration and growth. We want to create a borough that is vibrant and exciting for people of all ages and to do that we are putting a huge emphasis on culture and sport. From iconic buildings like the Corby Cube, theatre, library and artspace and the stunning International Swimming Pool to mundane roundabouts and highway verges we want to incorporate top quality design and creativity...we are investing heavily in the creative and performing arts, building on the rich vein of talent and creativity that has always existed in Corby".

(Chris Mallender, Chief Executive, Corby Borough Council; and Councilor Pat Fawcett, Leader of Corby Borough Council – Visioning Ideas for Cultural Regeneration in Corby, 2009).

In December 2008, the Corby Living Places Partnership commissioned Tom Fleming Creative Consultancy and Sam to undertake research and consultation to build an evidence base upon which to further develop policy in relation to the culture-led regeneration of Corby.

Through the combination of primary survey and qualitative data collection with analysis of existing research, this project has adopted an intelligence base that:

- Significantly advances previous knowledge on audience profile and dynamics in Corby and environs;
- Identifies opportunities for future participation and audience development as part of a holistic approach to culture-led regeneration and cultural planning;

- Points to ongoing challenges in public engagement, audience development and wider cultural participation in a town that has suffered from a deficit of cultural infrastructure provision alongside a set of demand-side factors (related to socio-economic characteristics) which are not normally associated with active and aspirant cultural communities.

This report provides a summary of this research. It:

- Presents an overview of data and intelligence as generated;
- Provides analysis of the current and future audience dynamics in Corby and across a set of drive-time ranges;
- Explores the implications of this for existing and oncoming cultural provision;
- Sets out a set of principles for ongoing public engagement and audience development and – by extension – cultural provision in Corby;
- Scopes a role for Corby as a place that champions good practice in cultural provision, public engagement, audience development and programming: **establishing the Borough as a pioneer for cultural planning and culture-led regeneration** that has a critical role to play for the success of the wider Milton Keynes South Midlands (MKSM) Growth Agenda and for the emergence of Northamptonshire as a leader in the provision of high quality and open cultural infrastructure.



The Corby Factor

Corby, a famous 'steel town' with a unique demographic profile¹, has struggled more than many other towns to develop a new, sustainable role. Its assets such as its excellent road links, the surrounding Northamptonshire countryside, its mix of industrial and residential townscapes, the relatively affordable housing stock, and the ongoing redevelopment of the town centre, are yet to operate as a **collective offer** which encourages activity to 'stick and grow'.

The town faces many well-documented challenges – from poor health (it has 18 Super Output Areas in the top 20% nationally for health with 4 of these in the top 10%); to crime and community safety (in 2001, over 48% of Corby stood in the top 20% most deprived nationally for crime); employment and skills (with employment in manufacturing far higher than average and adult skills significantly lower than average); to housing (the proportion of Council housing is over double the national average and owner occupation less than half the national average).

However, major improvements have been made in recent years across all socio-economic indicators and the strong and committed partnerships in Corby (underpinned by the Local Strategic Partnership) have made significant progress in pursuing opportunities as well as attending to problems. This resolve and ambition is expressed through the **Community**

¹ With its strong Scottish roots, based on its recruitment of large numbers of people from the Lanarkshire industrial belt; plus emergent Portuguese and Eastern European populations.

Strategy – 'More in Corby', which focuses partners' activities on key objectives for the next 6 years².

A major catalyst here is Corby's role in the **Milton Keynes South Midlands Growth Area**. Corby is expected to absorb a significant proportion of housing and employment growth: for example, while housing completion rates averaged around 300 units per annum between 2001– 2006, future growth is anticipated to average around 1,000 units per annum to 2021³.

It is clear then that **the town is at an economic and social cross-road**, with substantial inward investment and demographic change underway. In part, this is because **Corby is also at a cultural cross-road**, with the town gradually being re-positioned through its cultural potential and being reconceptualised for the progressive role it can play in Northamptonshire, MKSM and the East Midlands.

With a new railway station, a revitalised town centre and oncoming cultural infrastructure, **Corby is re-connecting with its communities and the rest of the UK to show real leadership and commitment to culture as a force for regeneration and positive change**. Corby is a town that refuses to be afflicted by the social and economic challenges that it has faced since the closure of the steelworks

² Also of major strategic significance is the Corporate Plan, which is aligned to the Community Strategy and Local Area Agreement for Northamptonshire.

³ This represents a quadrupling of the rate of completions from the 2001 – 2005 period to the 2006- 2021 period. The MKSM target for new homes in Corby is 16,800 and completions to date total 1,491 leaving a remaining total 15,309 still to be built.

in 1980; instead it shows a willingness to innovate, cross boundaries and take informed risks to build a better future.

Corby – Summary of Audience Profile

The following are the **top five 'strategic statistics'** from the cultural participation survey commissioned for this project. The survey, with our wider qualitative methodology, outlines the considerable challenges that Corby needs to overcome to engage the population in cultural activities:

- **Over 50% of Corby's adult (15+) population are from the 'Hard Pressed' group⁴; the least culturally active group.** This is 2.56 times more than the national average.
- **Only 27% of the adult population have the social grade A, B or C1.** Small numbers of Higher Status individuals adversely affects the Corby populations' ability to consume culture, as many of those who have the propensity to actively consume and who act informally as gatekeepers to the arts, are few in number.
- **A low percentage of the population has degree level qualifications or higher (7.3%).** This impacts dramatically on the propensity for cultural consumption for the population as a whole.
- **Corby has only 239 out of 38,620 adult (15+) population in the Urban Propensity group.** Areas

⁴ The Acorn Group 'Hard Pressed', defined as the bottom socio-economic group.

with very active populations have large numbers of Urban Prosperity.

- Compared to its Northamptonshire neighbours, **Corby has the highest percentage of unengaged population and lowest percentage of those described as highly engaged.**

Despite the above figures showing a low propensity for cultural engagement, the survey we undertook reports a fairly high level of cultural consumption, with 48% of respondents reporting engagement in cultural activity at least once a week⁵.

Top Five Audience and Participation Priorities

Further to the above, the following are the **top five audience demand priorities for Corby residents**⁶. These give an indication of the types of cultural provision that should be considered for a changing Corby over the next ten years and beyond and some of the barriers that need to be overcome to engage audiences:

- 1. 40% of residents are not satisfied with the current cultural facilities and activities in Corby Borough; only 38% are satisfied⁷.**
- 2. Residents want to see future borough cultural infrastructure and initiatives capable of attracting professional performance companies while sustaining and developing local community arts participation.**
- 3. Residents' current cultural activity preferences are: the Theatre; Sport & Fitness; Museums, Libraries and Heritage; Art and Art Galleries; Rock/Pop; Cinema.**
- 4. The main cultural facilities currently used by Corby residents are the Odeon Cinema, Corby Libraries, Willows Art Centre and Rockingham Castle.**
- 5. The main barriers to greater participation are financial constraints, lack of cultural products, poor health and or disability, lack of transport**

⁵ This high figure for frequency of participation is at odds with the TGI art form modelling, which predicts lower than average consumption patterns across all art forms when compared to the country's population living outside of London. The difference may be due to historically inaccurate assumptions about the population composition (based upon 2001 census data), inaccurate respondent answers or a mismatch between modelled and real consumption related behaviour.

⁶ Figures are taken from the Corby Cultural Survey undertaken as part of this study

⁷ By comparison the Northamptonshire Neighbourhood Survey 2008 (which includes all boroughs and districts within the county) rates satisfaction for services provided by the Council as follows:

- Museums and Art Galleries: 26% satisfied/v.satisfied, 26% dissatisfied/v.dissatisfied
- Theatre/Concert Halls: 32% satisfied/v.satisfied, 27% dissatisfied/v.dissatisfied
- Arts and Entertainment: 25% satisfied/v.satisfied, 29% dissatisfied/v.dissatisfied

While this question does not provide a direct like-for-like comparison to the survey it does suggest that there are higher levels of dissatisfaction by residents of Corby when compared to the population of the county as a whole.

Recognising the Barriers – Demand and Supply

The cultural participation survey and our wider methodology show that current audience activity rates in Corby are relatively low and certainly under-developed. Our qualitative research shows that in part this is due to **issues of supply**:

- **For a town of over 50,000 people, the current cultural infrastructure offer is relatively under-developed.** Most activity operates at a community level in multi-use buildings such as community centres and social clubs, and is thus 'below the radar', weakly resourced and volunteer-led.
- **Many of the cultural resources of the town are linked to the cultural and industrial heritage** – such as the football supporters' clubs and various labour and working men's clubs. While pertinent to the heritage of the town and its ongoing cultural identity, such spaces are unlikely to engender new demand, not least for incoming communities. Indeed user numbers are anecdotally reported as decreasing.
- **To some extent, supply elsewhere has catered for existing demand from Corby** – whether it is cinema in Kettering, West End Theatre in London, or popular music in Leicester and Nottingham. This is because demand has been developed in relation to available supply in Corby; and in turn Corby has become disassociated with cultural supply, which depresses demand for culture in Corby and reduces demand for culture overall.
- **'Culture' in Corby is overly-associated with physical infrastructure**, with less value placed on

events, social networks, the public realm, and cultural provision through health, social cohesion and learning and skills.

There are three further demand-side characteristics that inform public engagement and audience development in Corby:

- **The town is relatively polarised by sub-cultural groupings;** this is in part spatially expressed, with postcode and estate rivalry common. It is also expressed through the contestation of ownership for the town's cultural and leisure resources, as well as key public spaces such as parks and the town centre. ***A challenge in Corby will be to establish cultural and social spaces/programmes for which there is common ownership while also enabling cultural differences to be explored and performed.***
- **Corby is not recognised as a cultural destination or infrastructure provider by its hinterland** – whether locally or across the County, sub-region or region. This is in part due to the under-development of supply and in part linked to perceptions of Corby as an industrial town. ***This presents a real challenge in 'opening up' a new cultural offer to a public that extends beyond the town.***
- **Corby has a strong and self-affirming DIY culture.** This is in part a response to outside perceptions of the town – e.g. a 'Scottish industrial town in rural Northamptonshire', and the corresponding sense that the town has been marginalised and ignored. It is also

in part a proactive affirmation of distinctiveness – a bragging right that Corby will ‘go it alone’ and ‘do its own thing’. For public engagement and audience development, this points to major opportunities to develop a self-proclaimed ‘Corby audience’, but does ***introduce challenges in terms of introducing cultural opportunities that are not viewed as of and for Corby, and in turn developing arts and cultural programmes that have a wider appeal beyond Corby.***

Major opportunities exist here for Corby to come to the fore as a Living Places Priority Place with culture at its heart. With new and oncoming cultural infrastructure – such as the new Corby Cube and pool complex – Corby can lead the way as a place that positions its cultural offer as a key mechanism for engaging communities, building confidence and aspiration, and re-purposing the town from a centre of industry to a centre of knowledge, creativity and experience.

However, as outlined throughout this report, major challenges also exist in attracting, retaining and growing audiences for culture in Corby. As will be shown, audiences in Corby and for Corby need to be **engaged with on their own terms.** Partners need to position cultural experience and infrastructure at **the intersection of the desire lines of audiences** (existing and potential), with a participatory, open and engaging approach absolutely key.

For Corby to maximise the value of its oncoming cultural infrastructure - indeed, for Corby to maximise the value-adding role of culture generally - then partners will need to

adopt a committed, intensive, deeply engaged and long-term view to audience development. **This report sets out an evidence base from which to build this agenda.**



Toward Effective Intervention - Five Principles for High Quality, Open Cultural Infrastructure in Corby

The above supply and demand-side characteristics mean that successful audience development in Corby will require a multi-handed, intensive, boundary-crossing and participatory approach. This report encourages partners to adopt five principles to inform infrastructure provision, programming and thus audience development. These are designed to embrace opportunities and ensure the best preparation to overcome challenges.

- 1. Establish a 'self-build' approach.** Here new and existing cultural infrastructure and programmes need to be presented as open and malleable, with local people established as very visible stakeholders in their development and organisation.
- 2. Begin in the learning and skills sector.** For some, predominantly older residents, it will be difficult to change perceptions and behavioural patterns, whereas for younger people and adults engaged in education, the opportunity is enormous. Audience development should sit as part of a fabric of initiatives to support the arts in education, as well as a bigger picture where approaches to culture and creativity in learning and skills are operating increasingly to the mainstream of 'the offer'.
- 3. Drive programmes through the 'comfort zones' and 'desire lines' of different communities.** As part of the self-build, open source approach to audience development, new cultural experiences (and especially those which are more challenging and novel to Corby) cannot operate solely within new cultural infrastructure.
- 4. Establish new and recast existing cultural infrastructure as porous, open, generous, cross-art-form and enabling.** This means running the desire lines of communities through the buildings and their public spaces; providing an eclectic cultural offer that combines taster opportunities with the presentation of work for which there is existing demand; and co-programming work that stretches from the international to the local. This also means refusing to settle on a settled singular art-form policy and identity (such as 'theatre' or 'cinema'); fit for purpose cultural infrastructure going forward will be interdisciplinary, convergent, digitally enabled and purposefully boundary-crossing.
- 5. Combine cultural consumption with production, digitise and establish cultural infrastructure as 'creativity spikes' for Corby and the East Midlands.** This means introducing multiple types of space – from physical workspace and rehearsal space that empowers local people to develop their activity, to digital network space where communities of interest can connect; to spaces that are open to the wider flows of the town, to intimate 'drop-by plug-in' spaces available to the mobile business or culturally (and digitally) active pensioner.

These five principles in turn inform a set of **Ten Smart Moves for audience development and cultural infrastructure provision** in Corby (see **Section 4**). These raise the stakes and show a practical way forward.

1. Introduction

*"Key to cultural planning is an understanding that places carry a deep cultural meaning and contain their own individual cultural ecology, heritage and way(s) of seeing which need to be understood before policy can intervene and engage them as a key tool.... **There is a need to shift planning priorities towards an understanding of the dynamics of places and of how people perceive their environments.** This implies greater attention to people's lived experiences, aspirations, expectations and their well-being in addition to infrastructure and buildings".*

(Tom Fleming Creative Consultancy – a Cultural Investment Plan and Action Plan for West Northamptonshire).

Culture (whether this is in infrastructure, activity or process) is increasingly recognised as a key means of building confidence and endowing people with a sense of identity; and a major value-adder to multiple agendas such as in health, regeneration and education.

Culture represents both a way of seeing and a way of doing. It frames how and why we do what we do in specific places, at specific times and with specific people. It ranges from 'everyday life' to the spectacle of a festival or event. It is being increasingly understood as a process and tool that enables people to engage more fully in society, a facilitator of new opportunities and as a transformer of how we view ourselves, our communities and our place. It is therefore, through organised and staged cultural activity that we can re-connect, re-imagine, and re-invest with our senses of self and society.

It is here that **culture becomes a tool for Corby:** for broadening horizons, developing confidence, and telling new stories about the town's heritage and its future opportunities. The task in Corby is to ***establish culture as a tool for carrying value:***

- **Social value:** connecting communities, building confidence, and attending to agendas such as health and wellbeing, law and order and education.
- **Economic value:** building a market for cultural content and experiences as a means to support job creation and business growth; and to spark awareness of Corby as a place of cultural vibrancy, opportunity and integrity, and thus as an attractive place to live, work and visit.

Opportunities here are outlined in the recent document '*Visioning Ideas for Cultural Regeneration in Corby*'. Critically, they fully embrace the role of culture in regeneration and place-shaping and they position culture at the heart of the growth agenda, with North Northants Development Company and the Joint Planning Unit for North Northants supporting Corby Borough Council in its cultural ambitions.

Key here is the positioning of culture as part of a **holistic approach to place-shaping in Corby**, with the emphasis on a coordinated approach that embeds cultural considerations and emphasises cultural ambitions throughout agendas in planning, economic development and social cohesion.

The Visioning document outlines 5 areas for action as part of this holistic approach to culture-led change:

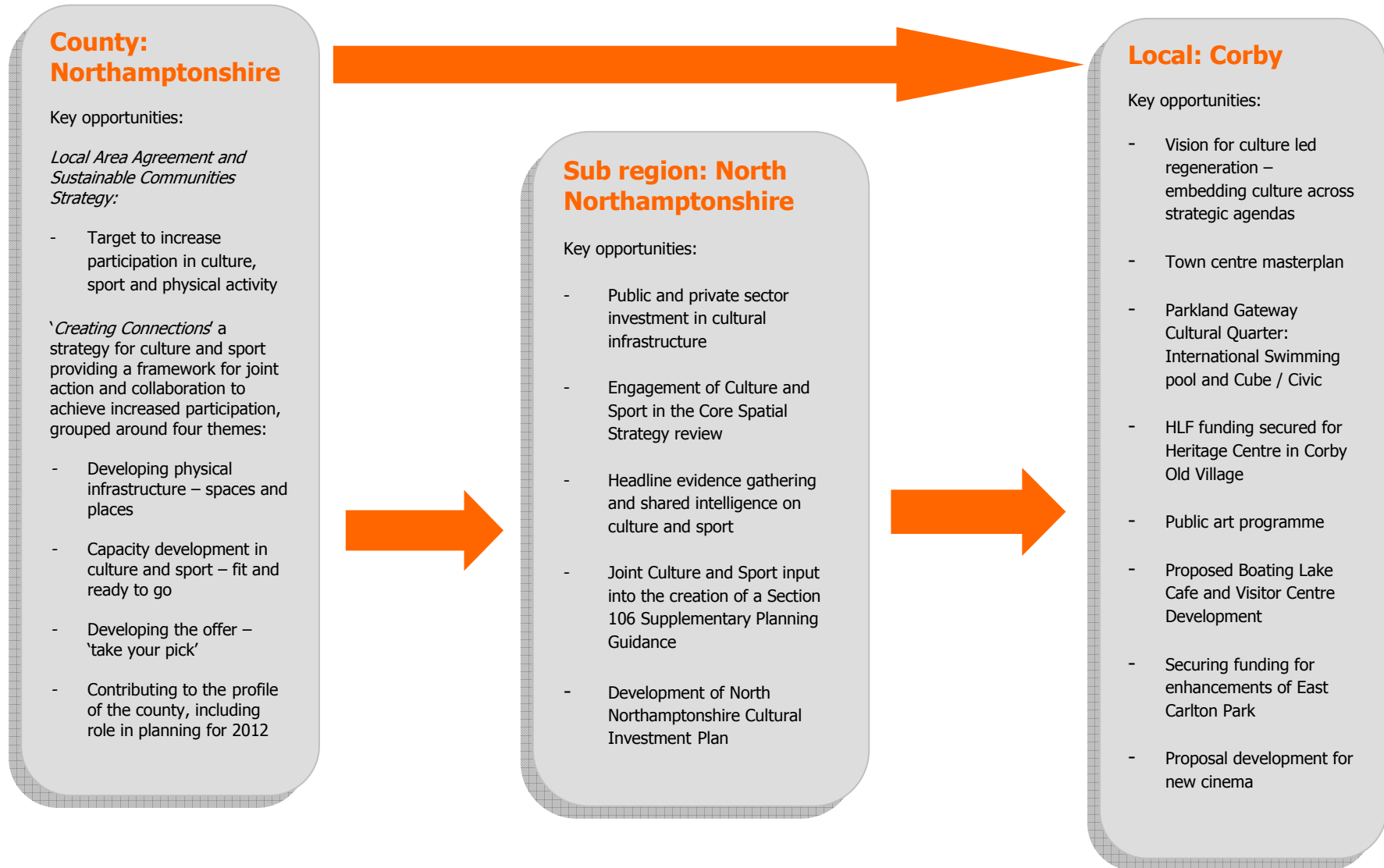
- 1. Corby: The Big Picture** – embedding culture across strategic agendas in planning and economic development, and amplifying this agenda in specific opportunity areas – such as in the town centre, waterways, and transport interchanges/intersections.
- 2. The Quest for Quality** – in vision, across the public realm and housing, through the input and ownership of local people, and via the skills that are developed.
- 3. Cultural Provision in Corby – ‘Mind the Gap’** – making better use of existing strengths and assets, investing in culture as a % on total inward investment, relishing risk-taking, and introducing new infrastructure for which there is no precedent.
- 4. Corby’s Identities, Connections, Neighbourhoods** – capitalising on the distinctive cultural heritage of the town – from its Scottishness to increasing interculturalism; from its estates to a revitalised town centres; and from the grassroots to the large-scale regionally-focused. Key here is an appeal to the ‘live and real’, engaging with local people on their terms to explore cultural opportunity.
- 5. Corby’s Past and Future Heritage** – Embracing the diversity of the built environment – from New Town architecture to Grade 1 stately homes; established communities to multiple nationalities and cultures. Corby’s

cultural future is one where the past and the future are interwoven and interdependent.

"The Civic Hub and adjacent public realm is the crucial heart of the town. It should become a cultural centre that brings confidence and pride to the town. The public realm could provide an outdoor gallery, performance space for activity, gathering, celebration, crafts and farmers' markets. Intelligent public sector-led mixed use high-density schemes on the investment sites in place of the Pool and the Willows could be commissioned and include specialist retail and food outlets".



1.1 Corby as a Priority Place – A Landscape of Cultural Opportunity



1.2 Living Places – Positioning Culture at the Heart of a Revitalised Corby

Living Places is an alliance of national cultural agencies and government departments - Arts Council England (ACE), the Commission for Architecture and the Built Environment (CABE), English Heritage, the Museums, Libraries and Archives Council (MLA) and Sport England; their sponsoring departments - the Department for Culture, Media and Sport (DCMS) and the Department for Communities and Local Government (DCLG) and the Homes and Communities Agency (HCA); working together to ensure that all communities, particularly those experiencing housing-led growth and regeneration, can benefit from cultural and sporting opportunities.

Living Places has three objectives:

1. To provide those people who are shaping communities with information, advice and support on the use of culture and sport to create better places to live and work.
2. To align investment from the sporting and cultural sector with sustainable communities funding across organisational boundaries so that it works harder for people.
3. To empower communities to make cultural and sporting activity and infrastructure a part of their lives.

The Culture and Sport Planning Toolkit (CSPT), a key part of the Living Places initiative, was launched on the Living Places website www.living-places.org.uk, in April 2009. The CSPT is a single portal for anyone looking to integrate the arts, sport,

heritage, libraries, and good design into the development and regeneration of places. While both sport and heritage have certain statutory responsibilities in the planning process, CSPT now fills the policy gap on wider cultural issues and provides a necessary framework. CSPT also provides a suite of practical resources for planners, developers, service providers, and local government sport and cultural officers on using the planning process to support thriving communities and the creation of places where people will enjoy living and working.

A Living Places newsletter has been launched to support the sharing of the tool and its resources. Aimed at Living Places Partners in the first instance, this will be opened up to a wider audience in the longer term. A series of regional Living Places events are being planned from Autumn 2009.

As one of five **Priority Places**⁸ in the **Living Places** initiative, Corby is working with programme partners to gain a greater understanding of the barriers that prevent culture being built into communities and the policy solutions that can be developed to breakdown those barriers.

This is being achieved through a focus on:

- **Understanding:** Developing understanding of the contribution that culture can make at a range of different spatial levels.
- **Promotion:** Promoting the practical use of culture and sport in places of concern or importance to the sustainable communities agenda.

⁸ The other four Priority Places are Thames Gateway; the South West Region; Partnership for Urban South Hampshire (PUSH); Pennine Lancashire.

- **Best practice:** Highlighting and sharing good practice between Priority Places and other places emerging from new ways of working.

The **Corby Living Places Partnership**⁹ workshops held in 2008 have encouraged debate and help form a joined-up overview of planning for culture and regeneration in Corby.

The Partnership has agreed three strands in its action plan for the next 12 months:

- The updated Cultural Strategy, due for completion by early 2009;
- Research to gather and connect knowledge of the existing and potential offer in terms of cultural provision and participation, and what exists and is planned for economic development and housing renewal;
- The development of an integrated forward plan of capital projects, associated revenue implications and other costs in delivering the Cultural Strategy.

These strands will inform proposals for 'signature' projects in Corby and how collaboration between Priority Places Partners and other cultural agencies can add further value through the launch of Corby's new cultural facilities.

⁹ Corby Living Partnership Partners: MLA East Midlands, Sport England East Midlands, Corby Borough Council (chair), Northamptonshire County Council, North Northamptonshire Development Company, Arts Council England (East Midlands), English Heritage, Culture East Midlands, East Midlands Cultural Observatory, Regeneration East Midlands, MKSM Cultural Co-ordinator (representing the MKSM Culture Partnership).

1.3 Corby a Pioneer for Open Source Culture

Today's cultural audiences want to be players in the 'experience economy', seeking unique experiences which they can shape and mould for themselves"

(David Ley, Creative Clusters Conference Report, 2008)

Corby, as a Priority Place, has the opportunity to re-define the role of arts and cultural infrastructure and reconceptualise the relationship between audience and infrastructure, consumer and producer. If Corby is to take a lead – to be pioneering, distinctive and committed to cultural development – then it must undertake a more inclusive, nuanced, multi-directional approach to public engagement, audience development, programming and infrastructure provision (design, management, offer).

Put simply, **cultural development in Corby needs to be predicated upon a spirit and technology of openness:**

Sections 2 and 3 of this report show the significant challenges faced by partners in developing audiences for different types of culture from an existing low base. New cultural infrastructure in Corby – such as The Cube – will not immediately have a large, content hungry audience. They will need to develop an audience over time, gradually embedding more deeply into the cultural, social and economic life of Corby so that they operate as so much more than cultural institutions and organisations with cultural programmes; **they**

become expressive of and open to the multiple cultures of Corby and of the world in Corby.

As we near the second decade of the 21st Century, openness is becoming a recurrent theme, or Leitmotif, affecting the way institutions work, the way we think of culture and creativity, the relationship between individuals and institutions, and even the way we communicate and conceptualise our plans for towns and cities. Part philosophy, part technology and part reaction to old conventions, openness in all its forms has become a transcendent international movement and metaphor for the way that **connected, smart, modern individuals and institutions increasingly behave in a collaborative manner.**



Corby already has a legacy and history of openness to build on, with some track record of open consultation and a strong grassroots arts sector which has operated as an open ecology for a number of years independent of any larger, relatively closed cultural institutions. Indeed, the 'Visioning Ideas for Cultural Regeneration' document recommends:

"(I)nvolve community in bottom-up planning for excellence; and retaining the sense of cohesive identity and community that steelworks gave".

Open Source culture can trace its name and origins back to California in the late 1990s and a group of 'free' software developers who were seeking a better means of describing the movement they belonged to and the philosophy they espoused. Open source has now come to stand more generally for a particular culture or approach which places great importance on user-generated content, openness, interaction and freedom of expression and manipulation.

Examples of how open source culture is now moving into the mainstream can be found in two popular recent books: Charlie Leadbeater 'We think: Mass Innovation not Mass Production' and Clay Shirky's 'Here Comes Everybody: the Power of Organising Without Organisations'.

Applying open source philosophy to audience development in Corby relates to:

- **Open Culture:** the opportunity here is to embrace open source in the widest possible spectrum, seeing it as a way of working which harnesses the power of collective thought and collaboration, breaking down the barriers between all parts of the cultural provider and the audience, as well as between organisations (e.g. between a library and a theatre).
- **Open Organisations:** Leadbeater describes how open organisations move from being about doing things *for* or *to* people, to one that is about doing things *with* people. For Corby, the opportunity is to take a '*with*' philosophy and use it to rethink the way it conceptualises all aspects of the cultural offer.

This recognises that cultural activity and ownership – key determinants for public engagement and audience development – need to operate through open partnership, based on an understanding that traction as well as momentum for projects and programmes is greatly increased through leveraging the appetite, knowledge and good will of local people and other institutions.

However, in the future, cultural infrastructure and programmes in Corby will need to shift any existing relationships with partners, audiences and collaborators onto another level - one where projects are co-created and delivered; and one where Corby infrastructure (such as The Cube) act as **porous, open hubs for convergent activity between different communities, institutions, and art forms.**

It is through an open-source, 'self-build' culture and approach that Corby can grow its existing audience base, attract new audiences, and nurture the types of inter-disciplinary, boundary-crossing institutions that are best positioned to embed culture as a tool for positive change across the town. New facilities such as The Cube provide some of the hard infrastructure for this; critical now is opening-up these spaces to become expressive of an ongoing conversation with Corby and its hinterland.

It is here, issues of quality control arise. This means that cultural organisations and infrastructure need to be established that operate as trusted intermediaries, channeling and mediating the content for Corby; challenging Corby to

explore new directions; and championing the wider role of this content for repositioning Corby as a creative place.

Cultural organisations and infrastructure need to steer pathways for audiences toward unique but high-quality experiences, maintaining a shaping, editorial, curatorial dimension, though ultimately driven by and accountable to the social networks of place – i.e. the communities of and connected to Corby.

Based on fresh data and intelligence on audience dynamics, this report introduces some options and smart moves for partners in Corby to maximise the role and value of an open approach to public engagement, audience development and thus cultural provision.



2. Cultural Consumption in Corby – Headline Evidence

This Section introduces an overview of the existing demographic profile of Corby, and by inference, its current audience dynamic. This is based on a set of secondary data sources, each of which provides the data context for the subsequent audience survey – which is presented in Section 2.3 below.

Five main sources of data have been used to provide the analysis in sections 2.1 and 2.2:

- **Area Profile Reports (APRs)**
Comprehensive demographic information of estimated numbers of potential attenders or visitors for venues and cultural facilities using three sources of information:
 - 2001 Population Census for England & Wales
 - BMRB International's Target Group Index survey¹⁰
 - ACORN geo-demographic segmentation system¹¹
- **Office of National Statistics (ONS)**
2001 Census data from ONS
- **Taking Part, Arts Council England**
Taking Part is an annual survey asking nearly 29,000 adults in England about their arts attendance

¹⁰ Conducted in Great Britain between 1 April 2003 and 31 March 2005

¹¹ Area Profile Reports and Catchment Area Analysis, Scottish Arts Council.



- **Arts Insight, Arts Council England**
A new arts-based segmentation of English adults comprising 13 distinct groups.
- **Northamptonshire Neighbourhood Survey 2008**
Summary findings of a postal survey conducted by Marketing Means on behalf of Northamptonshire County Council, Northamptonshire Police and the Northamptonshire Local Area Agreement.

Further information about each of the data sources can be found in **Appendix 1**.

2.1 Corby Drive-time Demographic Profiles

Four Area Profile Reports have been analysed for Corby Borough, and 15, 30 and 60 minute drive-times (as shown in the red areas marked on the maps below).

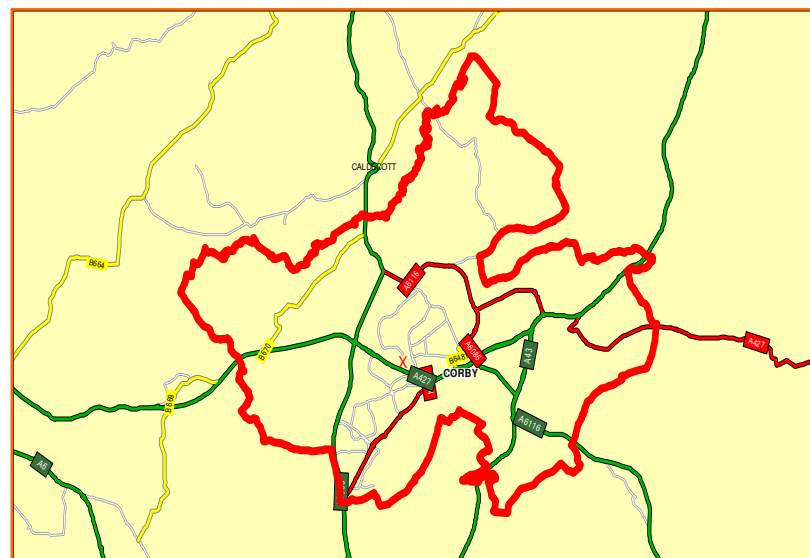
Thirty minutes is usually regarded as the standard for the drive-time distance for most arts events or museums as a car journey up to that time is likely to be acceptable to the majority of attendees. However, scarcer events such as large scale productions of opera, ballet or musicals or specialist museums would be likely to attract people prepared to travel on the day for 45 or 60 or even, exceptionally, 90 minutes. On the other hand, events in a local community or a local museum might be expected to attract people largely from within a 15 or 20 minute drive-time area.

2.1.1 Corby Borough

The different models and data sources about the resident population of Corby all broadly show the same indicative outlook. The demographic profile of the population of the Borough and within the 15 minute drive-time differs

significantly to the profile of the population within a 30 and 60 minute drive-time when comparing social grade, ACORN group, economic activity, occupation and level of education.

There are 48,006 residents of which 37,620 are adults (15+) and 10,356 children and young people.



Map 1: Corby Borough drive-time area – this sits within the 15 minute drive-time map 2.1.2

Corby Profile (within the borough boundaries)

A large proportion of the population is from the lower socio-economic groups, the least culturally active groups:

- Over 50% of the adult (15+) population is from the Acorn group 'Hard Pressed'; the least culturally active group. This is 256% more than the national average.
- 73% are graded as C2, D or E, with only 27% from social grade A, B or C1.
- Only 239 out of 38,620 adult (15+) population are from the 'Urban Prosperity' Acorn group; the most culturally active group.

There are low levels of educational attainment and education has a consistent effect on the patterns of arts attendance; the higher the education level, the more likely an individual is to be an active arts attendee:

- Only 7.3% of Corby's population have a Level 4 qualification or higher (degree level or above). This is a third of the national average for England (20.3%).
- Corby has the lowest percentage of pupils achieving 5A* to G (83.9%) grades in the county. However, it does have the second highest percentage of pupils achieving 5 A* to C (60.1%) so those achieving GCSEs are doing well. 74% of pupils achieve level 5 or above in English.
- The total percentage of NEET young people (not in employment education or training) is 9% in Corby.

The age demographic

Adult Ages

– 15 - 24	16.0%
– 25 – 44	38.0%
– 45 – 64	29.1%
– 65 +	16.9%

The employment demographic

- 69.4% of the adult population (15+) are in employment (note this figure will be lower by approximately 2.4% once employment figures are published next quarter).
- 11.9% are retired.
- 18.7% are economically inactive.
- 4.7% are in full-time education (16+ hours per week).

Health of the population

Corby is an area where a relatively large number of people are in poor health and overall, the indicators of health for people living in Corby are worse than average when compared with England and the East Midlands. For example:

- 1 in 3 people in Corby smoke (DoH 2007)
- 1 in 5 people in Corby binge drink and 1 in 7 people eat healthily
- 1 in 4 are obese (DoH 2007)
- Since 2001, the rate of chronic liver disease has doubled (NWPHO 2005). On average people live shorter lives than in England as a whole
- There is a 5 year gap in life expectancy for men between those living in the fifth most and least deprived areas of Corby

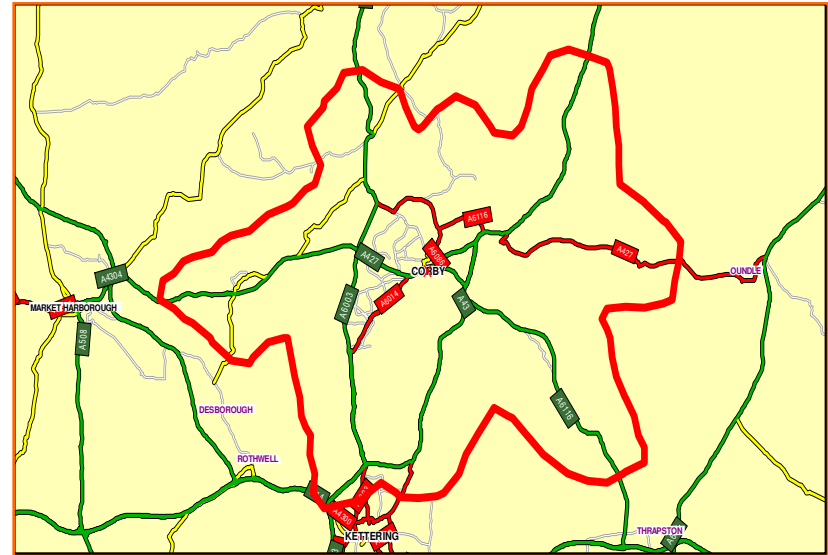
- The death rate from smoking and early death rates from cancer, stroke and heart disease are higher than average
- The rate of people claiming sickness benefit because of mental health problems is higher than average.

Ethnicity

- 98.3% of the resident population is White
- The next largest ethnic groups are Asian or Asian British (0.7%), Mixed race (0.3%) and Black or Black Caribbean (0.3%).



2.1.2 15 Minute Drive Time



Map 2: 15 Minutes Drive-time Area

15 minute drive time profile

The 15 minute drive time population shows clear similarities to the Corby profile, due to the large proportion of the area filled by Corby borough.

There is a slight shift in the socio-economic make-up of the population, but **the proportion of people from lower socio-economic groups is still high:**

- Over 44.3% of the adult (15+) population is from the Acorn group, Hard Pressed; the least culturally active group, this is 2.2 times higher than the national average.
- 40.2% have the social grade A, B or C1; 59.8% are graded as C2, D or E.

- Only 250 out of 45,326 adult (15+) population are from the Urban Prosperity Acorn group; the most culturally active group, this is 25 times less than the national average.

Educational attainment is still less than half the national average:

- 9.4% of the 15 minute drive time population have a Level 4 qualification or higher (degree level or above).

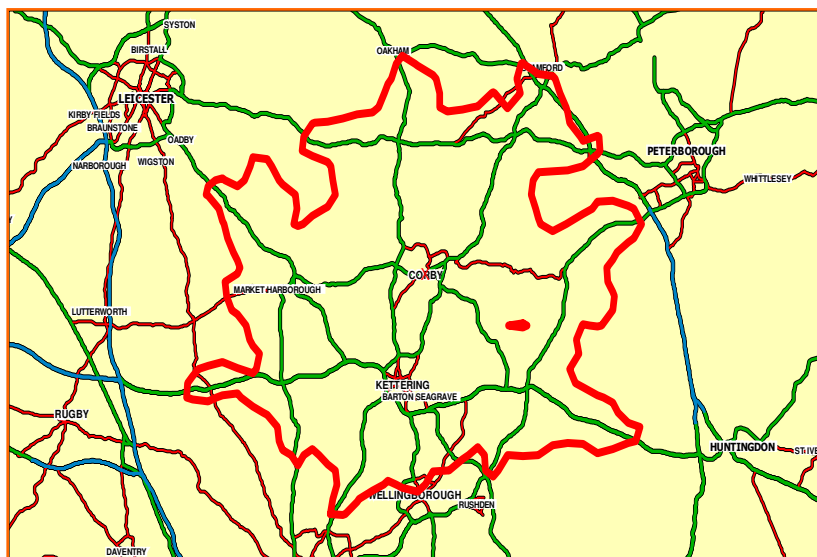
The age demographic:

Adult Ages

– 15 - 24	15.2%
– 25 - 44	37.3%
– 45 - 64	30.3%
– 65 +	17.3%

The employment demographic

- 69.9% of the adult population (15+) are in employment.
- 12.2% are retired.
- 18.0% are economically inactive.
- 4.7% are in full-time education (16+ hours per week).



Health of the population

- 11.5% are disabled or inactive through illness.

Ethnicity

- 98.4% of the resident population is White.

2.1.3 30 Minute Drive Time

30 minute drive time profile

The 30 minute drive time population shows distinct differences to the 15 minute profile, lower proportions of deprivation and greater numbers of higher socio-economic households mean that this area bears a very close resemblance to the national average profile.

There is a radical shift in socio-economic make-up of the population within a 30 minute drive time of Corby, indicating a possible greater propensity for cultural engagement within the population.

- The percentage of people within the least culturally active Acorn group 'Hard Pressed' drops from over 40% within the 15 minute drive time to just 18.2% within a 30 minute drive time (national average).

Map 3: 30 Minutes Drive-time Area

- Wealthy Achievers are over represented within the 30 minute drive time (76,519) by 50% when compared to the national average.
- 53.2% have the social grade A, B or C1; 46.8% are graded as C2, D or E (within 2% of the national average).
- However, Urban Prosperity Acorn group; the most culturally active group, still remains very small, just 13% of the national average. This is due to the lack of major urban areas within the drive time.

Higher level educational attainment is still lower than national average

- 16.5% of the 30 minute drive time population have a Level 4 qualification or higher (degree level or above).

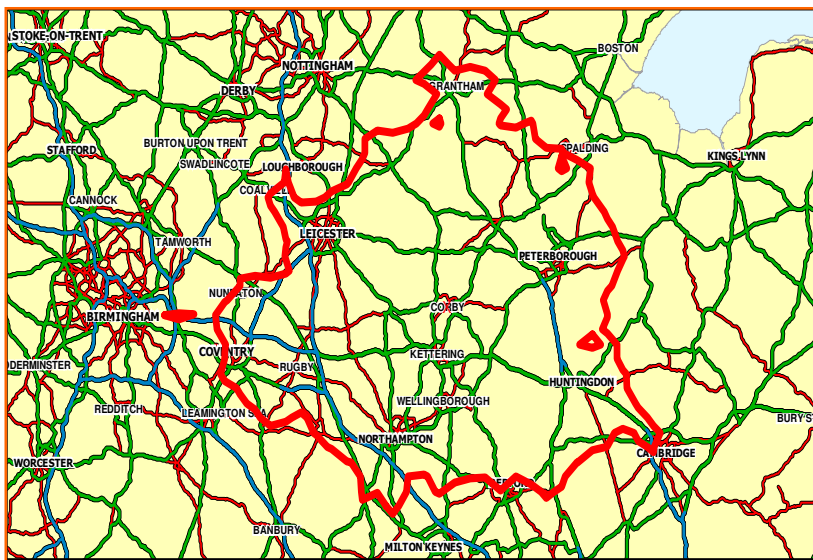
The age demographic

Adult Ages

- | | |
|-----------|-------|
| – 15 - 24 | 13.7% |
| – 25 - 44 | 36.0% |
| – 45 - 64 | 31.6% |
| – 65 + | 18.8% |
- 71.9% of the adult population (15+) are in employment.
 - 12.8% are retired.
 - 15.3% are economically inactive.
 - 5.1% are in full-time education (16+ hours per week).
 - 8.7% are disabled or inactive through illness.
 - 97.5% of the resident population is White.



2.1.4 60 Minute Drive Time



Map 4: 60 Minutes Drive-time Area

Nearly 2.2 million (15+) adults live within the 60 minute drive time of Corby. The vast majority of these (89.1%) live between 30 and 60 minutes drive from the centre of Corby. Only 237,471 people live within half an hour. It is unlikely that those beyond the 30 minute drive time are part of the potential new audience for Corby cultural facilities and programmes.

Corby Catchment Population			
	Adults	Children (≤ 15)	Total
LA boundary	37,622	10,384	48,006
> LA Boundary - 15 minute drive time	6,328	1,345	7,673
>15 - 30 minute drive time	146,985	34,807	181,792
>30 - 60 minute drive time	1,595,695	337,087	1,932,782
			2,170,253

2.2 The Corby Demographic – The ‘Aerial View Cultural Profile’

The previous pages give a brief overview of the population characteristic present within Corby and the surrounding hinterland up to 60 minutes drive time away. This section provides an ‘aerial view cultural profile’ that explores the impact of the population characteristics upon consumption patterns, barriers to adoption and future public engagement and audience development activity. Further profiling data is provided in the appendices.

2.2.1 Socio-economic Grade

There are a myriad of different ways that peoples’ lifestyles can be profiled, grouped and modelled. We have chosen to use some of the most robust ones available, ones that are commonly used throughout the cultural sector, with sizeable sample frames and accurate modelling.

We have used two socio-economic models to forecast the potential consumption patterns and cultural needs of Corby’s population.

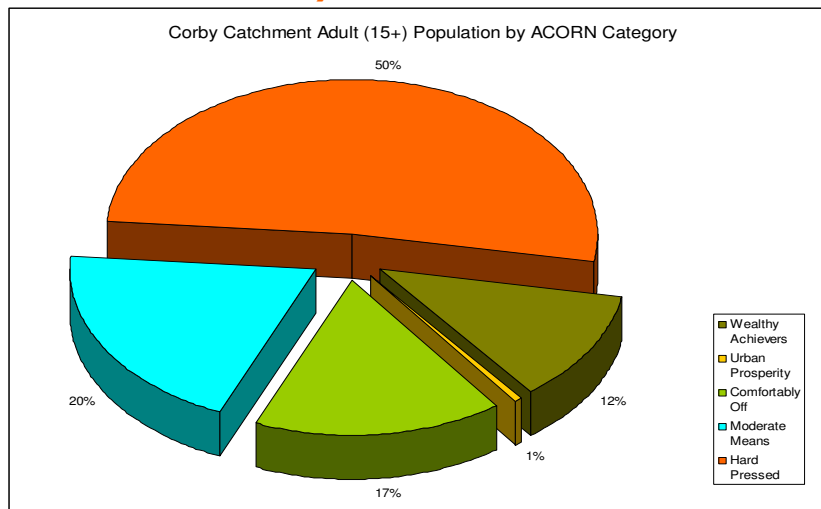
- **The Target Group Index (TGI), conducted by BMRB.** This collects information each year from a representative sample of around 25,000 adults (aged 15 and over) in England, Wales and Scotland.
- The second is **Arts Council England’s Arts Audiences Insight.** CACI Ltd has developed a postcode analysis model of Arts Council’s 13 arts consumer segments. The model is based on the probabilities of people living in different English postcodes to belong to the 13 segments.

– **Taking Part, Arts Council England**

Taking Part is an annual survey asking nearly 29,000 adults in England about their arts attendance

Further information about each of these models is available in appendix 1.

TGI Profile for Corby



Wealthy Achievers	Urban Prosperity	Comfortably Off	Moderate Means	Hard Pressed	Unclassified	Total
4,484	239	6,384	7,743	19,833	0	38,683

The TGI profile above describes Corby as having 50% of its population in the lowest socio-economic group: 'Hard Pressed'.

This category contains the poorest areas of the UK.

Unemployment is well above the national average. Levels of qualifications are low and those in work are likely to be employed in unskilled occupations. Household incomes are low and there are high levels of long-term illness in some areas.

Housing is a mix of low-rise estates, with terraced or semi-detached houses, and purpose built flats, including high-rise blocks. Properties tend to be small and there is much overcrowding. Over 50% of the housing is rented from the local council or a housing association. There are a large number of single adult households, including many single pensioners and lone parents.

In some neighbourhoods, there are high numbers of black and Asian residents. These people are experiencing the most difficult social and economic conditions in the whole country, and appear to have limited opportunity to improve their circumstances.

Only 30% of the population fall into groups that have an acknowledged level of significant cultural activity: Wealthy Achievers, Urban Prosperity and Comfortably Off.

'Wealthy Achievers' are some of the most successful and affluent people in the UK. They live in wealthy, high status rural, semi-rural and suburban areas of the country.

Middle-aged or older people predominate, with many empty nesters and wealthy retired. Some neighbourhoods contain large numbers of well-off families with school age children, particularly in the more suburban locations.

They enjoy all the advantages of being healthy, wealthy and confident consumers.

'Urban Prosperity' are present in very small numbers in Corby (less than 1%). They are well educated and mostly prosperous people living in the UK's major towns and cities. They include both older wealthy people living in the most exclusive parts of London and other cities, and highly educated younger professionals moving up the corporate ladder. This category also includes some well educated but less affluent individuals, such as students and graduates in their first jobs.

These people have a cosmopolitan outlook and enjoy their urban lifestyle. They like to eat out in restaurants, go to the theatre and cinema and make the most of the culture and nightlife of the big city.

'Comfortably Off' contains much of 'middle-of-the-road' Britain. They may not be wealthy, but they have few major financial worries.

All life stages are represented in this category. Younger singles and couples, just starting out on their careers, are the dominant group in some areas. Other areas have mostly stable families and empty nesters, especially in suburban or semi-rural locations. Comfortably off pensioners living in retirement areas around the coast or in the countryside, form the main group in this category. Employment is in a mix of professional and managerial, clerical and skilled occupations. Educational qualifications tend to be in line with the national average. The category incorporates the home-owning, stable and fairly comfortable backbone of modern Britain.



Arts Audiences Insight Profile

This profile is based upon existing levels of engagement with the Arts (as defined by Arts Council England).

There are thirteen categories grouped into three strata:

Highly engaged

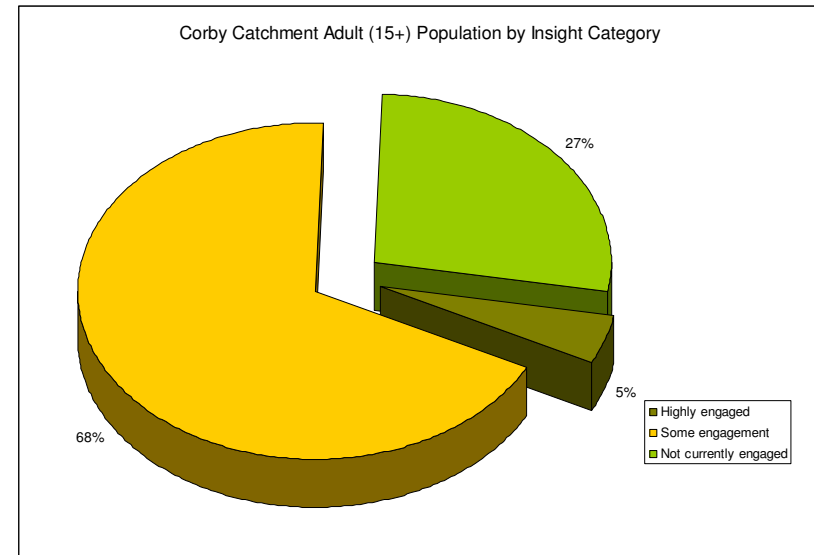
Individuals who are by far the most engaged with the arts, with frequent attendance at a typically broad range of arts events, as well as high or at least moderate levels of active participation. This stratum is subdivided into two further subsets.

Some engagement

This refers to individuals with some engagement with the arts. Divided in seven subsets, arranged into two groups, the first includes people who all attend some arts events. Each subset has a different set of preferred arts events and some subsets are more active than others. The other group has three subsets who are unlikely to attend any arts events, but all take part in some creative activities, broken down into three age groups (16-29, 30-59 and 60+).

Not currently engaged

This consists of people (divided into four subsets) who are currently unlikely to attend any arts events or take part in arts activities.



The chart above shows that just over a quarter of Corby residents (27%) have no current engagement with the Arts as participant or attender. The national average for this segment is 22%.

Those with 'Some engagement' make up 68% of the population, so close to the average figure of 69.4%, but just 5% are 'Highly engaged' in Corby, below the national level of 8.3%.

The four largest subsets in Corby are all located within the '**Some Engagement**' stratum. In total they make up 57.3% of Corby's resident population:

- **Dinner and a show** **19.3%**
- **Fun, fashion and friends** **16%**
- **Mature explorers** **10.2%**
- **Family and community focused** **11.2%**

Each of the four groups has a different set of preferred arts events and some groups are more active than others.

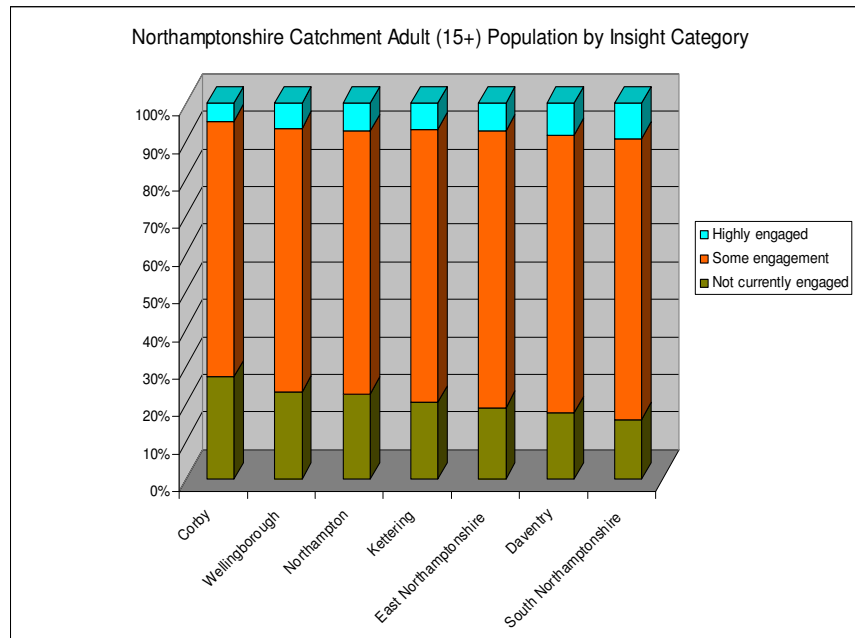
- For **'Dinner and a show'** the arts do not play a key role in their everyday life. Attending arts events is an infrequent, special occasion in their social calendar. They have a tendency to stick to the 'tried and tested' in the arts: they attend live music events such as rock and pop concerts, theatre and musicals, with low levels of interest in other types of arts events. They are not particularly likely to consider themselves as 'creative', and have low levels of active participation in arts activities.
- **'Fun, fashion and friends'** express an interest in the arts, typically having received encouragement to attend arts events and participate in arts activities when growing up. Their attendance usually consists of infrequent visits (once or twice a year) to more 'mainstream' arts events, including musicals, pantomime and plays, rock or pop concerts and art exhibitions. Many of them also engage with creative hobbies in their leisure time, the most popular activities including painting or drawing, playing an instrument and textile crafts.
- **'Mature explorers'** characteristically attend art and craft exhibitions, street arts and carnivals – arts events which fit their 'outdoorsy' and active lifestyle. For many of them, their arts engagement appears to be driven by curiosity and spontaneity: they are happy to engage with arts opportunities when they come across them, while being unlikely specifically to plan to go – their other interests usually take priority. They are not particularly inclined to take part in artistic activities themselves, with only low levels of interest in photography, painting and drawing and textile crafts.
- The arts are not a central part of **'Family and community focused'** lives, they engage through occasional visits to family-friendly arts events. Carnivals are by far the most popular, but they also attend musicals, pantomime and

plays, craft exhibitions, street arts and culturally-specific festivals (e.g. Mela, Baisakhi, Navratri). Their attendance tends to be infrequent – an annual trip to the carnival for instance, or once or twice a year at other types of events. 'Family and community focused' are the most likely segment to cite spending time with friends and family, accompanying children and supporting local community as reasons for attending arts events. They are generally unlikely to take part in creative activities themselves, although a few engage in textile crafts and computer art or animation.

In the **'Not currently engaged'** stratum into which 27% of Corby's population falls, two subsets dominate in Corby:

- **Time-poor dreamers** **9.5%**
- **A quiet pint with the match** **9.4%**
- **'Time-poor dreamers'** engage with popular culture by listening to music charts on the radio (e.g. Hit 40 UK), going to the cinema and watching TV. They do not currently attend arts events or actively take part in any creative activities. The majority of them cite lack of time as their reason for not attending or participating in the arts – the arts are not a priority for them and do not naturally fit into their current lifestyle.
- For **'A quiet pint with the match'** attending arts events or participating in arts activities is not a part of their current lifestyle and many of them describe themselves as not interested in 'the Arts'. They don't go to arts events or do creative activities because they feel it's not for them, they think they would not enjoy it, and they prefer to do other things instead. Typically they also received a low level of encouragement to attend and participate in the arts when young.

The chart below shows that compared to its Northamptonshire neighbours, Corby has the **highest percentage of unengaged population and lowest percentage of those described as highly engaged.**



	Highly engaged	Some engagement	Not currently engaged
National Average	8.3	69.4	22.3
Northamptonshire	7.4	71.8	20.8
Corby	4.7	68.1	27.2

The combination of the TGI data and Insight profile mirror one another, reinforcing that the predominant lower socio-economic profile population of Corby has poorer than average engagement with the Arts, when compared to England's population overall.

Northamptonshire as a county has lower percentages of 'Highly engaged' and 'Not currently engaged' audience

segments than the national average and a slightly higher percentage with 'Some engagement'.

Taking Part Socio Economic Modelling

"'Taking Part' suggests that arts attendance is driven less by how much money a person earns, or by their general economic circumstances, and more by the types of people they are likely to have as friends or to socialise with. In other words, arts attendance seems to be driven by some concept of identity – who we think we are, the type of people we perceive to be our social status equals and the kind of lifestyle we deem appropriate and relevant for 'people like us.'"

(*'From indifference to enthusiasm: patterns of arts attendance in England'*, April 2008 - Catherine Bunting, Tak Wing Chan, John Goldthorpe, Emily Keaney, Anni Oskala).

Previous analysis of the Taking Part survey has suggested that certain groups are more likely to attend the arts than others (Bunting *et al*, 2007a, 2007b).

A variety of different social and environmental factors also have a significant impact on an individual's likelihood of belonging to one of the four categories of arts attender identified in the Taking Part research.

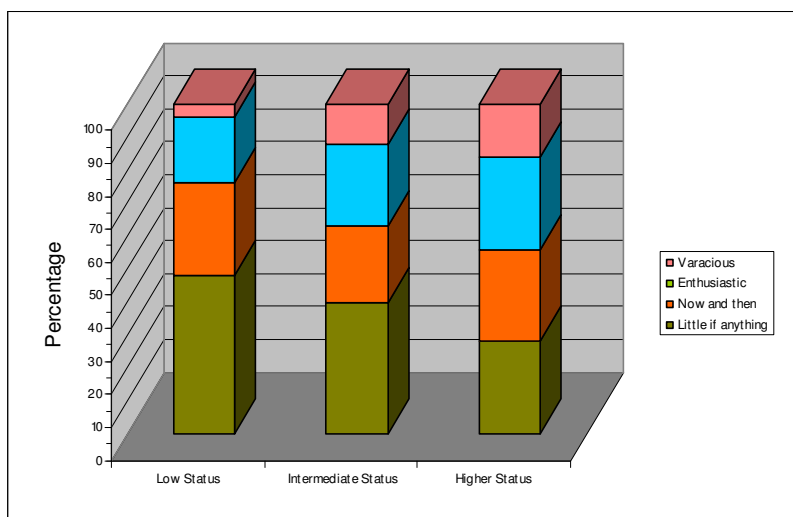
These four categories are defined as:

- Voracious
- Enthusiastic
- Now and then
- Little if anything

The 2001 Census identified that there were 13.7% of occupations recognised as managerial, senior official or professional (Higher/Intermediate Status) in Corby. The remaining 86.3% of occupations were Lower Status.

Occupation (2001 Census)		%
Managers and senior officials	2,058	9.3
Professional occupations	979	4.4
Associate professional & technical occupations	1,931	8.7
Administrative and secretarial occupations	2,487	11.2
Skilled trades occupations	2,545	11.5
Personal service occupations	1,219	5.5
Sales and customer service occupations	1,674	7.6
Other employed	9,275	41.8

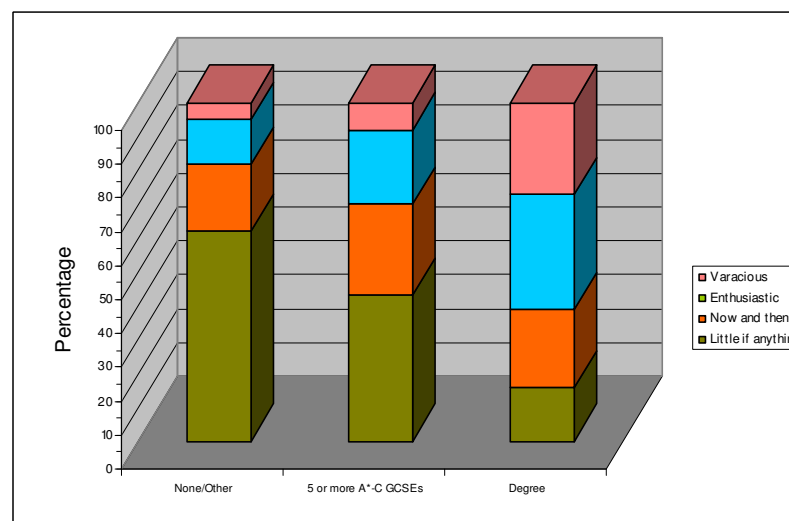
The small percentage of Intermediate and Higher status occupations has a notable impact upon cultural consumption patterns: Higher Status individuals are almost twice as likely to be Voracious or Enthusiastic consumers as those from the lowest status. The graph below provides an indicative assessment of how social grade (as defined by work status) impacts upon the frequency and depth of engagement with the Arts:



Educational Attainment

Education has a consistent effect on the patterns of arts attendance: the higher the education level, the more likely an individual is to be an active arts attendee. The effect of education is significant for the contrasts between all four Taking Part attender groups (Voracious, Enthusiastic, Now and then, Little if Anything): those with a higher level of education are consistently more likely to belong to the groups with higher levels of arts attendance.

For example, an individual with a university degree would have an almost 1 in 3 chance of being a 'Voracious' attender, compared with a 1 in 12 chance if the highest qualification were GCSEs (five or more A*-C grades) and one in 20 if the individual had either no or 'other', non-formal, educational qualifications.



Conversely, the chances of being in the 'Little if anything' group would be only one for a university graduate, four times lower than if the highest education level was 'none/other' qualifications.

With just 7.3%¹² of its population from the highest educational segment - a third of the national average - large parts of Corby's population are likely to be in groups with lower level attendance.

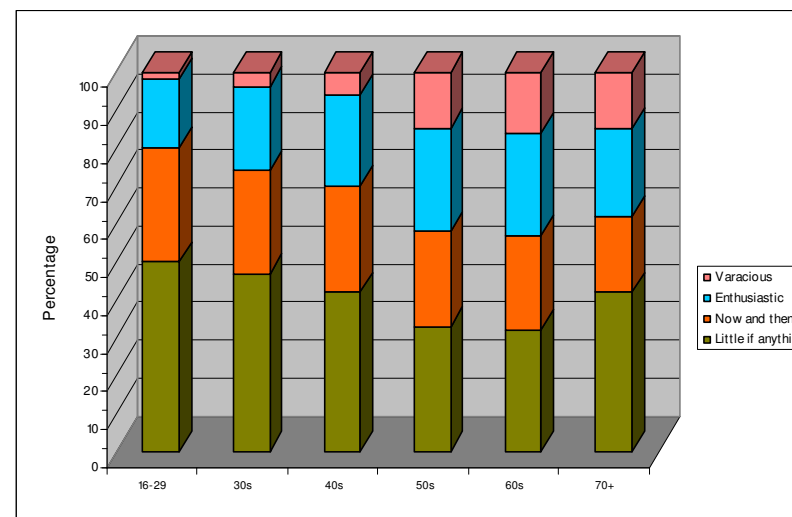
Age

"Age has a significant effect in some areas, although it is not consistent across the whole spectrum of arts attendance. In general, older people are more likely to attend: the chances of being 'Voracious' and 'Enthusiastic' are significantly higher among all older age groups, as compared with those aged 16–29, with the likelihood of being in these two groups increasing steadily up to the age of around 70".

(From indifference to enthusiasm: patterns of arts attendance in England", April 2008 - Catherine Bunting, Tak Wing Chan, John Goldthorpe, Emily Keaney, Anni Oskala

Arts Council England's Taking Part survey states that in general older people are more likely to attend (up to the age of 70) with the likelihood of becoming a regular attender also increasing with age.

Of the total Corby population of 58,800, there are 15,300 young people aged 0-19 (26% of Corby's total population).



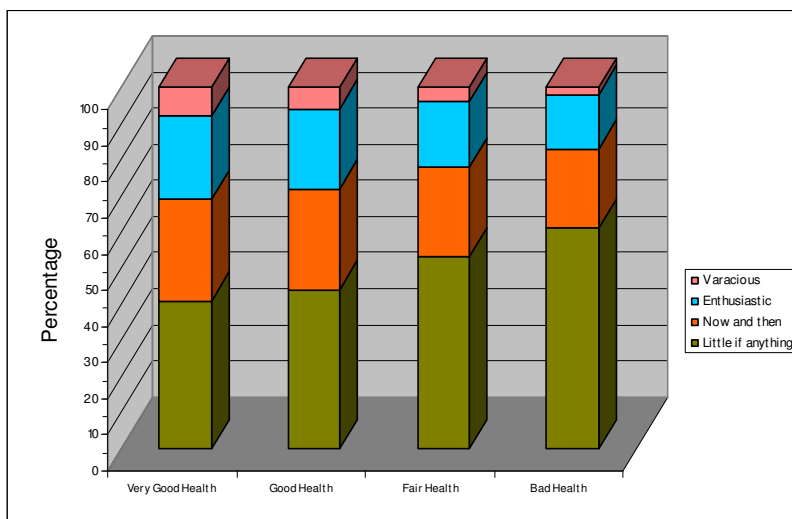
In turn, there are 5,800 young people aged 13-19 (10% of total population).

Total Adults (15+)		%
(15 - 24)	6,022	16.0
(25 - 44)	14,312	38.0
(45 - 64)	10,943	29.1
(65 +)	6,343	16.9

Health & Disability

People who report their health as being fair or bad are generally less likely to attend than people who describe their health as good or very good.

¹² 2001 Census.



Those who describe themselves to be of poor health are 50% more likely to be unengaged with the arts when compared to those who have good health, regardless of other factors.

The 2001 census records that 12.1% of Corby's 16+ population (4,140) were disabled or ill; of these 1,664 remained economically active.

Using the Taking Part model would suggest that of the 4,140 that identified themselves to be suffering from Bad Health:

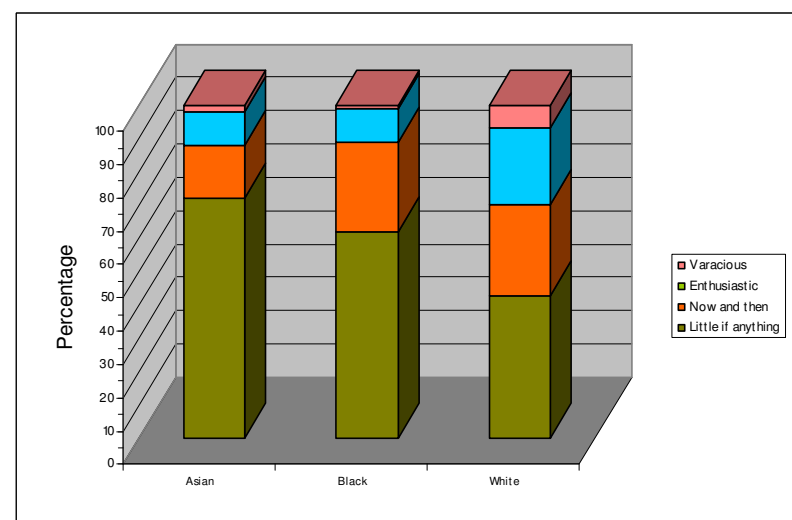
- 2,525 would undertake little if any cultural activity;
- 911 would engage now and then;
- 621 would be enthusiastic;
- 83 would be voracious consumers.

Ethnicity

Even when all other factors have been taken into account, ethnicity has a significant net impact on levels of arts attendance. However, this effect is not consistent across all ethnic groups.

The most consistent pattern is found amongst those from a Black ethnic background: those defining themselves as Black attend at lower levels than those defining themselves as white, even when all other factors such as education and social status are held constant.

Those defining themselves as being from an Asian background also appear to be less active arts attenders.



Being from a 'mixed' or 'other' ethnic group rather than white appears to have little or no impact on patterns of arts attendance.¹³

Ethnicity is not a major differentiator for Corby, when looking for variation in the population make-up.

The 2001 census records the population as 98.3% White (7 percentage points higher than the 2001 national average) with

¹³ The absence of significant effects may be due to small sample sizes.

only 123 Black/Black British and 338 Asian/Asian British adults recorded as living within the borough boundaries.

Since 2001 Corby's population has become more diverse, with a significant influx of people from Eastern and Southern Europe.

Until more detailed census information is available about the current resident population ethnicity composition, it is not possible to give a detailed insight into the affect of diversity upon cultural consumption patterns.

2.3 The Corby Audience Profile Survey – New Intelligence for New Opportunities

This Section provides an overview of our cultural activity survey for Corby. Parallel to desk-based research, interviews and focus groups, and a large-scale survey was distributed. A copy of the survey questionnaire is presented in **Appendix 3**.

The survey was distributed on-line (through Survey Monkey) and by hand – through the mail, face-to-face encounters, and through 'distribution hubs' such as the libraries. 2,400 paper surveys were distributed to 30 organisations and venues throughout the borough and 1,800 people were contacted via a variety of different pre-existing online networks.

A total of 218 surveys were completed and returned. This was equivalent to a response rate of 5.2%. Of the total number of surveys returned 28 were completed by focus group attendees. The impact of 218 completed surveys upon the precision of the information supplied (the confidence interval) was that there was an increased variance of 2%, rising from 4.9% (if 500 surveys had been completed) to 6.9%.



The confidence interval is the plus-or-minus figure usually reported in newspaper or television opinion poll results. For example, if you achieve a confidence interval of 4 and 47% percent of your sample picks an answer you can be "sure" that if you had asked the question of the entire relevant population between 43% (47-4) and 51% (47+4) would have picked that answer.

In all 45 organisations, clubs and groups were approached and invited to take part in the research. Questionnaires were then distributed to organisations (listed below). Each organisation was recruited and briefed on the aims of the research project. Subsequently each organisation received one, often two additional telephone calls to further encourage participation and arrange information collection.

Participating organisations:

- Big About Music
- Connexions
- Corby Borough Council
- Corby Community Partnership
- Corby Conservative Club
- Corby Libraries
- Corby Silver Band Club
- Corby Town Social Club
- Ennerdale Community Association
- Ex-Servicemen's Club
- Gainsborough Road Family Resource Centre
- Groundwork
- Hazelwood House
- Hazelwood Neighbourhood Centre
- Kingswood Community Centre
- National Society of Allotment & Leisure Gardens LTD
- Northampton Voluntary Youth Action
- Northants Dance
- Oakley Grange Centre
- Pen Green Centre

- People's Panel
- Renaissance East Midlands
- Safe Haven Crisis Centre
- St.Brendans Catholic Social Club
- The Arc Theatre
- The Autumn Centre
- Willows Art Centre

The survey was given prominence in the local newspaper highlighting the £100 prize and the opportunity for residents to shape the borough's future cultural.

It is important to note at this stage that the weather played a significant and negative effect upon the data collection phase of this project. Participating organisations reported that they were closed for up to a week, and saw very little activity for the first seven days after the first week of snow due to the long lasting ice which restricted travel for many of their members. The short timeframe for the completion of the project was certainly a contributing factor as there was no additional time available to build upon the 218 survey returns that were received.

The key aim of the survey was:

- To scope existing activity by Corby residents for culture in and outside the Borough.
- To explore the aspirations of local people for cultural provision in Corby
- To develop finer grain detail on aspirations for Corby as a 'cultural place'.

The survey is designed in such a way as to allow its re-use in the future. It therefore operates as a key tool for comparison of shifting patterns in cultural engagement and consumption. However, it is likely that the management, distribution and

analysis of the survey will need to be undertaken by relevant experts – as per this study.

Survey Respondent Composition

Self-completion surveys are not necessarily a precise mechanism for creating a representative understanding of peoples' behaviours, aspirations and thoughts. The smaller the sample, the greater the significance of each individual response.

We recognised from an early stage that due to resource constraints the survey would have to be supported and validated through the 80 plus interviews with focus group attendees; community service providers, representatives and gatekeepers; and individual stakeholders.

Throughout this process and with the active assistance of the project steering group we have endeavoured to make the survey findings as transparent as possible and where data is at odds with existing perceptions highlight this divergence.

2.3.1 Survey Findings

One of the weaknesses of a self-completion survey is that those who are most interested, those who are most able and those who believe they will gain the greatest benefit, are most likely to complete the form.

Those who are disinterested feel disenfranchised or have difficulty in communicating their ideas (for a variety of reasons), often do not return surveys - even if there is an incentive on offer. Corby is recognised as having large numbers of people who traditionally have been hard to reach and are often under represented. This statement is proven by an over representation of the higher socio-economic groups amongst the survey respondents when compared to Corby's population overall.

At this stage of the report it should be understood that we are not confident that the survey is representative of the population of Corby. While every effort was made to create a full and rounded picture of cultural consumption within the borough the necessity to undertake self-completion surveys through third party organisations severely hampered any control over final respondent composition. We have tried to highlight possible patterns of activity and engagement, but these should be viewed at best as indicative, and further studies should compare these results in greater depth.

The Acorn socio-economic profile of the borough outlined earlier in this report shows the following percentage breakdown for the five main groups:

Wealthy Achievers	12%
Urban Prosperity	1%
Comfortably Off	17%
Moderate Means	20%
Hard Pressed	50%

The socio-economic profile of the Corby respondents was as follows:

Wealthy Achievers	22%	(+10%)
Urban Prosperity	1%	(0%)
Comfortably Off	24%	(+7%)
Moderate Means	13%	(-7%)
Hard Pressed	40%	(-10%)

As expected the lower socio-economic groups were less active in their response to the survey. The following pages in this chapter outline the respondents' answers. Where the variance between the Corby profile and the respondent profile has a significant impact upon possible interpretations of the data we have added commentary and where appropriate weighted

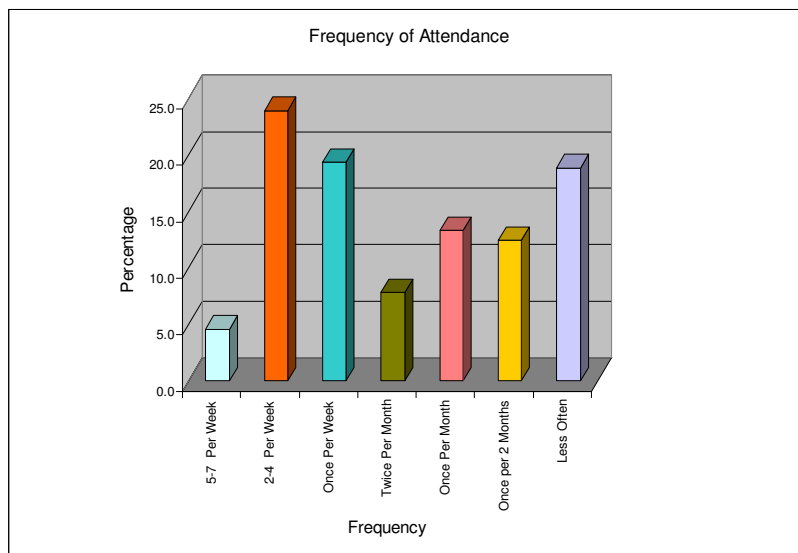
charts and tables to reflect the borough's actual population make-up as opposed to that exclusively of the survey respondents.

How often do you undertake a cultural activity?

(Such as taking dance classes, visiting a museum, going to a play etc)

The graph below represents the percentage of respondents who selected from a range of frequency options:

- Nearly half of the survey respondents, 47.9%, reported that they undertook a cultural activity once or more than once each week
- 18.9% engaged less often than six times per year.



Excluding the Urban Prosperity Group (due to small numbers present) there is variance across the respondents' socio-economic profiles.

One or more activities per week:

Moderate Means	57%
Comfortably Off	50%
Survey Average	48%
Hard Pressed	44%
Wealthy Achievers	43%

As expected a lower percentage of respondents from the Hard Pressed group indicated that they undertook cultural activity one or more times per week when compared to the average for the total sample frame. Wealthy Achievers who completed the survey are surprisingly the group with the smallest percentage of respondents that can be described in this way.

As expected the Hard Pressed group has a lower percentage of respondents who indicated they undertook cultural activity one or more times per week when compared to the average for the total sample frame. Wealthy Achievers though are surprisingly the group with the smallest percentage of respondents that can be described in this way.

The lower than average response from Wealthy Achievers could be (perhaps) explained by their less unambiguous view of what culture is, excluding activities such as reading, sport and fitness, TV watching etc. The high percentage of Moderate Means respondents might reflect the DIY nature of activity in Corby and the reliance upon participation, rather than attendance as their means of cultural consumption.

Less often than six times per year:

Moderate Means	10.7%
Wealthy Achievers	14.6%
Comfortably Off	15.4%
Survey Average	18.9%
Hard Pressed	25.3%

This pattern is closer to that suggested by the various models in the earlier chapter. The lowest socio-economic group has a significantly higher percentage of respondents who undertake six or less cultural activities each year when compared to the survey average.

Of note is the buoyant Moderate Means group who have the highest percentage of active respondents and lowest percentage of least active respondents.

The Northamptonshire Neighbourhood Survey (used by the Audit Commission to determine Local Authority BVPs) undertaken by Marketing Means in 2008 records a less significant consumption pattern.

The following chart shows the reported frequency of use for Libraries, Museums & Galleries, Theatres and Concert Halls and Arts and Entertainment venues. This information was acquired through the use of the following question.

Please indicate how frequently you have used the following cultural and recreational services provided or supported by the Council in the last 12 months?

	Almost everyday	At least once per week	About once per month	Within the last 6 months	Within the last year	Longer ago	Never
Libraries	1	7	17	19	10	24	22
Museums & Galleries	0	0	2	3	9	19	67
Theatres and Concert Halls	0	1	5	19	20	24	31
Arts and Entertainment venues	0	1	4	12	14	23	46

The discrepancy between the figures is noticeable. But it is important to understand that these figures are not directly comparable. The question 'How often do you undertake a

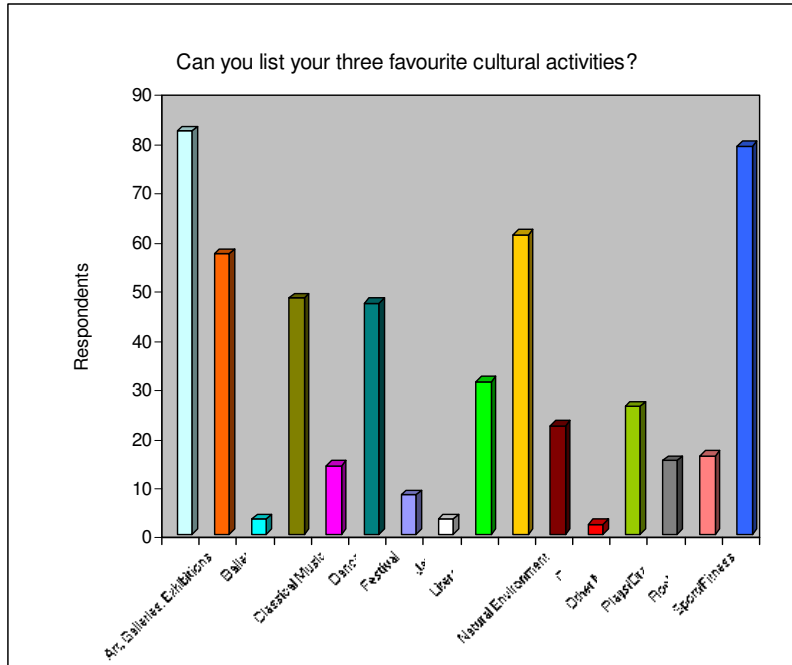
cultural activity?' is open ended and self – determining. Many people have different ideas of what culture is (even when prompted), they may be actively engaging with non Council supported venues or organisations, further more their culture may be consumed outside of Northamptonshire.

The question 'Please indicate how frequently you have used the following cultural and recreational services provided or supported by the Council in the last 12 months?' is specific but without defining the Council supported or run services remains difficult to be precise about. The lack of awareness of what is Council supported, or the lack of that type of provision will probably contribute to the elevated Never percentage.

Something unusual may be happening in Corby. At this stage this is impossible to ascertain with any certainty, but a Corby effect may be the factor which challenges some generic audience profiles. It is reasonable to explore (in the future) the possibility that self-defined activity might sit outside some of the existing ways cultural consumption is measured and evaluated (particularly with regard to NI11).

Equally with a limited sample there are possibilities for false positives or misinterpretation. The current levels of activity reported by the respondents are far higher than would be expected for the population present in the borough. Self definition of culture can, even with guidance lead to the inclusion of activities that would usually sit outside of common definition(s). This needs to be borne in mind if this survey is used to predict potential levels of consumption throughout the borough. For this reason we would recommend that this be borne in mind if this survey is used to predict potential levels of consumption throughout the borough.

Can you list your three favourite cultural activities?



The chart above shows the total number of respondents who indicated they considered one of the following to be a favourite cultural activity:

- Any Theatre
- Plays/Drama
- Dance
- Ballet
- Classical
- Music
- Jazz
- Rock/Pop
- Opera
- Other Music
- Literature

- Festival
- Art, Galleries & Exhibitions
- Museums & Heritage
- Cinema
- Natural Environment
- Sport/Fitness

The last two (Natural Environment and Sport/Fitness) are included though they sit outside of accepted definitions for culture they were consistently listed as cultural activities; in fact, Sport/Fitness was the category that had the greatest number of entries.

The top five favourite activities (excluding Sport/Fitness and Natural Environment) were:

Any Theatre	82 entries
Museums & Heritage	61 entries
Art, Galleries & Exhibitions	57 entries
Cinema	48 entries
Dance	47 entries

Respondents from different socio-economic groups displayed different preferences.

The next table shows where certain cultural favourites are over or under represented in each Acorn Group when compared to the sample overall.

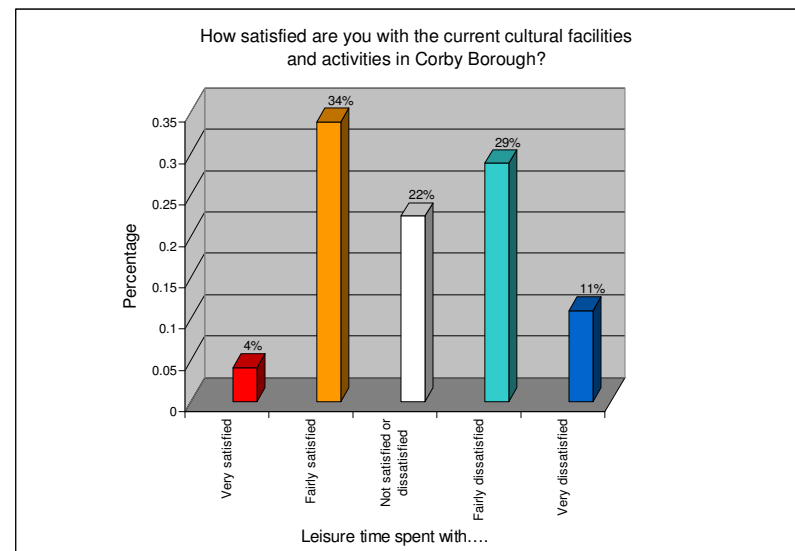
	Survey Av%	Wealthy Achievers	Comf Off	Moderate Means	Hard Pressed
Any Theatre	19.9%	19.5%	19.8%	25.5%	18.4%
Art, Galleries, Exhibitions	13.8%	13.3%	16.0%	8.5%	14.3%
Ballet	0.7%	0.9%	0.9%	0.0%	0.7%
Cinema	11.6%	12.4%	13.2%	10.6%	10.2%
Classical Music	3.4%	6.2%	1.9%	2.1%	2.7%
Dance	11.4%	12.4%	7.5%	21.3%	10.2%
Festival	1.9%	0.9%	1.9%	2.1%	2.7%
Jazz	0.7%	0.0%	0.9%	0.0%	1.4%
Literature	7.5%	8.0%	6.6%	6.4%	8.2%
Museums	14.8%	15.0%	14.2%	10.6%	16.3%
Opera	0.5%	0.9%	0.0%	0.0%	0.7%
Other Music	6.3%	5.3%	8.5%	6.4%	5.4%
Plays/Drama	3.6%	3.5%	3.8%	4.3%	3.4%
Rock/Pop	3.9%	1.8%	4.7%	2.1%	5.4%

As we can see Wealthy Achievers respondents showed a greater proportionate preference for Classical Music; Comfortably Off for Art, Galleries and Exhibitions and Cinema; Moderate Means for Any Theatre or Dance; and Hard Pressed for Museums.

Wealthy Achievers respondents showed a below average preference for Rock and Pop; Comfortably Off for Classical Music and Dance; Moderate Means were less enthusiastic about Art, Galleries and Exhibitions and Museums.

Some respondent preferences were for participation rather than attendance. In particular Dance featured almost exclusively as classes, lessons and opportunities to perform. Respondents also recorded a low level of participation with regard to the visual arts, photography and craft and Rock/Pop.

How satisfied are you with the current cultural facilities and activities in Corby Borough?

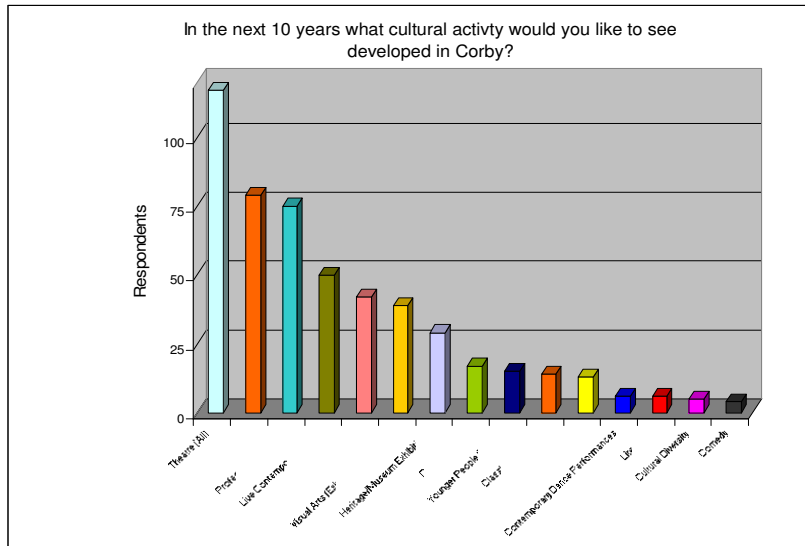


- 38% of respondents to the survey were positive in their answer to the question 'How satisfied are you with the current cultural facilities and activities in Corby Borough?'
- 22% were neither satisfied nor dissatisfied
- 40% responded negatively to the question

Of those who responded negatively there was an over representation of Wealthy Achievers (better educational standards, successful careers and higher standards of living) by almost a factor of three and an under representation of Hard Pressed by a factor of two.

Of those who responded positively Wealthy Achievers were over represented by a factor of 1.75, the other four groups were approximately proportionate to their numbers across the survey.

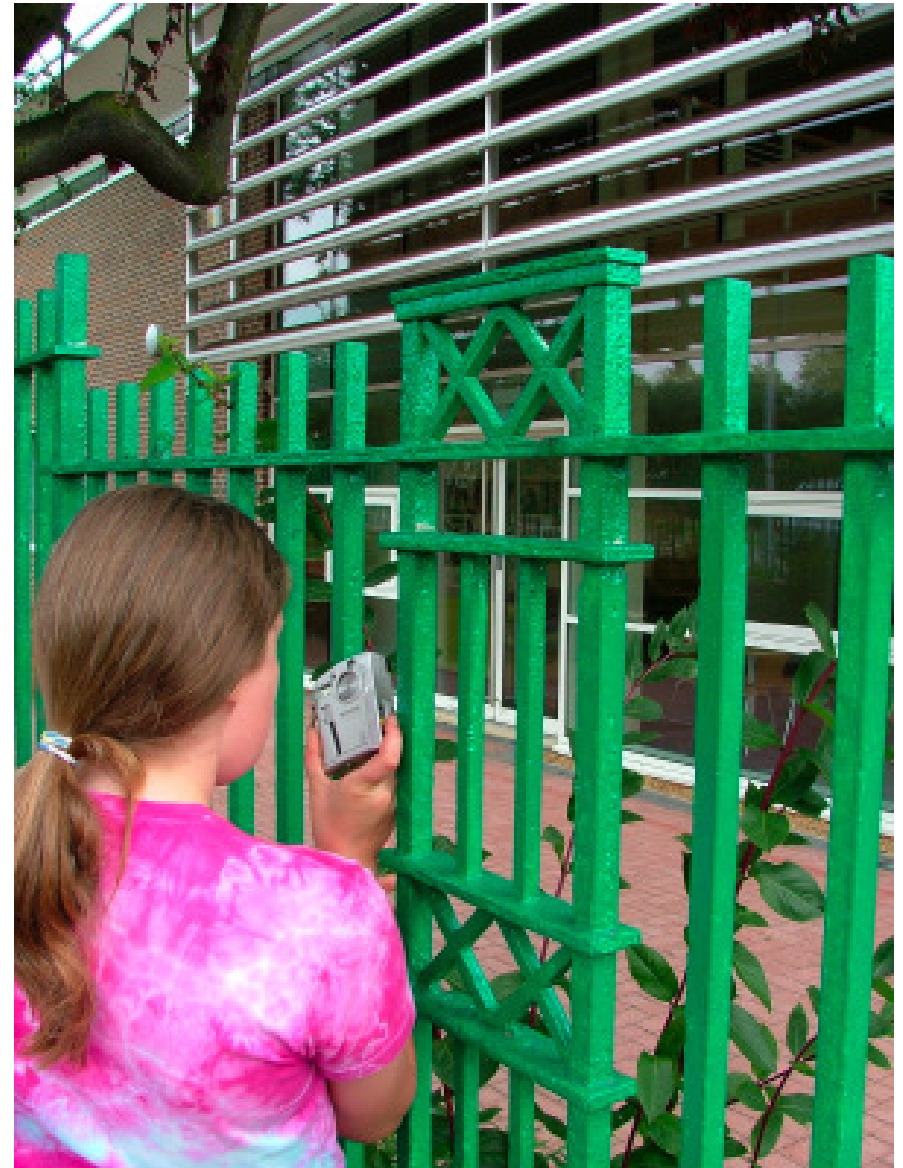
Over the next ten years, what cultural facilities and activities would you like to see developed in Corby?



When asked how they would like the cultural offer in the borough to develop there was a strong wish to see quality infrastructure for performance and theatre; through the creation of a venue that was able to attract excellent professional companies and sustain and develop local community based activity.

Cinema achieved the highest single number of requests, followed by Live Contemporary Music, Visual Art shows and classes and Heritage related displays and exhibitions.

Of note was a call for more opportunities for younger people and families as a discrete market segment and a willingness to embrace the diversity that the region has to offer.



In 2008 which of these places did you visit and how often?

Respondents were asked to indicate which of a range of nearby cultural organisations and venues they had used in 2008 and how often.

Survey Respondent Local Cultural Use			
Location	Penetration %	Frequency All	Frequency Attenders Only
Odeon Cinema	67.9%	3.7	5.4
Corby Libraries	67.9%	4.8	7.0
Willows Art Centre	61.9%	2.4	3.8
Rockingham Castle	48.6%	0.9	1.9
Corby Highland Gathering	36.2%	0.5	1.3
Corby Average	27.7%	0.9	
Kirby Hall	23.9%	0.4	1.5
Boughton House	22.9%	0.3	1.4
Wickstead Park Museum	20.6%	0.4	2.0
Fermynwoods Contemporary Art	20.6%	0.5	2.6
Lyveden New Bield	17.0%	0.3	1.9
The Castle Theatre, Wellingborough	15.1%	0.4	2.4
Alfred East Art Gallery	15.1%	0.4	2.7
Oundle International Festival	14.2%	0.2	1.6
Adrenaline Alley	13.8%	0.4	3.0
Manor House Museum	12.4%	0.2	1.8
Lighthouse Theatre, Kettering	8.3%	0.2	1.9
The Stahl Theatre, Oundle School	5.0%	0.2	3.9

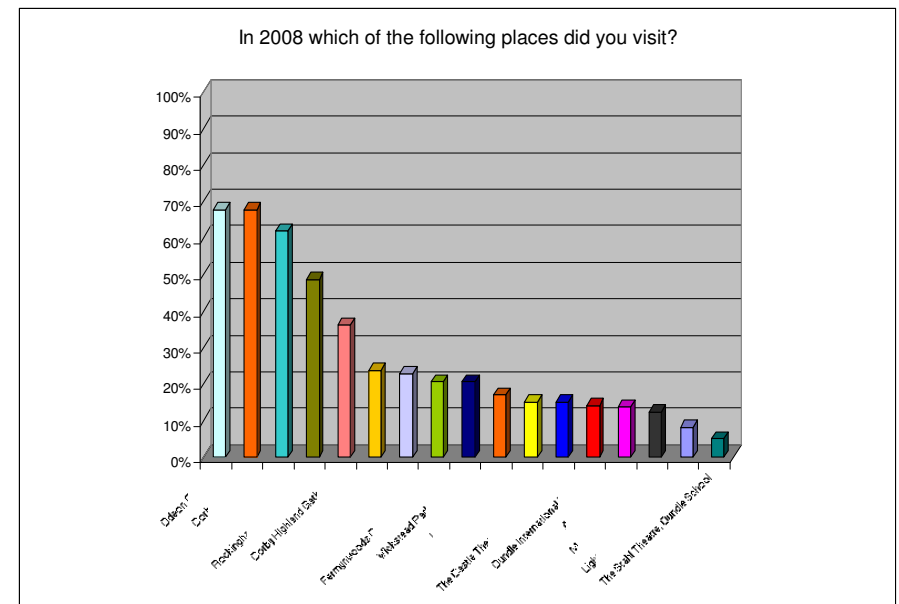
The table above shows the following:

Penetration % - The percentage of survey respondents who indicated they had visited the named location during 2008.

Frequency All – The mean number of visits/uses of each location, averaged across all the survey respondents (whether they visited or not)

Frequency Attenders Only – The mean number of visits calculated from only those who had indicated they had visited that specific location in 2008.

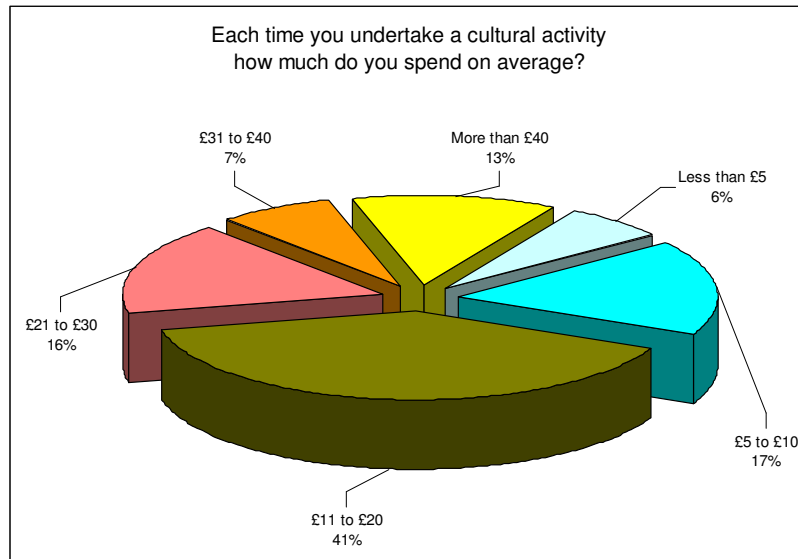
Corby Average – These figures are the average across all answers to this specific question. On average a 1 in 4 respondents indicated that they had visited a named location, typically 0.9 times in 2008.



The Odeon Cinema and Corby Libraries show the greatest level of penetration with two thirds of the survey respondents listing them as a place they visited in 2008. The top three all have broad year round appeal, with a range of reasons to visit and a changing programme of activities, screenings and events.

The locations with fewer opportunities to engage or a narrow product offering have a lower penetration rate.

Each time you undertake a cultural activity how much do you spend on average?



- 64% of respondents spent on average no more than £20 on their culture related leisure.
- 13% reported that they spent in excess of £40.
- The median figure was within the range of £11 to £20.

As expected there was considerable variation across the piece when each socio-economic group was compared. The following table gives an insight into the price sensitivity of each group:

	Wealthy Achievers	Comf Off	Moderate Means	Hard Pressed
Less than £5	6.0%	5.8%	7.1%	8.4%
£5 to £10	14.0%	11.5%	21.4%	20.5%
£11 to £20	26.0%	44.2%	53.6%	39.8%
£21 to £30	26.0%	19.2%	14.3%	10.8%
£31 to £40	8.0%	9.6%	3.6%	6.0%
More than £40	20.0%	9.6%	0.0%	14.5%

Unusually there appears to be a high proportion of Hard Pressed respondents willing to spend on average more than £40. This may be explained by the 'special' place cultural activity has for some of this group, who save up for special occasions when they spend a significant sum.

What would you consider a fair price to see the following?

When asked about what respondents would be willing to pay for a variety of different event types that might be shown/performed at the Corby Cube no art form scored higher than an average of £16.67 (Comfortably Off - Rock/Pop concert).

What would you consider to be a fair price to see each of the following					
	Average £s	Wealthy Achievers	Comf Off	Moderate Means	Hard Pressed
A local amateur play or musical	7.11	8.48	7.60	5.61	6.76
A club night	5.44	5.25	7.48	4.18	4.86
A contemporary dance performance	7.22	7.92	8.06	6.39	6.53
Play by a professional company	13.27	13.73	15.48	10.57	13.31
A classical music concert	11.57	12.67	12.31	11.11	10.18
A rock/pop concert	14.13	15.23	16.67	11.50	13.13
A comedy night	9.96	9.31	11.19	8.96	10.36
A film	5.72	5.56	6.27	5.68	5.36
A talk or debate	3.17	3.65	4.04	2.43	2.58
An art exhibition	3.43	3.56	3.19	3.43	3.53

The table above shows the overall average and the variance against that for each of the Acorn Groups. Those highlighted in orange were on average willing to pay more than the 'Corby' average, those in blue less.

These averages exclude those survey respondents who registered no interest in attending specific event types.

When we compare the issue of fair price across the four Acorn groups again there are marked differences.

- The Hard Pressed group were willing to pay more than both Wealthy Achievers and Moderate Means to see comedy.
- Moderate Means returned below average figures for all activities.
- Comfortably Off were willing to pay above average for all except an art exhibition.
- Wealthy Achievers would pay the most for a Classical Music Concert or an amateur play, but expected to pay below average for a comedy night, club night and a film.

Barriers to Cultural Participation

A range of barriers to cultural participation were identified through the survey. These have been summarised using the following descriptions:

Describe why you are not as culturally active as you would wish	
Financial Constraints	32.4%
Lack of Product	19.9%
Poor Health/Disability	13.9%
Lack of Transport	11.6%
Time Constraints	9.3%
Lack of Information	6.5%
Family Commitments	5.6%
Fear of Night Time Town	0.9%

- **Financial Constraints** (32%) was the most common reason quoted as a barrier to further participation.

'I would like to do more but unfortunately with today's economy things can be very hard.'

'I would like to do more activities but for financial reasons as I have 3 children and it all mounts up.'

'Some things are just too expensive particularly theatre tickets for children.'

'I would love to do more but cannot afford to do so.'

- **A lack of appropriate quality product** and insufficient critical mass of night time economy activity are important factors as to why residents and people living within the 15 minute drive time look outside of Corby for their cultural entertainment.

'I would like to spend more time doing cultural activities, but being a young adult the options in the area are limited. I find that the current activities on offer are aimed at the young or the older generations.'

'I'm a student; I find that there are not often enough local activities which appeal to me.'

'If we had more things to do nearby and they were more affordable i would go out more.'

'I would like to be able to spend more time on activities I enjoy locally and not have to travel – e.g. to Birmingham, Milton Keynes and Leicester.'

'Yes I would like to participate in more cultural activities. I would attend more if there was more choice within a reasonable distance from my home.'

'Not a lot of interesting things in Corby, we tend to go to other areas. Things that are in place have not been thought through so don't live up to our expectations.'

- **Poor health** and disability rate highly amongst the respondents, mirroring the census data for Corby.

'Walking and standing for periods of time over 15 minutes cause health problems and can be a deterrent from visiting parks and bigger galleries. However, with rest areas this can be worked around. Theatre visits are more convenient.'

'I am limited in the distance I can walk and have to take regular breaks to rest - the same applies to my husband.'

'Yes, I would like to get out more, but I am unable to do so due to limited mobility and finances.'

- **Public transport** and the lack of it after 7pm is a perceived barrier to those who have no independent means of travel. In particular, the additional costs of taxi fares are seen as a significant issue, when no bus service is available.

'I don't drive and Corby is very limited and public transport is dreadful after 5pm unless you want to play bingo!'

'The reason I don't visit is there is no transport, only taxis which adds an extra few pounds on top of your evening out.'

'I am not as active as I would like to be as the cost and time of travelling is prohibitive.'

'Because I no longer drive I must wait for friends to offer to drive me to the cinema etc. Oh to have the option of going to see the latest films in Corby!'

- **Lack of information** is quoted as a reason for reduced participation. Many people either believed they had missed out on what was on, or thought there was nothing happening due to the lack of readily available information.

'I don't hear about or find out about anything going on!'

'I am not aware of all of the cultural activities in the Corby area.'

'I do not know about many cultural activities around Corby and I wouldn't know where to find the information if it were there.'



What types of activity make a really special day or night out for you??

The following groups of answers are ranked from the highest number of respondents to the lowest. The number of respondents for each category is shown in brackets.

– A good quality, appealing programme of activities, events and productions (61)

'Powerful and considered professional work in whichever medium it is performed.'

'The quality of the material I go to see.'

'A fab performance!'

– Time spent with friends or family (49)

'Spending special quality time with friends and family.'

'Attending an event/production that all the family has enjoyed.'

'Somewhere where my husband and children can all visit together, and have a happy time.'

'Anything that is fun and keeps the kids amused and teaches them something new.'

'Enjoying an experience with family or friends that will cater to a wide range - from children to grand-parents.'

'Enjoying time with family and friends with some entertainment thrown in.'

– Plenty of good places to eat and drink (30)

'Corby needs to improve the night life within the town, currently most residents opt to visit Kettering instead. General improvements to the numbers of restaurants would be welcome.'

'Ideally I would like to go to see a good show at the theatre, followed by a nice meal in a lovely restaurant, followed by going to a night club to dance the night away, followed by a nice comfortable stay in a hotel.'

'Being able to spend an evening out and not wondering what to do after a show, meal etc has finished.'

'A good meal out with partner or friends in a very pleasant relaxed atmosphere maybe followed by some entertainment. A nice classy restaurant with balcony overlooking our lake on the Wescot Way side would be excellent.'

'A special event would be to have a nice meal out followed by a show or trip to the cinema.'

– A safe and welcoming environment (25)

'.... somewhere one can happily enjoy on one's own without feeling uncomfortable.'

'Doing something or seeing something different in a safe and friendly environment.'

'.... enjoying whatever you do safely without pressures!'

'A safe, clean environment that is a unique.'

'Pain free and not being abused by gangs of youths.'

'Polite, helpful, friendly staff who are child friendly.'

'Going to a good professional musical concert, with a nice meal before - in safe, attractive surroundings.'

'.... to be entertained in/be within high quality, safe surroundings, whether indoors or outdoors, thereby allowing you to enjoy your time without worry.'

– **Onsite places to eat & drink, no need to look far** (23)

'.... a nice meal before, in safe, attractive surroundings'

'Somewhere that is interesting and fun, where you can get some quality food and hang out with friends and family.'

'Ease of access, availability of refreshments and disability friendly.'

'A night out which is enjoyable is eating out with friends and trying different foods.'

– **A meal and a show combined** (21)

'A show or play in a modern venue where you are able to eat too.'

'Music/ drama events - with food or drink available.'

'Theatre that is well attended with up to date entertainment and good food.'

'Meal and a show.'

'Going out to see some interesting play and then going to a

nice restaurant at the theatre.'

– **A high quality venue** (20)

'Good facilities.'

'A safe, clean environment that is a unique. The facilities that Corby have should be unlike other towns in the local area so that Corby residents can be proud of them and even bring in people from out of town for a change!'

'Nice atmosphere and facilities.'

– **Something special to see or do** (17)

'Something I will remember.'

'A memorable occasion where everybody enjoys themselves. Full of unique experiences, with something to take home. I want to come home exhausted and fulfilled.'

'.... doing something different from the last time.'

'.... something you usually have to travel to city or other town for.'

'Something that makes you remember it. Gives you something to take away and further your interest and something that I can share with the whole family.'

– **Affordable and/or value for money** (12)

'When my children enjoy themselves and it and financially, doesn't break the bank!'

'.... no overpriced admission fees.'

'Something a bit different, with the right people, at a reasonable price.'

'Value for money, good entertainment good company.'

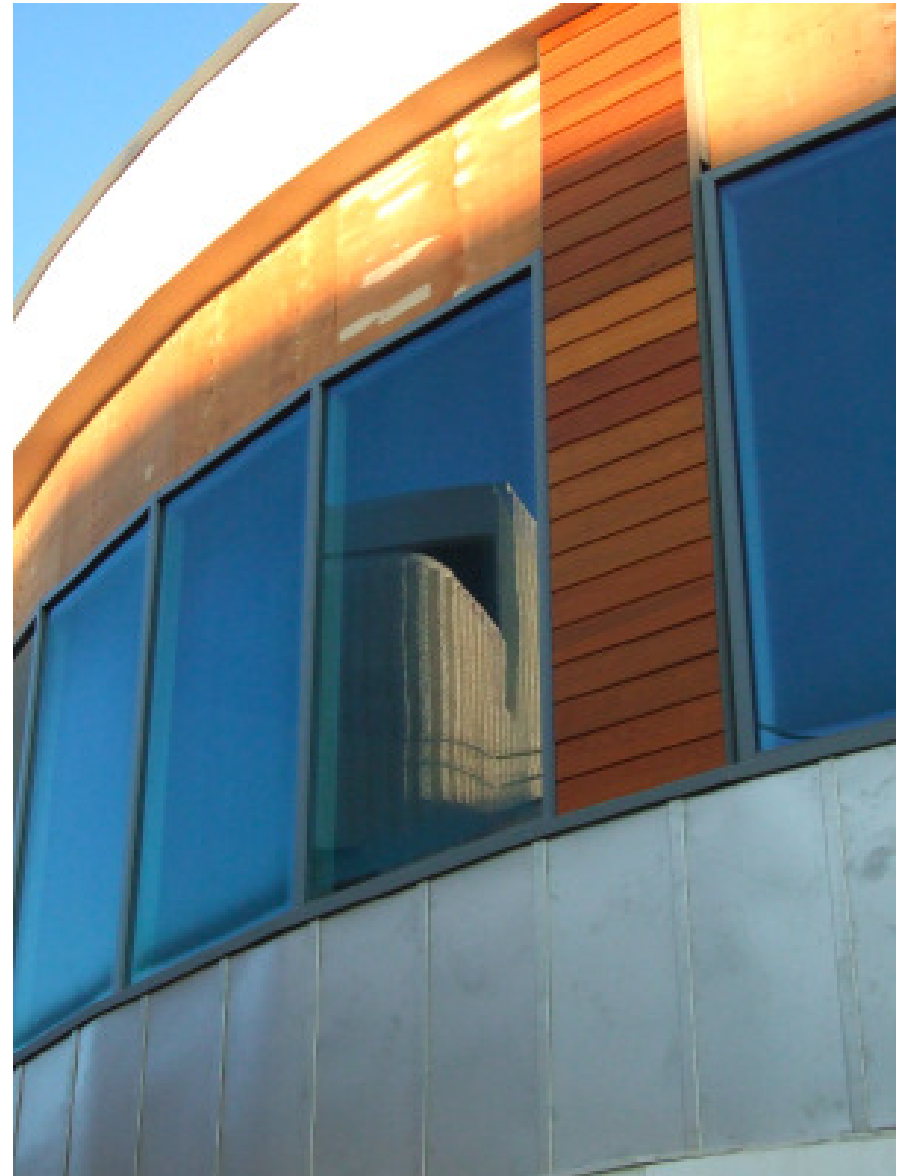
– **Good transportation links and parking** (12)

'Not having to worry about travel once you've arrived at your destination - for example being able to walk to a show from a nearby restaurant/bar and being able to access the area easily, either by public transport, on foot or by car.'

'....good transport links.'

'Being actually able to get to and from what I want to see without too much hassle in terms of transport.'

'.... good parking is also helpful.'



3. Building the Profile – Qualitative Interpretations of the Audience for Culture in Corby and Environs

This Section introduces a further set of public engagement and audience development considerations for Corby. These are based on the wider qualitative consultation that surrounded the data sourcing and survey-based research. This approach included:

- **A set of in-depth interviews** with strategic partners in Corby and at a County, sub-regional and regional level – see **Appendix 4**.
- **Three intensive focus group sessions¹⁴** with partners in Corby. These were staged as follows:

Community group consultation: hosted by the Devolved Community Association Group (DECAG), Arun Way Community Centre



Young People's consultation: hosted by Shout Drama Group at the Corby Trades and Labour Club.



¹⁴ A fourth focus group was planned – focusing on community development. This was to be hosted at The Willows, but was cancelled due to heavy snow. Would-be attendees were instead approached through one-to-one interviews.

Strategic cultural partners' focus group: hosted by Fermynwoods Gallery.

Indicative Questions for Interview and Focus Group Consultees

1. What do you think of the current cultural offer in Corby? Both for residents and visitors
2. What role does culture have to play for Corby in the future?
3. What role can Corby play in the cultural offer of Northamptonshire and East Midlands?
4. What kind of cultural infrastructure will be needed in Corby? To provide for the predicted growth in population and to position Corby as successful and thriving town within the sub region.
5. What should be done to increase engagement of local residents (existing and new) in cultural activity?
6. What do you see as the key differences between the cultural offer in Corby and other Northamptonshire towns?
7. How can Corby become more of a cultural centre for Northamptonshire and the wider area?
8. What are *your* aspirations for Corby? (wider context, not just in terms of culture)
9. What is your understanding of the aspirations of the local and county councils and other strategic partners for Corby?
10. What do you see as the main opportunities and/or barriers for the growth and development of Corby?
11. What do you the impact of current economic situation will be for Corby?
12. What are the top 3 factors that will make a difference to Corby in the future?

3.1 The Demand for Arts & Culture in Corby

As evidenced by the headline evidence and survey, current audience activity rates in Corby are relatively low and certainly under-developed. Furthermore, our focus groups and interviews, plus comparative analysis elsewhere, point to a wider set of factors that have shaped the audience dynamic of Corby and environs.



In part these can be reduced to issues of supply:

- **For a town of over 50,000 people, the current cultural infrastructure offer is relatively under-developed.** Most activity operates at a community level in multi-use buildings such as community centres and social clubs, and is thus 'below the radar', weakly resourced and volunteer-led. This is not to say Corby does not have a rich and active cultural sector – from the energy of Shout Drama Group to the many dance classes available across the town; but it does *currently* lack the larger scale, visible cultural offer that co-locates production and touring works. The Willows has to some extent performed this function, but it no longer has the physical (the building is tired and out-moded) or wider infrastructure offer (organisational and programming capacity) required for a substantial demand-side push.
- **Many of the cultural resources of the town are linked to the cultural and industrial heritage** – such as the football supporters clubs and various labour and working men's clubs. While pertinent to the heritage of the town and its ongoing cultural identity, such spaces are unlikely to engender new demand, not least for incoming communities.
- **To some extent, supply elsewhere has catered for existing demand from Corby** – whether it is cinema in Kettering, West End Theatre in London, or popular music in Nottingham. This is because demand has been developed in relation to available supply in Corby; and in turn Corby has become disassociated with cultural

supply, which depresses demand for culture in Corby and reduces demand for culture overall. Put simply, demand is low because provision is low, and cultural opportunity is associated with places other than Corby. This is partly a matter of low aspiration for Corby as a cultural place, but also a narrow notion of what is desirable in Corby based on an internalised perspective where Corby is seen by some as a place almost undeserving of a cultural offer.

- **'Culture' in Corby is overly-associated with physical infrastructure**, with less value placed on events, social networks, the public realm, and cultural provision through health, social cohesion and learning and skills. Because Corby has historically lacked 'culture houses' – such as theatres and galleries, this in turn undermines the confidence and perceived integrity (as well as the growth potential) of the non-formal and voluntary arts sector. A rich and sustainable arts and cultural sector depends on an interdependence between physical infrastructure (i.e. cultural buildings that one walks into) and networks of activities and programmes which are so vital for energy, vibrancy and distinctiveness (as well as providing the ballast for physical infrastructure through the development role they perform). In this sense, new oncoming physical infrastructure needs to simultaneously lift the confidence, capacity and profile of the surrounding 'cultural ecology'. It also needs to develop content outside of its physical footprints – such as in public spaces and existing 'comfort zones' such as community centres.

- **Expectations are often low regarding the performance of cultural infrastructure in Corby**; from the closure of the town's cinema to the current under-development of Adrenalin Alley as an asset for the town, many residents lack confidence in their local cultural sector to deliver the quality and sustainability seen elsewhere. This can be linked to a more general confidence crisis for Corby, which is in part an internalisation of outside perceptions:

"What can we expect? Corby is rubbish and boring...always has been. Speaking for myself, I can't see it changing."

(Quote from Shout Drama Group Focus Group session)

Under-developed audience participation rates can also be linked to a mix of social and cultural factors that have depressed demand for cultural experiences and activities. Primary here is the relatively working class and historically mono-cultural population of the town, for whom cultural participation has been limited to activities within the community, often at neighbourhood level, and frequently associated with a rather traditional and authenticated notion of Scottishness.

In addition, **levels of mobility are relatively low**; whether this be due to a historically weak public transport offer in and around Corby (the town was until February 2009 one of the largest in Europe without its own railway station; and the bus service is far from extensive, especially into the evening); low

levels of commuting to other employment centres (which in turn can drive 'cultural commuting'); and a set of social factors that inhibit the desire or confidence to travel. **These of course are issues of social mobility.**

There are three further demand-side characteristics that inform public engagement and audience development in Corby:

- **The town is relatively polarised by sub-cultural groupings:** for example, the youth cultural scene in Corby is fissured by tribes such as 'Chavs Vs Indie Kids'. This is in part spatially expressed, with postcode and estate rivalry common. It is also expressed through the contestation of ownership for the town's cultural and leisure resources, as well as key public spaces such as parks and the town centre. Consultees commonly referred to specific cultural and social spaces as losing their currency and credibility (and in some cases their safety) because they had been 'taken over' or 'invaded' by another social group. A challenge in Corby will be to establish cultural and social spaces/programmes for which there is common ownership while also enabling cultural differences to be explored and performed.
- **Corby is not recognised as a cultural destination or infrastructure provider by its hinterland** – whether locally or across the County, sub-region or region. This is in part due to the under-development of supply and in part linked to perceptions of Corby as an industrial town – a working town with functionalist architecture and relatively closed communities. This

presents a real challenge in 'opening up' a new cultural offer to a public that extends beyond the town.

- **Corby has a strong and self-affirming DIY culture.** This is in part a response to outside perceptions of the town – e.g. a 'Scottish industrial town in rural Northamptonshire', and the corresponding sense that the town has been marginalised and ignored. It is also in part a proactive affirmation of distinctiveness – a bragging right that Corby will 'go it alone' and 'do its own thing'. For public engagement and audience development, this points to major opportunities to develop a self-proclaimed 'Corby audience', but does introduce challenges in terms of introducing cultural opportunities that are not viewed as of and for Corby, and in turn developing arts and cultural programmes that have a wider appeal beyond Corby.



3.2 The Supply of Culture in Corby – From Deficit to Opportunity

In Corby there is a strong local community arts sector reaching some sections of Corby's young people and engaging them in music, dance, drama and visual arts activities. Beanfield artists, Big about Music and Northants Dance are leaders in their respective fields and have played an active role in Corby, infusing the community-focused physical infrastructure with a quality service.

Examples of the existing cultural infrastructure offer in Corby:

Nine **community centres** and across the borough run by voluntary management committees, provide local hubs for a range of cultural and community activities.

Six **village halls** serve the rural Corby community and provide local centres for meetings and social activity. With villages facing some of the greatest development pressures, community facilities will be vital assets in allowing new and existing residents to celebrate their rural identity through a range of cultural interventions.

Active Corby – Examples of the range of community classes and activities in Corby

Corby Village Community Centre

Street dancing, marshal arts, bingo, disabled group bingo, religious group meetings, coffee mornings, play group, residents' associations, gardening club.

Autumn Centre

Youth club most evenings of the week, day centre for anybody over 55, exercise classes, arts/craft club, senior citizens social club, whist club, tae kwon do, tenants and residents meeting, shake dancing group, hair dressing, bingo.

Arran Community Centre

Bingo club, marshal arts, parties, 'happening project' (arts and crafts), youth club.

Enerdale Community Centre

Age concern, Tai Chi, kick fits, tae kwon do, youth club, Local tenants and resident meets, bingo, bridge club, cross stitch, saxophone choir, country dancing, computer studies, weightwatchers, slim world

Daneshome Community Centre

Combined ecumenical church and community centre, youth club 2-3 nights a week, language classes (Spanish very popular), arts and crafts, local history group, tea dances, handicap and able bodies club, rehearsals, tae kwon do, karate.

Below is a **set of examples** of the range of venues, organisations and programmes in Corby that have a role to play in cultural development and participation:

Social Clubs - such as the Irish Centre, the Conservative Club, the Trades and Labour Club, the Grampian Club and St Brendan's Catholic Social Club. There has been a strong tradition of music in the clubs in the past but this is diminishing as people's choices about how to spend their leisure time changes and more activities are home-based.

East Carlton Park, 4 miles west of Corby, is described as "the jewel in the crown" within the Corby Borough attracting over 400,000 visits a year from the local community and neighbouring counties. The former stable block, owned by Corby Borough Council, is used to provide a cafe, craft workshops, a small wildlife interpretation centre and a heritage display. There is also a small camp site facility for tenting in the park and the former venison house is now the camp site kitchen. The Council are seeking funding to invest in the long term enhancement of the park from Heritage Lottery Fund and other partners.

Adrenaline Alley – The Alley Indoor Urban Centre is a registered charity and social enterprise company which aims to provide a safe and secure environment for young people to take part in urban activities. The centre has grown to be a leading provider of urban sports in the UK, such as BMX, skateboarding and inline skating. The Centre has numerous facilities such as a recreation room, internet suite, café, band practice rooms and Empire retail/repair shop.

Corby Boating Lake is a 3.5 acre lake with a further 3.5 acre surrounding grassland and open space. The site houses the café, two play areas and the contractor running the facility offers daily fishing tickets and supports the model boat club that operates two days a week. Considerable investments have already been made to make the site accessible and welcoming for disabled visitors and improving facilities for fishing and model boat club as well as improving the water quality. Further regeneration is planned with a possible new visitor centre and Restaurant/café.

Fermynwoods Contemporary Art is an artist-led contemporary art centre housed in two previously derelict cottages on Forestry Commission land. The refurbished cottages and surrounding area provide a hub for international artist residencies, creativity, education and collaboration aimed at the interpretation of 'environment' in the widest sense, bringing artistic projects of the highest international quality to the area.

Willows Arts Centre is a volunteer-led centre consisting of the festival hall, theatre and function room which hosts a wide-range of professional and amateur productions each year. With over 70 volunteers, of all ages and abilities (providing much-needed technical skills), the centre has been managed by the community since 2002 when the Borough council needed to make efficiency savings. Thousands of people signed the petition to save the complex as a charitable trust and it has operated successfully since, attracting large audiences to an eclectic mix of one or two-night shows.

Corby Zone is a multi art form arts organisation which delivers high quality arts to the community. Its main activities are: arts project management, artist led workshops, creative consultation, arts & artist development, artist network and audience development.

Beanfield artists are currently three professional artists based at Beanfield Primary School in Corby who work with community in multiple ways. Projects include "Drawn Out Dance", a combined arts project encompassing drawing, dance and video, for young people between from 12 to 19 years-old which took place during a national drawing initiative, The Big Draw. "Fingerprints on the Pew" is a year long celebration of the architecture of St Peter's and St Andrew's church - featuring installations and touring exhibitions.

Big About Music (BAM) originated as a Youth Music Action Zone project, that has since transformed and is now a Community Interest Company. It has a number of projects including Sing-up for key stage 2 school-children. It runs the 'Music Leader East Midlands' Programme. It has major plans for the future including opening a tea-room and tapas bar and addressing the shortage of rehearsal space for young musicians

Northants Touring - Northants Touring Arts is the Rural and Community Touring Organisation for Northamptonshire. One of 40 similar schemes across the country, Northants Touring Arts works in partnership with volunteer promoters to host live professional performances in their community venue. Performances take place in all kinds of spaces, village halls, community centres, churches and schools. It runs 6 shows a

year in Corby area using village hall/community centre network

Northants Dance run a programme of Dance activities throughout the county and provides help, advice and training for those interested in dance. It has a Dance Worker based in Corby which is funded by the Borough Council and runs several programmes including Dance 2 Educate the annual Youth Dance platform which is an event for schools and community groups in the area. The recently launched Youth Dance Company will showcase a high standard of dance across the county.

Shout! Youth Theatre provides a safe place for young people from Corby and the surrounding area to get involved in drama. The project provides 33 workshops annually, taking the group through a variety of areas including creative planning, research and development, script development and preparation. The workshops aim to result in rehearsals leading to a performance.

Arc Theatre, opened in 2004, is one of the country's few purpose-built community theatre based in a primary school. It was created as a performance space for the whole community. The multi-performance space has retractable seating for 180 and a fully-sprung floor for dance. It has a versatile, 14m sq dance floor and a small art gallery in the foyer.

Corby Highland Gathering celebrates Corby's links with Scotland which can be traced back to over fifty years ago to the steel industry, when Scottish workers were brought to the

town. The event has been taking place in Corby for over 40 years

Corby Community Arts, based at the Willows Art Centre, has been operating in Corby for over 30 years with the Corby arts community.



3.2.1 The Shifting Landscape – Oncoming Cultural Infrastructure in Corby

Corby is undergoing substantial regeneration and transformation, with an ambitious programme of infrastructure development underway. All of the following will substantially alter the landscape of cultural infrastructure supply, as well as provide opportunities to nurture new types of demand:

3.2.1.1 Corby Railway Station opened at the end of February 2009 and is operated by East Midlands Trains. Corby has not had a station since 1990 and furthermore, the new service is the first direct train link between London and Corby for 43 years¹⁵. The train station currently has only one service to and from London per day due to a shortage in stock, but has plans to have three services by April 2009. This is a major development for Corby making it more accessible and opening it up to further economic and cultural developments.

3.2.1.2 The Cube - Corby's iconic civic hub - is a £32,65m development¹⁶ and is considered to be the **Corby Parkland Gateway Development's** flagship project. The Cube has been funded by Corby Borough Council, English Partnerships, East Midlands Development Agency (Emda), the Department of Communities and Local Government, and Northamptonshire County Council, in partnership with the North Northamptonshire Development Company. The building (estimated to be completed by mid 2010) will be six-storey, glass-fronted, Cube shaped, and will include:

¹⁵ www.telegraph.co.uk 23.02.09

¹⁶ Corby Borough Council website press release, 14.01.08

- 445 seat theatre with curved retractable seating for increased capacity
- Studio space with approximately 80 fully seated people
- Ancillary theatre space in the form of circulation, toilets, bars, and back-stage accommodation
- Library
- Council one-stop shop
- Council chamber
- Office space to be occupied by Corby Borough Council
- Ground floor bistro
- Terraced roof-top garden

"It's an iconic building... People will come to Corby just to look at the Cube... People will be dead proud of it."

(Corby Council leader, Pat Fawcett – quoted on BBC Northamptonshire).

3.2.1.3 The International Swimming Pool is anticipated to provide a huge boost for sport and recreation in Corby. The £19m international-sized swimming pool is due to open in July 2009 in the Parkland Gateway Development, nearby the Cube (in place of the existing car park behind the Willows Arts Centre). The 50m, 8 lane main pool will boast a modern system of movable floors, as well as:

- International junior standard diving boards
- 20m learner pool
- Fun pool with flume and pirate ship
- Spectator seating for up to 400 people

- Health suite including steam, sauna and Jacuzzi
- 70 station fitness suite
- Dance studio
- Crèche for patrons
- Café
- Meeting Room.

This will provide an excellent complement to The Cube and wider town centre offer, providing opportunities for a mix of activities within walking distance of each other.

3.2.1.4 Willows Place – Corby's new town centre shopping development. Following the Primark's opening at Willows Place in November 2008, this development has much improved the capacity and breadth of the town centre offer, repositioning it as a retail destination which, in turn, supports the wider cultural and night time economy.

3.2.1.5 Corby's night time economy is going to receive a much needed boost with the upcoming **exclusive upmarket nightclub, bar and restaurant** due to open as part of the **Rockingham Park** scheme. The 10,000 sq ft venue (expected to open in time for the May Spring Bank Holiday) will benefit from an extensive, seven-figure fit-out of the existing structure with plans to transform it into one of the UK's leading clubs. This will mean that Corby residents will not have to travel to Kettering and beyond for night time entertainment, as well as create more jobs in the leisure sector for Corby and surrounding towns. This paves the way for more retail development with another 18,000 sq ft remaining on the site.



3.2.2 Five Principles for High Quality, Open Cultural Infrastructure in Corby

For Corby to maximise the value of its oncoming cultural infrastructure; indeed, for Corby to maximise the value-adding role of culture generally, then partners will need to adopt a committed, intensive, deeply engaged and long-term view to public engagement, participation and, ultimately, audience development.

Here, engagement, participation and audience development should not be conceptualised as something that arts and cultural organisations do, but as integral to wider processes of community development, economic strategy, planning, and thus place-shaping. In this sense, they are **mainstreamed into approaches that build opportunity, connect communities, and raise aspiration in and for Corby.**

Correspondingly, for Corby to become a Priority Place recognised and valued for its cultural offer, then partners must adhere to the following audience development principles for success. These in turn inform the 'ten smart moves for Corby' introduced in **Section 4** below:

1

- **Establish a 'self-build' approach.** Here new and existing cultural infrastructure and programmes need to be presented as open and malleable, with local people established as very visible stakeholders in their development and organisation. This does not have to be through every part of the function, design and programme, but through the allocation of specific spaces and platforms for the co-creation of content and meaning. This element can then change and grow

over time as confidence extends and partnerships become more agile.

2

- **Begin in the learning and skills sector.** For some, predominantly older residents, it will be difficult to change perceptions and behavioural patterns, whereas for younger people and adults engaged in education, the opportunity is enormous. Engagement, participation and eventual audience development should sit as part of a fabric of initiatives to support the arts in education, as well as a bigger picture where approaches to culture and creativity in learning and skills are operating increasingly to the mainstream of 'the offer'. Add to this a wider mix of policy and conceptual changes – such as personalisation in education, the rise of non-formal learning and extended hours provision, greater numbers of specialist schools, the burgeoning Creative and Media Diploma, new apprenticeships in the Creative Industries, increased focus on cultural opportunity (such as through Find your Talent), an eagerness to embed creativity as a core outlook and skill, and increasingly convergent cross-art-form practice at professional level, and increased, improved participation can be targeted as a major outcome of a transformed learning and skills landscape in Corby.

3

- **Drive programmes through the 'comfort zones' and 'desire lines' of different communities.** As part of the self-build, open source approach to participation and audience development, new cultural experiences (and especially those which are more

4

- **Establish new and recast existing cultural infrastructure as open, generous, cross-art-form and enabling.** This means running the desire lines of communities through the buildings and their public spaces (such as through the co-curation of a library and arts offer); providing an eclectic cultural offer that combines taster opportunities with the presentation of work for which there is existing demand; and co-programming work that stretches from the international to the local. This also means refusing to settle on a settled singular art-form policy and identity (such as 'theatre' or 'cinema') – fit for purpose cultural infrastructure going forward will be interdisciplinary, convergent, digitally enabled and purposefully boundary-crossing.

5

- **Combine cultural consumption with production, digitise and establish cultural infrastructure as 'creativity spikes' for Corby and the East Midlands.** This means introducing multiple types of space – from physical workspace and rehearsal space that empowers local people to strengthen (even professionalise) their activity, to digital network space where communities of interest can connect; to spaces that are open to the wider flows of the town, to

intimate 'drop-by plug-in' spaces available to the mobile business or culturally (and digitally) active pensioner. By extension, this means extending public engagement and audience development into a wider approach to supporting the creative and knowledge economy and repositioning Corby as a place of creative opportunity and integrity (with metropolitan outlook and community feel).

Section 4 provides further background on audience motivation and the need to set out a proposed audience segmentation framework for future cultural infrastructure in Corby.

3.2.3 Learning from the Rest – Good Practice Case Studies in Public Engagement and Cultural Infrastructure

The above five principles for high quality, open cultural infrastructure in Corby are based on our interpretation of the required approach to effective and sustained public engagement and audience development in the town and environs. They are also based on our experience of what works elsewhere. In **Appendix 5 we introduce a set of five case studies to exemplify how the five principles can be applied to attend to Corby's specific challenge and opportunity context.**

These focus on:

- Redefining the trajectory of participation and audience development through a focus on Contact Theatre in Manchester. Contact has 'opened-up' as an

institution to connect with its target audience – young people – very much on their terms. This has meant taking performances outside the theatre, connecting with people in the spaces and places where they feel comfortable; and then providing a persuasive mix of programmes and projects to enthuse young people of the opportunities and experiences that can be enjoyed through a more sustained engagement with the theatre.

- A Learning Centred Approach – through a focus on the Southend Cultural Hub. Here the co-location of further and higher education institutions provided an opportunity to prioritise cultural and creative skills development as part of a wider mix of cultural provision and organisational development. A collective offer has been established that positions culture and creative business development as offering a starring role in a new-look town centre, with professional development opportunities for young people cast as opportunities to develop cultural participation and audiences growth.

- Creating New Fluencies – redefining the library – through a focus on the Ideas Stores in Tower Hamlets. Here libraries are reconceptualised and remodelled as providing the spaces and opportunities for cultural experience and for introducing new fluencies for understanding society and place. Rather than simple tools in literacy and community cohesion, libraries become the 'spikes' for the creative and knowledge economy, connecting agendas in youth, business and culture in a truly galvanising and catalytic way by connecting ideas, aspirations and opportunities.

- Cross-art-form Cultural Infrastructure – Open Source Futures through a focus on The UK's Cross-Art-Form Venues.

Here we feature new learning on the ways relatively traditional cultural venues have transformed their role to become critical open spaces for cultural experience and expression, mixing their digital and physical infrastructure to drive connection and collaboration in increasingly participatory and open source ways.

- Culture and Audience Development at the Heart of Place-Shaping through a focus on Dundee Contemporary Arts.

Here we show how an arts venue in a relatively small and geographically remote Scottish city can have a major role to play in place-shaping. Over its ten year history, DCA has become one of the UK's most progressive and innovative venues and organisations, providing cultural opportunities and experiences that mix art forms, audiences and senses of place in ways that genuinely reposition the city as a place of cultural quality, openness and ambition.

- Digital Footprints - Culture Online projects: reaching new audiences through digital platforms. Here we provide an introduction to the role and impact of Culture Online to show the extent to which it is possible to use new platforms to reach otherwise hard to reach audiences.

Each of these case studies shows that it is possible, indeed, necessary, to develop in Corby a committed, distinctive and deeply embedded approach to cultural infrastructure, participation and audience development.



4. Corby Priority Place – Active Cultural Engagement, Cultural Opportunities

4.1 The Five Headline Participation and Audience Challenges in Corby

The headline evidence outlines the considerable challenges that Corby needs to overcome to engage the population in cultural activities. Five headline challenges are as follows:

- **Over 50% of Corby's adult (15+) population are from the Acorn group, Hard Pressed; the least culturally active group.** This is 2.56 times more than the national average.
- **Only 27% of the adult population have the social grade A, B or C1. Small numbers of Higher Status individuals adversely affects Corby populations' ability to consume culture,** as many of those who the propensity to actively consume and who act informally as gatekeepers to the arts are few in number.
- **The low percentage of degree level qualifications or higher (7.3%) also impacts dramatically on the propensity for cultural consumption** for the population as a whole.
- **Corby has only 239 out of 38,620 adult (15+) population from this Urban Prosperity group.** Areas

with very active populations have large numbers people in this group.

- Compared to its Northamptonshire neighbours, **Corby has the highest percentage of unengaged population and lowest percentage of those described as highly engaged.**

Despite the above figures the Corby Cultural Survey findings report a fairly high level of cultural consumption with 48% of respondents reporting engagement in cultural activity at least once a week. This high figure for frequency of participation is at odds with the TGI art form modelling, which predicts lower than average consumption patterns across all art forms when compared to the country's population living outside of London. The difference may be due to historically inaccurate assumptions about the population composition (based upon 2001 census data), inaccurate respondent answers or a mismatch between modelled and real consumption related behaviour.



4.2 The Five Headline Public Engagement and Audience Development Challenges in Corby (as Forecasted).

Further to the above, the following are the **top five participation development and audience demand priorities for Corby residents¹⁷**. These give an indication of the types of cultural provision that should be considered for a changing Corby over the next ten years and beyond and some of the barriers that need to be overcome to engage communities and build audiences:

- **40% of residents are not satisfied with the current the cultural facilities and activities** in Corby Borough, only 38% are satisfied
- **Residents want to see future borough cultural infrastructure and initiatives capable of attracting professional performance companies while sustaining and developing local community arts participation.**
- **Residents' current cultural activity preferences are: the Theatre; Sport & Fitness; Museums, Libraries and Heritage; Art and Art Galleries; Rock/Pop; Cinema.**
- **The main cultural facilities currently used by Corby residents are the Odeon Cinema** (outside the

Borough), **Corby Libraries, Willows Art Centre and Rockingham Castle.**

- **The main barriers to greater participation are financial constraints, lack of cultural products, poor health and or disability, lack of transport.**



¹⁷ Figures are taken from the Corby Cultural Survey undertaken as part of this Study.

4.3 Corby's Motivations and Needs

This Section introduces a set of specific development

issues for Corby to establish an effective fabric of cultural infrastructure provision as part of a wider approach to engagement, participation and thus audience development. It should be read as informed by the **Five Key Principles** introduced in **Section 3** and the forthcoming '**Ten Smart Moves for Corby**' introduced in **Section 4.4** below.

4.3.1 Key Issues

Correct identification of potential users at this stage will enable strategies to be constructed to reach cultural consumers, based on the probable reasons that influence their decision to engage.

In **Section 2**, audiences were segmented using factors that include:

- **Geographical and demographic:** using criteria based upon their geographic location, age, gender and employment status. These criteria can be best demonstrated using socio-economic categorisation such as that expressed by ACORN profiles.
- **Behavioural:** through current or past attendance at arts and cultural events or by interest in art forms – ACE TGI area profiles.

Or:

- **By benefits sought:** this is most likely to create the required visitor levels, as it aims to align market sectors with their particular needs and aspirations.

If Corby Cube and other forthcoming cultural infrastructure and organisational development are to be predicated upon a participatory approach and thus ultimately audience focused, they will need to do this through formal and informal mechanisms:

- **Monitoring and evaluation**
- **A rolling programme of market research**
- **Informal feedback from staff**
- **Visitor books.**

To respond to users' needs – their complaints and criticisms or praise - it will be important in the opening period to track visitor responses to, for example, the new building and the visitor experience. The motivation to acquire as much information about the visitor experience needs to be shared across the whole organisation. This will necessitate management setting clear policies about customer and visitor relationships, training in customer care and ensuring continual improvement.

4.3.2 Meeting Participants' and Audience Needs

Potential participants' and audience needs and expectations can be broadly broken into three groups:

- **The specific needs of Corby's residents;**
- **The needs of cultural tourists (intentional);**
- **The needs of general visitors (incidental).**

This Section outlines some of the key factors which affect these three groups, putting Corby Cube into the context of its location, operating environment and resident population:

Cultural Infrastructure (such as Corby Cube) should be an 'outward looking', meeting the needs of its local population

As is apparent from the description of the resident catchment area, Corby faces a range of problems which it is beginning to confront with energy and determination through the work of the Corby Renewal Partnership.

The goodwill of local communities and businesses will be essential to the success of new infrastructure. The resident population has a specific set of needs and it is very important to recognise these in future marketing, public engagement and audience development planning and delivery.

Corby Cube and other infrastructure will have to address the needs of a wide range of communities many facing multiple social problems including ill health, poverty and poor quality of life through illness or sub-standard accommodation ***(see Smart Move 1 below - Become a 21st Century Town for Cultural Development)***.

The challenge will be to create a programme of work and supporting activities which can engage with these disparate and contrasting groups in different ways; and that engagement in turn creates greater ownership, trust and pride in the achievements of the new building ***(see Smart Move 2- Build from the Grassroots)***.

For Corby Cube to meet the needs and demands of its local communities, it will need to develop a strategic approach to creating sustainable partnerships across a range of sectors including health and social care; education and training; paid and voluntary sectors; local business; tourism interests; local arts and cultural organisations through to major national and international arts and cultural businesses and major public sector agencies and authorities ***(see Smart Move 7 - Develop a Creative and Cultural Learning and Skills Offer)***.

4.3.3 Tourism and Cultural Tourism

At this stage there is a measured expectation of the role that the new Corby Cube will play in generating cultural tourism. But cultural vibrancy is an important marker for creating successful places.

The Cube sits at the centre of a variety of different cultural offers within the immediate environs of the borough. In order to further create a critical mass of cultural offering Corby Cube will need to play a limited role in attracting cultural tourists.

Other cultural venues have recognised that to become a successful destination there must be a critical mass of activity for visitors to combine with their visit such as shopping, cafes, restaurants and quality accommodation; alongside ease of parking.

Corby's retail and catering provision is beginning to change and the need for regeneration is a recognised priority.

If Corby Cube is to be a thriving destination it will have to attract nearly all of its visitors from within the 30 minutes drive time, with majority of these living from 15 minutes.

To achieve this it is important to recognise the need for effective partnership and collaboration with local authorities, arts and heritage organisations, other providers of services to the tourism market etc.

Corby Cube should:

- Recognise that the process of attracting cultural tourists and the weekend break market (including the setting up of joint initiatives with other cultural providers) will necessitate long-term artistic programming and marketing planning to maximise visitor level potential.
- Define the organisation's role and position within the current and future planning by CBC, NCC, Living Places and MKSM Growth Area et al and develop future working practices defining how Corby Cube can be built into the sub-regional market offer and how the programme and events can significantly enhance Northamptonshire as a destination.
- Exploit its proximity to a range of nearby cultural destinations and attractions to create a critical mass of motivating factors to visit the Corby Cube and Northamptonshire more widely; including country pubs and restaurants, the mix of arts and heritage, sports facilities, the natural environment etc.
- Use its position to ensure that the town's tourism, retail, hospitality, accommodation and leisure offer is of a

comparable standard to that of the new building and that the visitors that it attracts are not dissuaded from returning by the variable quality of the wraparound present in Corby.

- Use the location of the new building as an asset for attracting visitors, advocating enhanced urban navigability throughout the town in order to draw Corby's visitors to the site.
- 'Announce itself' very clearly in terms of its function with the message to visitors and residents alike that 'this is for you, you are welcome to come in' – many cultural institutions are intimidating and poorly signed (*see Smart Move 6 - Go Digital*).
- These last two points are important if the Cube is to attract incidental tourists (especially cultural tourists) so clear signposting both in the immediate locality and on main approach roads, from the (newly reopened) station and the main car parks will be important in building awareness.

4.3.4 Keeping the Audience in Focus

Communication

- Clearly articulate the vision for Corby Cube using a variety of key messages that are framed for different audiences (*see Smart Move 2 - Build from the Grassroots & Smart Move 6 - Go Digital*).
- Be consistent and regular in all communication and activity.

- Communicate using accessible language that relates to every day life; demonstrate the benefits of your activity and the difference Corby Cube makes. Be wary of using sector specific language which has little meaning outside of the arts community.

Creating Ownership and Allegiance

- Clearly define what Corby Cube is for and what it is not for – be confident and stick to it *(see Smart Move 3 – Less One Night Stands)!*
- Make promises and then deliver on them – project fatigue is an issue.
- Always have a clear and concise rationale for everything Corby Cube is doing or proposes to do.
- Take the audiences on your journey. Communicate the story of Corby Cube from now onwards. Give residents as well as potential visitors some insight into your hopes and desires and talk to them with one trusted voice *(see Smart Move Five - Establish an Open Source Approach).*

Recognising and Realising Different Audience Needs

- Create a variety of different intellectual, cultural and creative entry points into the programme, the building and the organisation - which are pitched at different levels that relate to experience knowledge and understanding *(see Smart Move 2 - Build from the Grassroots).*

- Understand that a significant proportion of the Corby audience may never have been inside a gallery or a theatre. They will find it an unfamiliar and daunting environment, where the accepted conventions are unintelligible and appear to have no relationship to their lives.
- Produce public engagement and audience development programme that reflects the local community and moves people from being unengaged or inexperienced cultural consumers to regular and confident users of Corby Cube and other cultural organisations and experiences.
- Ensure that any public engagement and audience development activity is designed to engage hard to reach audiences and individuals over a prolonged period of time and that it offers multiple opportunities for engagement, not projects/activities that come and go.
- The needs of hard to reach groups may not be culture related. Can Corby Cube meet these needs through their cultural offer? Or does the offer have to be something different - that gives access to the arts through some form of osmosis?
- Cultural engagement should be stimulating, life affirming and enjoyable.

Creating an Audience Focused Organisation

- Become a customer focussed organisation – what are the needs of your existing and future users and how will Corby Cube meet them?

- Consult with and reflect the views of your different stakeholders.
- Learn from others experiences – peer to peer exchange can be very important – where possible create a mechanism to do this so it doesn't become an after thought, or too late to be of use.
- Make the customer the focus of all Corby Cube's work by embedding them at the centre of every role and activity, from the Chief Executive to the front of house team.
- Create and sustain feedback mechanisms as an integral part of the marketing process and as a means of informing programme development and delivery.

Meeting Your Participant and Audience Needs

- Planning for growth right from the beginning – Corby Cube's capital build has been designed to be capable of meeting audience growth and engaging participants more broadly.
- Test if the architectural design is suitable for the people who are going to use it.
- Is there suitable transport access and parking provision? Has/will a signage review be undertaken?
- Make certain there is high quality public realm in the immediate vicinity of the Cube.

The Visitor Experience

- Making visitors feel welcome and at ease is an essential part of customer care; it should be easy for first time visitors to immediately find out what is where and what is on each day.
- Make the building easy to navigate, with ample visitor amenities, even on the busiest days.
- Have a clear and consistent visual identity that is meaningful easy to understand.
- Use the location to best advantage – make the building and its situation a key benefit.
- Much of what is on offer will be free to visitors but this needs to be clearly communicated at the entrance, the reception point and in all communication material.
- Create a place where all are welcome.
- Have an outstanding programme that appeals to different audience segments.
- Communicate the programme content in a range of (if possible innovative) ways, pitched at different levels and for different audience segments *(see Smart Move 9 - Get Dancing and Singing, Performing, Creating).*
- Ask for visitors' views and ideas; create critical forums that inform the organisation's development in relation to residents, young people, older people, creative/artistic debate etc *(see Smart Move 2 - Build from the Grassroots; & Smart Move 5 - Establish an Open Source Approach).*

- Test your offer, mystery shop the experience.
- Show that you have listened and responded.
- There is much more to visiting Corby Cube than just the building's experience. Proximity to other cultural attractions is a valuable companion asset as is the nearby natural environment. Show your visitors that Northamptonshire has much to offer and that there is more to do in Corby than just visit the Corby Cube.



4.4 Attracting Corby Cube's Participants and Audience

4.4.1 Recruitment and Positioning

Maintain and develop relationships with existing users to date:

- By communicating the vision and direction for the project.
- Clearly articulating the stage the project is at and what is expected to happen next.
- Explain what you are doing now, why it is important and why it is of benefit to the end user.
- Give loyal supporters and users exclusive reward for their patience and persistence, such as being invited to different orientation events; hard hat tour opportunities; architect presentations; curator talks on programming ideas and options (*see Smart Move 5 - Establish an Open Source Approach*).
- Make them feel part of the project!
- Let them have advance notice of what's happening, make them feel privileged.
- Use a range of methods to communicate, e-bulletin, Turner Friends & Supporters web pages, direct mail newsletter, personal invite etc.
- Make the communication material easy to comprehend and accessible.

- Use local and regional media to keep residents informed and reassured.
- Show that Corby Cube is a key part of the local debate and is actively making its case.

Cultivate and generate new relationships during the build phase

- Use the fact that the building is under construction, something tangible for people to relate to.
- Articulate the different benefits of the project - cultural; economic; social and how these will impact upon different sectors and individuals.
- Use the (future) proposed programme and building to revisit earlier unsuccessful or under developed relationships.
- Give partners and/or stakeholders advance access to future plans and the new build (see point 1).
- Use national and international press coverage to ensure confidence in the project.
- Make creative use of the building site; follow the example of other European cities by adorning the site with huge visuals of what the finished product is going to look like/explore best practice as demonstrated in the ACE/CABE Building Sights initiative (*see Smart Move 5 - Establish an Open Source Approach*).

Attract new intentional attenders

- The new building will be an important destination for attenders of the performing arts from the local environs. There is also a huge current interest in architecture and new buildings.
- There are opportunities to boost the quality and significance of the cultural offer through the creation and sharing of new product with national and regional partners.
- Working in partnership with different arts organisations to create events and performances is also a very important way of sharing their audiences and for them to share Corby Cube's in return. Their core audiences are already established arts attenders, who could be attracted to Corby Cube's programme. The relationships between arts organisations will also create a sense of trust between audiences, making them more willing to try something new or different because it has been promoted through an organisation they already have a meaningful relationship with.
- It is essential that the quality of the programme of performances and events will appeal to a wide geographical spread of arts attenders and be attractive to both experienced and inexperienced cultural attenders.

Increase frequency of attenders across all sectors

- A visitor who comes only once is a missed opportunity! Encouraging repeat visits is a key priority for the local audience located up to a half hour drive time from Corby.
- Visitors need to be encouraged to return to attend other exhibitions, events or performances, through the building of relationships and awareness of their interests and needs.
- It is essential that as many attenders as possible have information captured about -
 - where they live
 - their motivations to visit
 - and their response to the offerand that this is used to inform and shape the offer, how it is communicated and to whom.
- If Corby Cube can gain a comprehensive understanding of its audience then this will provide invaluable future benefits which include -
 - evidence of impact
 - geographic reach and penetration
 - knowledge of which market sectors are active users and which are not
 - socio-economic profiling of the audience
 - motivations
 - likes and dislikes
- Once a robust evidence base has been established Corby Cube will be able to undertake a much more informed approach to planning, communication and

programming knowing that the decisions are being based on real data.

Attract incidental attenders

- This sector may be people who were 'just passing by' or in the area for a variety of reasons friends, family holiday etc and decided to come in to see what was happening. This also includes business visitors.
- They may use the café and library, together with a visit to a performance, and they may also return for other events in the future, if they liked the experience.
- To maximise access to this market Corby Cube will need to be embedded in the Corby, Northamptonshire, East Midlands tourism offer (*see Smart Move 10 - Corby Celebrations – reaching new audiences*).
- Make the Cube Corby's must see destination referenced in all marketing communications and literature for the county, with different messages and framing for specific audience sectors.
- Ensure that Corby Cube works in concert with Northamptonshire Enterprise Limited and East Midlands Tourism to populate all relevant Visit websites, including Visit Britain and international consumer sites.
- Work with Northamptonshire's TICs and local authority tourism officers to ensure they are fully cognisant with each year's programme (particularly the Easter to October period) and that they are capable of

identifying potential future synergy and collaborations which will enhance the sub-region's tourism offer.

- Produce new and up-to-date information available via a RSS feed for other sites to use.
- Create visibility through other culture and leisure attractions in Corby; have a presence on their sites, either as information boards, leaflets or brochures, or inclusion in their literature as a recommended place to visit.
- Ensure that the building has high visibility throughout Corby; that the main transport arteries (including rail) have sites to promote the Cube and its main programme; and that car parking sites throughout the town contain up-to-date information and maps including instructions on how to locate the building. Overall, let others in Northamptonshire actively associate with Corby Cube through Northamptonshire Enterprise Limited and other existing tourism networks and the numerous Visit websites.
- Create bedroom browser packs for accommodation within 60 minutes, which is freely available in print or pdf format.
- Actively promote the bedroom browsers and ensure that the accommodation sector is provided with opportunities to attend special B2B events which advocate the programme and demonstrate the worth of Corby Cube to their businesses.
- Ensure that other service sectors working within Corby (retail, hospitality, taxis and buses etc) are well

informed and are knowledgeable about the organisation's aims and aspirations as well as the current programme through cultivation events in the new building that demonstrate its potential benefits and stresses the value of their involvement.

- Develop relationships with tour operators and coach companies, to make Corby Cube an essential part of any visit to Northamptonshire.
- Finally get local residents to trust and value the new building, its programme and the brand, as these people are the gatekeepers to the sizeable VFR market.

Develop lasting relationships with the education sector

- Corby Cube has (potentially) an essential role through education of cementing their position amongst different elements of Corby's communities. Education is a powerful conduit through which to introduce both experienced and inexperienced cultural consumers to what the Cube has to offer (*see Smart Move 7 - Develop a Creative and Cultural Learning and Skills Offer*).
- Corby Cube has the potential to deepen the relationship with individuals who are first introduced to the building/programme by an education provider. Making students feel confident and enthused enough to bring friends and family with them on return trips to the building.

- In the current economic climate skills acquisition and training are important issues for the regeneration agenda. When looking at multiple uses for the building, one element could include the actively engagement with a cross-section of the socio-economic mix through a variety of future partnerships with training organisations.

Build and cement relationships with non-attenders and the culturally inexperienced

- From the earlier demographic analysis it is evident that there are groups of people in the Corby who have a mix of age, education and social issues that will in most cases prove to be a major barrier to participating in Corby Cube's programme.
- **Corby Cube should build relationships with community and education sector 'gatekeepers' and opinion formers, to understand their needs and there responses to the building's programme, resources and what it can offer to them.**

Through :

- The creation of community panels
- Opportunities to acquire skills, knowledge and insight in order to engage with the programme
- Confidence building

- Events designed to orientate inexperienced cultural users on what expect in the Cube
- Enquiring about their views and their constructive criticisms
- Actively revising the offer to meet their needs and communicating the change
- Reviewing and acknowledging the degree of change Corby Cube and its users have undergone as part of this process
- Getting this group to become community ambassadors, promoting the values and benefits that result from successful engagement with the Corby Cube

It should also build relationship with audiences to understand and monitor the quality of their experience, their response to interpretation and information about exhibitions and events, alongside visitor facilities and catering.

Through:

- The creation of variety of different ways for audiences to enter into a dialogue with the organisation
- Actively seeking their views through community panels, which represent different segments of the audience
- Creation of focus groups which assist in developing new ideas or evaluating the success of existing projects

- Interview and survey users
- Comments cards readily available
- Constant project evaluation
- An online forum or blog where visitors can have their say
- New ways of making a critical comment such as a comments wall etc
- Actively revising the offer to meet their needs and communicating the change

This will require the use of the building by a whole range of other interests from the corporate sector to baby and toddler's groups to artists and practitioners.

Through:

- Actively forging relationships with a range of groups, organisations and businesses based in Corby
- Successfully communicating the facilities that you can offer and how these target groups could benefit through their use
- Making facilities available at a negligible or zero cost for selected groups
- Offering a tour, presentation, behind the scenes look etc as part of any use of the building
- Being a can do organisation that welcomes anyone who wants to use its facilities

It should also build up cross-over attendance between other arts and leisure facilities and organisations; specifically also with cultural provision in the wider sub-region.

Through:

- Developing a set of relationships with organisations and individuals that have shared audiences and users or are a trusted route to groups who prove hard to reach
- Joint/shared programming and event production
- The creation of audience data sharing protocols which meet data protection regulations
- Actively promoting partners' activities to both sets of users through joint (or multiple) marketing and promotional activities
- Working jointly to create a critical mass of cultural activity that appeals to a broad range of interests

In order to engage with these groups and communities in a meaningful way all interaction and communication may need to be designed to include accessible English and translation needs.



4.5 Audience /Participant Segments Cultural Needs

The tables below begin to scope the physical and cultural needs of different participant / audience segments for the Corby Cube. These are provisional and would require further feasibility testing. Some of the needs are generic and can be applied to all cultural activity within the borough; others are specific to the new development.

These key needs are a distillation of the Corby specific interviews, focus groups, resident survey aligned with existing best practice.

The segments identified and commented upon are: Families; Adults; Young People (13 - 25); Older people - 65 plus; Education Sector - Schools (Infant to Secondary); Education Sector - FE & HE; Education Sector - Adults & Lifelong Learning; Visiting friends and relations; Corby Residents; Corby Business Community; and Physically Disabled Visitors.

Audience/participant Segment	Needs and Expectations
Families	Corby Cube - Shared activity which all can enjoy - A family friendly building, where children are safe and also welcome - Baby changing facilities numerous enough to meet expected daily capacity figures for the building - Lift capable of carrying a family of six including a large buggy - Fun!!!
	Programme - Learning through inter-generational activity and new experience, seeing different things, being inspired to try things for themselves - Something which stimulates both children and parents and which they can talk to each other about
	Hospitality - Affordable refreshments - Quick service - Child friendly menu and portion sizes - Ease of access, that allows room for buggies, large family groups etc - Appropriate child seating - Friendly child/family aware staff

Audience/participant Segment	Needs and Expectations
Young People (13 - 25)	Corby Cube - A place that fulfils a social function and acts as a social destination - Somewhere 'different' to go, somewhere <i>'that fits their values'</i> to meet their friends - Stimulating things to see and do - New views and experiences of their world, may or may not be study related - A place where the young people are welcomed and feel comfortable - Fun!!!
	Programme - Opportunities for participation designed specifically for this age group - Intelligent, challenging, drawing out links between their lives and experiences and the programme - Issue/content led communication and message framing is important to this group - Involvement in choice for certain elements of the programme
	Hospitality - Modern, comfortable surroundings that have a strong design identity - Affordable refreshments, with a range of vegetarian, vegan etc food choices - preferably sustainably produced with low food miles - Provided in a safe and reassuring environment that recognises that this group are not big spenders in relation to their dwell-time

Audience/participant Segment	Needs and Expectations
Adults	Corby Cube - A place to go with friends or one your own - Guaranteed quality experience, world class building and multi-faceted cultural offering - Welcoming and friendly that actively engages with its visitors - Easy to navigate - Opportunities to <i>dip</i> into the offer (for regular/local visitors) - Alongside a critical mass of activity on site to warrant travel of more than an hour to Corby - Fun!!!
	Programme - A proportion of the programme will need to consist of work by performers that have high recognition levels amongst the adult population, if Corby Cube is to attract significant numbers of incidental visitors - Entertaining, stimulating and exciting – something to talk to about - Recognises different levels of cultural experience and provides varied mechanisms for interaction - Performs well when compared to other major local programmes - Fulfils high expectations
	Hospitality - Good quality catering - Value for money - Range of meals, from teas and coffees and a pastry through to breakfast, lunch and a dinner menu - Range of prices within each menu - Alcohol license - <i>What part will Corby Cube play in the evening/night time economy?</i>

Audience/participant Segment	Needs and Expectations
Older people - 65 plus	Corby Cube - Welcoming and friendly that actively engages with its older visitors - A place that fulfils a social function and acts as a social destination - Easy to navigate - Good physical access - including onsite parking and drop-off points for public transport outside the entrance points - Ample places to take a break - A place to go with friends or on your own - Guaranteed quality experience, world class building and multi-faceted cultural offering - Opportunities to dip into the offer (for regular/local visitors) - Alongside a critical mass of activity on site to warrant travel of more than an hour to Corby - Fun!!!
	Programme - New opportunities for participation in the programme, including attendance at events specifically designed for older visitors, but more importantly events designed to meet the needs of Corby's older local population - Varied interpretation methods and tools which appeal to this age group - Acknowledgement and mitigation of age related physical disability (such as age related macular degeneration etc) - Clear concise communication that is based in fact rather than values/lifestyle
	Hospitality - Traditional food, that is fairly priced - Easily navigated space, with ample room for wheelchairs etc - Decent portion size - Good lighting - Easy to understand menus - with large print versions - Guide and listening dog friendly - Quick service

Audience/participant Segment	Needs and Expectations
Physically Disabled Visitors (Blind and Visually Impaired, Deaf and Hard of Hearing, Movement and Mobility Impaired) <i>It is important to recognise that this group is present in all other segments, and should not be viewed as a distinct sub-set, rather their needs should be incorporated into all planning and provision.</i>	Corby Cube - On site parking - Hassle free access throughout the building, in particular transition from floor to floor and from the galleries to the café/restaurant, toilet facilities etc - Signage and communication provided in accessible formats and located in easy to find/see locations - Disability aware staff (all staff, not just front of house), who are welcoming and accommodating - Visually impaired navigation aids, such as textured walk ways and information points (see Wolverhampton Art Gallery's approach) - Appropriate disability specific facilities, present in accessible points and in great enough numbers to meet the needs of disabled visitors when the building is running at capacity - Best practice protocols, designed specifically to meet the needs of disabled visitors (including their pre-visit requests) - Extensive pre-visit information that is available in audio, large print, braille and visually impaired reader compatible web formats
	Programme - Alternative interpretation and communication provision, which if it cannot be universal should at least concentrate on the core elements of an exhibition or event (further exploration is required - models exist for this that are both about physical and intellectual access - Caro Howell re Tate and Whitechapel; Marcus Weisen re MLA, V&A, British Museum) - Extensive pre-visit information that is available in audio, large print, braille and visually impaired reader compatible web formats - Onsite guides for carers and <i>buddies</i>

Audience/participant Segment	Needs and Expectations
	Hospitality - Ample space for wheel chairs, guide dogs etc to negotiate the space and sit at tables - Disability aware staff who are welcoming and accommodating - Menus and food information provided in a variety of different accessible formats - Ingredient lists - Efficient service
Corby Residents (Generic)	Corby Cube - Deliver on your promises - Raise the aspirations of the town - Act as a shining example of renewal and regeneration in Corby - Become an asset to Corby's community, give them ownership - Successfully communicate what difference you make and why Corby Cube is for me, for you, for everyone - Listen to the local constituency and reflect on their views - Be a <i>can do</i> organisation that pro-actively searches out relationships with the voluntary sector and the local community - Create a place that appeals to all ages, different social, ethnic and economic backgrounds - Become a family friendly building, where children are safe and welcome - Become positively embedded within the <i>Hearts and Minds</i> of the local community by moving beyond the site into the lives of Corby's residents....<i>Corby Cube should go to them before they can be expected to come to you</i> - Be Friendly, Be Fun, Be the Best Thing in Northamptonshire!!!
	Programme - Recognise the importance of Corby's communities and endeavour to actively meet their specific needs - Create numerous routes for local engagement through a pro-active public engagement and audience development programme - Think beyond the core arts programme and adopt an offer that meets local needs (community focussed) - Produce shared inter-generational opportunities and activity which all can enjoy

Audience/participant Segment	Needs and Expectations
	- Reflect in the programme the context in which Corby Cube is operating locally - See also Children and Families; Young People; Adults and Older People audience segments
	Hospitality - Make this a place that residents feel happy to mix with visitors - Reflect in the pricing and menu options the make-up of the Corby population - See also Children and Families; Young People; Adults and Older People audience segments
Visiting friends and relations (VFR market)	Corby Cube - The place in Corby to go when you are visiting friends and relatives who live nearby - Welcoming and friendly that actively engages with Corby residents and their visitors - Guaranteed quality experience, world class building and multi-faceted cultural offering - Trusted by Corby residents, so they are confident to bring friends and family - Suitable for a range of interests and age groups - Easy to navigate - Critical mass of activity on site to warrant residents recommending a visit - Opening hours that appeal to the visitor staying with friends and family (during high season) - An extended offer that incorporates the evening/night time economy (during high season/weekends in the shoulder periods)

Audience/participant Segment	Needs and Expectations
	Programme - A proportion of the programme will need to consist of work by performers that have high recognition levels amongst the adult population, if Corby Cube is to attract significant numbers of VFR visits - Local residents have to trust the programme and feel informed and confident about its content before they will recommend it to visiting friends and family members - Suitable for a range of interests and age groups - Entertaining, stimulating and exciting – something to talk to about - Recognises different levels of visual arts experience and provides varied entry points for interaction - Performs well when compared to other major art galleries and their exhibition programmes - there will be high expectations for Corby Cube both locally and from visitors Hospitality - Good quality catering - Value for money - Range of meals, from teas and coffees and a pastry through to breakfast, lunch and a dinner menu - Range of prices within each menu - Suitable for a range of age groups - Alcohol license - An extended offer that incorporates the evening/night time economy (during high season/weekends in the shoulder periods) - Distinct menu/offer only found at Corby Cube that residents value and will recommend
Education Sector - Schools (Infant to Secondary)	Corby Cube - A place where their needs are understood and met - Child/student friendly - Good advance planning and communication, schedule and visits tailored to their needs - Develop one to one relationship between teachers and Cube key staff

Audience/participant Segment	Needs and Expectations
	Programme - Opportunities to learn, to participate, to gain knowledge, skills and confidence - A stimulating experience which compliments their studies and expands their understanding - An experience that goes beyond the national curriculum - It could be a students first introduction to the arts - <i>make it a positive and inspirational experience</i> - Create a routes for students to return to Corby Cube with family and friends Hospitality - Match the hospitality provision with maximum expected student numbers - Probably school groups will require space, rather than refreshments and food - Ensure school lunch/eating facilities maintain a strong visual identity and reflect brand values - Make their experience of the a comparable quality to visitors eating in the cafe - Student Discount?
Education Sector – FE & HE	Corby Cube - A place where their needs are understood and met - Student friendly - Good advance planning and communication, schedule and visits tailored to their needs - Meaningful relationships with course tutors and leaders in order to shape and develop the FE/HE offer Exhibitions & Events Programme - Opportunities to learn, to participate, to gain knowledge, skills and confidence - Access to the arts of high quality at local level - A stimulating experience which compliments their studies and expands their understanding - Opportunities to engage in critical debate or to attend talks and lectures to expand understanding - An experience that goes beyond level 4 & 5 course curriculum

Audience/participant Segment	Needs and Expectations
	- A broad ranging and/or very specific learning experience depending on student course needs - Create a routes for students to return to Corby Cube with family and friends - Opportunities to develop partnerships with FE/HE institutions delivery CPD related learning opportunities, or bespoke course elements which relate to modern culture, performance art and art history, creative industries, arts marketing and management etc Hospitality - Modern, comfortable surroundings that have a strong design identity - Affordable refreshments, with a range of vegetarian, vegan etc food choices - preferably sustainably produced with low food miles - Provided in a safe and reassuring environment that recognises that this group are not big spenders in relation to their dwell-time - Student Discount?
Education Sector - Adults & Lifelong Learning	Corby Cube - Opportunities to learn, to participate, to gain knowledge, skills and confidence - A stimulating experience which compliments their studies and expands their understanding - An experience that goes beyond course content - A broad ranging and/or very specific learning experience depending on student course needs - Create a routes for students to return to Corby Cube with family and friends or as individuals Programme - Guaranteed quality experience, 'must see' building and multi-faceted cultural offering - Welcoming and friendly that actively engages with its visitors - Easy to navigate - Critical mass of activity on site to warrant travel of more than an 30 minutes to Corby - Opportunities to engage in critical debate or to attend talks and lectures to expand understanding

Audience/participant Segment	Needs and Expectations
	- Strong brand and visual identity that reflects the Corby context in which the Cube is built and the values intrinsic to the organisation - Innovative or at least excellent examples of the best contemporary learning approaches that are both equally accessible and stimulating to experienced cultural attenders as well as more generalist students/learners - Strong and distinct life long learning offer delivered either in partnership with existing providers or created as a unique product for Corby Cube Hospitality - Good quality catering - Value for money - Range of meals, from teas and coffees and a pastry through to breakfast, lunch and a dinner menu - Range of prices within each menu - Student Discount?
Corby Business Community	Corby Cube - Successful brand that businesses want to be associated with (<i>Reflected Glory</i>) - Opportunities for corporate events and entertaining, efficient service, good communication - Quality environment that businesses want to be associated with - High spec technical resources for presentations/events - Good capacity Programme - A proportion of the programme will need to consist of work by performers that have high recognition levels amongst the adult population, if Corby Cube is to appeal to the business community - Entertaining, stimulating and exciting – something to talk to about - Recognises different levels of arts experience and provides varied mechanisms for interaction - Performs well when compared to other major cultural institutions and their arts programmes

Audience/participant Segment	Needs and Expectations
	Hospitality - Good quality catering - Range of meals, from teas and coffees and a pastry through to breakfast, lunch and a dinner menu - Alcohol license - Local businesses will expect to pay local prices, whilst having higher expectations of the catering offer from Corby Cube when compared to other local providers - It might be important to reflect Corby and Northamptonshire in the sourcing of food and design of the menu – this assumption needs further investigation

4.6 Ten Smart Moves for Corby



The above Section introduces a specific set of challenges and opportunities for oncoming cultural infrastructure in Corby – specifically The Cube. The following smart moves are for partners in Corby to consider as part of a wider approach to engagement, participation and, ultimately, audience development.

These are the **key ecological factors** that will be key to the success of The Cube as a cultural building at the heart of an expansive and holistic approach to cultural planning and place-making.

They have been developed building on the intelligence provided through the survey, interviews, focus groups and review and data gathering wider participation and audience development issues and contexts. They should be conceptualised as operating within a wider approach to cultural planning and place-shaping where the aforementioned five principles for high Quality, Open Cultural Infrastructure in Corby:

1. Become a 21st Century Town for Cultural Development

Corby, as a significant free-standing (and growing) urban centre in an otherwise rural and semi-rural context; and as a relatively new town with a distinctive demographic profile; can operate as a trend-setter and model-maker for new types of cultural development and practice. The high levels of local pride and 'otherness' expressed by many residents in the town provide an energy and will to 'do things the Corby way'. While in some instances, this can block 'progress', it can also be harnessed. This is because residents of Corby are effectively volunteering to test-drive activities and agendas in their own, inimitable way. This allows for risks to be taken, norms to be broken and boundaries to be crossed. As a way of galvanising local pride and distinctiveness and as a way of developing new good practice in cultural provision, partners should adopt a **'21st century programme for Corby'** that extends beyond the Living Places Programme and commits partners to a very long-term engagement with culture. A similar approach has been adopted by Lille after being European Cultural Capital of Culture in 2004: **Lille 3,000¹⁸** commits the city to a visionary engagement with culture as a key civic and economic resource

¹⁸ <http://www.lille2004.com/>

for the whole of this century. **Following this approach, activities and oncoming infrastructure will be developed with the goal of Corby being a pioneer in 21st Century urbanism that places culture and creativity at its heart.**



2. Build from the Grassroots – Participation for Audience Development

Corby's demographic and social profile, current cultural infrastructure and patterns of involvement, mean that building audiences for and engagement with cultural activity should be nurtured through grass-roots community activity. There is a strong legacy of community work to build on such as that of Corby Community Partnership and the network of community centres and village hall as well as the work of Groundwork, Connexions and others with young people. It will also be important to ensure that culture is connected with community focused activity around education and health.



3. Less One Night Stands - Balance Quality and Local Activity and Ownership

The Cube (and other potential infrastructure developments) provide the potential to bridge the significant gap between community/amateur art and professional performance. It is vital that the **correct balance** is struck between the need for immediate commercial success and the sustainable long-term

need to establish an audience in the town for professional work. This will only be achieved if the strategic decision is made to develop The Cube as a centre which draws on and integrates local strengths – from volunteering through to dance, music drama taking place in community arts settings – alongside showcasing professional work of a high quality. It will be important to infuse Corby with established cultural brands as well as 'own-brands' – such as regional producing and touring theatre – as a way of attracting new audiences to Corby and giving the town and its cultural infrastructure the integrity and quality that cannot be achieved in isolation and 'from the bottom up'.



4. Develop an Urban Touring Model

The good work done by Northampton Touring Arts in developing an emergent provision of cultural activity in villages around Corby can now be developed to engage activity in the town itself. Corby should borrow from the experience of the Black Country where Black Country Touring has developed a reputation for bringing professional touring theatre and dance from the UK and beyond to local communities in Dudley, Sandwell, Walsall and Wolverhampton. They work closely with local people to programme work into places where the community can get to see it in schools, community centres and galleries. They also develop projects where people from the Black Country can get directly involved in performing themselves including the cross-generational projects that Corby could really benefit from.



5. Establish an Open Source Approach

Partners in Corby will need to prioritise cultural practice in the public realm, community centres, parks, libraries and other locations where the 'desire lines' of local people intersect, before opening the doors to new-build cultural infrastructure. Cultural programmes for new infrastructure must precede such infrastructure, with the brand, ownership, and appetite already established. Make creative use of the Corby Cube building site; follow the example of other European cities by adorning the site with large visuals of what the finished offer will look like product is going to look like. Explore best practice as demonstrated in the ACE/CABE Building Sights initiative.



6. Go Digital

Partners in Corby should establish a digital cultural offer as a priority. This should profile local talent, provide a platform for debate and discussion on Corby's cultural dynamics, and steer local people toward staking a claim for any incoming cultural offer. This should be staged as a 'We Think Corby' – an open source cultural platform that combines new commissions and new thinking while the ownership and agency rests surely with local people. It should target youth – where social networks are strongest, and broker connections with the outside world – as a way of raising expectation and aspiration.



7. Develop a Creative and Cultural Learning and Skills Offer

Public Engagement and audience development should go hand-in-hand with a learning and skills agenda that prizes the arts, culture and creativity. This is far more than outreach projects driven by the cultural sector. This is a holistic embrace with culture and creativity at the heart of the learning and skills landscape. Opportunities exist for Corby to champion this agenda – by dedicating itself to high achievement in the new Creative and Media Diplomas, developing multiple apprenticeships through new cultural infrastructure, and heightening arts and design activity – such as by pushing each school to gain Artsmark status. Corby can also approach the UK Design Council to establish a set of Designmark schools – linked to a Centre of Excellence in design activity (which could, in the future, be a re-vamped Tresham Institute of Higher Education at the heart of the town.



8. Be Interdisciplinary, Convergent and Cross-art-form

Corby, with its current low audience levels and under-developed cultural infrastructure, can pioneer the development of cultural infrastructure and programming that crosses boundaries as a default position. Future demands for culture will not be for clearly defined art-forms in clearly prescribed contexts: they will be for multiply-inflected experiences that operate across a range of analogue and digital platforms and are dependent upon more than one discipline or art form for their creation. They will also be far more participatory and audience-generated, where the boundaries between audience

and performer, consumer and producer, will be evermore blurred. By working to nurture local audiences on their own terms, Corby can be a real leader here.



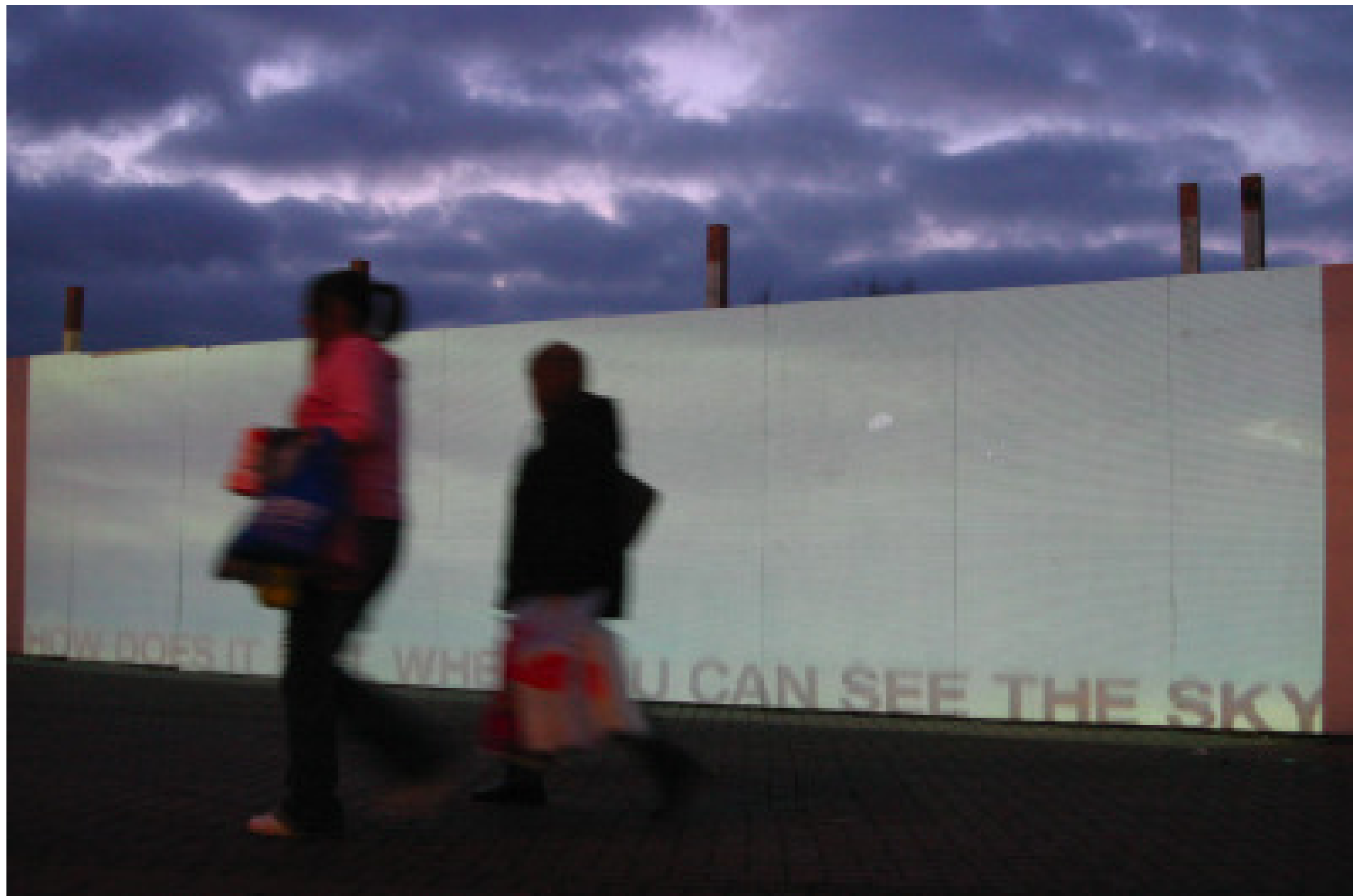
9. Get Dancing and Singing, Performing, Creating

Dance, the development of which has been well managed and driven by both the Council's Playleadership Dance sessions and Northants Dance, is the artform which has the high potential to engage a wide range of people in Corby. However, this needs to be inflected with 'Smart Move number eight' – dance as a traditional, analogue activity is not the way forward. Through an interdisciplinary approach, dance 'ticks all the boxes' in terms of where Corby is now and where it hopes to be: it is already popular among young people and adults, it can contribute to core agendas such as health, it goes excellently with the development of participation in sport (especially for young women for whom traditional sports struggle to reach), it appeals across generations, and it builds on the cultural heritage of the town (especially Scottish and Polish). Facilities for rehearsal, community participation, showcasing, and professional performance, are all required to make the most of this opportunity, alongside a wider approach to supporting dance development across the public realm of the town and through a more convergent approach with new technology and other art forms.



10. Corby Celebrations – reaching new audiences

Promote Corby's existing events, such as the Highland Gathering, as part of the countywide initiative to raise the profile of the Northamptonshire's festivals and events to a local and visitor audience. Explore new festival possibilities building on local creative talent both professional and amateur. A literary festival – such as expanding Play on Words – would build on the successes of local novelists Andrew Cowan, Colin Dexter (author of the Inspector Morse books), crime novelist Jill McGown, as well as of local writing groups. Linking the programming of festivals and events to a range of venues, the new cultural facilities and existing community spaces will be vital to bring new audiences to new facilities and different programming to existing facilities. Opportunities also exist to embed and profile the wider festival offer of Northamptonshire in and through Corby. For example, the Oundle International Festival could develop new audiences and, in turn, different approaches and forms, by working in Corby. Here Corby provides an opportunity for the arts and cultural sector of Northamptonshire and with wider region – to develop capacity, range and depth. In turn, the existing cultural offer of the County can be supported to work more intensively in Corby and thus connect the town to the County that surrounds it.



Appendix 1: Headline Evidence Sources

A) Area Profile Reports

APRs *'provide for a whole defined area'* (usually based on drive-time) and for each of the constituent postal sectors it offers comprehensive demographic and other information through an estimate of the number of potential arts attenders or museum visitors. When used with box office data on the numbers of ticket buyers for a particular venue or visitor survey data, they can identify opportunities for developing sales or visits.

There are three sources of information for the area profile reports:

- 2001 Population Census for England & Wales (to produce demographic data for Great Britain)¹⁹
- BMRB International's Target Group Index survey conducted in Great Britain between 1 April 2003 and 31 March 2005
- ACORN geo-demographic segmentation system²⁰

The 'propensity to attend' data is based on BMRB research with individuals that asks them about their cultural activity over the last 12 months relying on their recollections. This data is then crossed with the Census data to create an idea of how many people from a particular postcode sector are likely to attend events using the assumption that people who live in

the same postcode sector are likely to take part in similar activities.

This data therefore relies on individuals' recollections of their activity and an extrapolation of this to apply to a broader population. Despite these potential limitations the sample size used provides us with data that is highly dependable. Audience development agencies have undertaken research in the past to verify the 'potential to attend' statistics and have found that the data provided is reliable.

B) The Target Group Index (TGI), conducted by BMRB

This is recognised as a major source of information by advertisers, advertising agencies and media owners. It collects information each year from a representative sample of around 25,000 adults (aged 15 and over) in England, Wales and Scotland. The information is obtained through a detailed questionnaire booklet completed over a period of 7-10 days by 2,000 respondents each month, who have been interviewed in one of BMRB's regular surveys of the adult population.

TGI's large sample enables reliable data to be shown for particular sub-samples of people – for example by age or region. TGI data provides good background information on the impact of different artforms. It highlights national attendance levels, which can be used for benchmarking purposes, and allows comparisons of relative attendance through its regional analysis. Breakdowns are supplied by gender, age, social grade, annual household income, ACORN group and newspaper readership.

¹⁹ This is the most recently available data and therefore the most robust.

²⁰ Area Profile Reports and Catchment Area Analysis, Scottish Arts Council.

C) Taking Part

Arts Council England's *Taking Part* survey has been used to place the APRs in a wider context. Taking Part is an annual survey managed by Arts Council England that looks at cultural participation – how people attend the arts today and how socio-demographic factors have an effect on their attendance. Arts Council England states that:

"The Taking Part survey asks nearly 29,000 adults in England about their arts attendance. It includes people in every region, from every type of social group, and has been specially designed to be representative of the population. We can therefore be confident that the findings in this report are an accurate reflection of arts attendance in England".

C) ONS

The data from the Office of National Statistics is taken from the 2001 Census and is therefore the most robust and reliable data available.

D) Arts Insight, Arts Council England

This new arts-based segmentation is not intended to replace tools that are already being used successfully, but to provide additional insight. CACI Ltd has developed a postcode analysis model of Arts Council's 13 arts consumer segments. The model is based on the probabilities of people living in different English postcodes to belong to the 13 segments.

It asks: given what we know about the demographic and lifestyle characteristics of the people living in that postcode, what segment are they likely to belong to? A segment profile

for a particular area is calculated by aggregating the probabilities calculated for each constituent postcode.

It is particularly suited for strategic positioning – putting the audiences of individual projects, organisations or artforms in context; developing initiatives designed to increase public engagement – detailed information on the qualities and needs of different audience groups, including current non-engagers and audiences of non-ticketed events.

E) Northamptonshire Neighbourhood Survey 2008

This report represents the summary findings of a postal survey conducted by Marketing Means on behalf of Northamptonshire County Council, Northamptonshire Police and the Northamptonshire Local Area Agreement. Much of the survey is a repeat of a neighbourhood survey carried out by MORI in 2007.

The survey was sent out to 12,329 households in neighbourhood managed areas where neighbourhood renewal activity takes place across Northamptonshire in February 2008.

Analysis was also performed at the level of five groups of neighbourhood managed areas based on the towns in which they are located (Northampton, Wellingborough, Kettering, Corby and a 'Rural Cluster').

Appendix 2: Modelled Socio-Economic Profiles – compiled tables

Propensity to Engage With the Arts							
	All Adults	1 - Wealthy Achievers	2 - Urban Prosperity	3 - Comfortably Off	4 - Modest Means	5 - Hard Pressed	6 - Unclassified
Currently Attend	%	%	%	%	%	%	%
Any theatre performance	42.2	55.9	51.3	44.8	36.8	24.1	42.8
Plays	29.7	40.2	43.7	30.7	25.1	14.9	35.5
Ballet	8.7	12.5	13.5	9.1	6.3	3.9	14.3
Contemporary Dance	6.9	7.3	14.3	6.5	6.2	4.6	14.4
Opera	8.4	12.1	15.7	8.5	5.2	3.7	14.3
Classical Music	15.9	23.9	26.9	16	10.8	6.5	19.8
Jazz	9.4	12.1	17.7	9.8	6.7	4.3	16.8
Art Galleries/Exhibitions	30	38	52.6	30.7	23.1	16.1	32
Any of the above	54.6	68.5	69	57.7	46.9	35.1	61.1
Cinema	59.6	65.4	69.4	61.3	57.6	48.3	44.9
Rock/Pop	27.9	31.2	35.7	29.2	26.3	20.7	12.1

Corby LA - Propensity to Engage With the Arts (Calculated)									
	All Adults	1 - Wealthy Achievers	2 - Urban Prosperity	3 - Comfortably Off	4 - Modest Means	5 - Hard Pressed	6 - Unclassified	Est Attenders	Diff Corby LA vs GB Av
	38,683	4,484	239	6,384	7,743	19,833	0		
Currently Attend	%	%	%	%	%	%	%		
Any theatre performance	16,324	2,507	123	2,860	2,849	4,780	0	13,118	-3,206
Plays	11,489	1,803	104	1,960	1,943	2,955	0	8,766	-2,723
Ballet	3,365	561	32	581	488	773	0	2,435	-930
Contemporary Dance	2,669	327	34	415	480	912	0	2,169	-500
Opera	3,249	543	38	543	403	734	0	2,259	-990
Classical Music	6,151	1,072	64	1,021	836	1,289	0	4,283	-1,868
Jazz	3,636	543	42	626	519	853	0	2,582	-1,054
Art Galleries/Exhibitions	11,605	1,704	126	1,960	1,789	3,193	0	8,771	-2,834
Any of the above	21,121	3,072	165	3,684	3,631	6,961	0	17,513	-3,608
Cinema	23,055	2,933	166	3,913	4,460	9,579	0	21,051	-2,004
Rock/Pop	10,793	1,399	85	1,864	2,036	4,105	0	9,490	-1,302
		10,883	692	12,883	12,954	24,395	0	61,806	

Frequency of attendance - Great Britain excluding Greater London										
% of all attenders who attend at different frequencies	Any theatre	Plays	Ballet	Cont. Dance	Opera	Classical Music	Jazz	Art Galleries/Exhibitions	Cinema	Rock/Pop
Once a month	3.7	3.7	1	2	2	4.1	2.7	3.4	21.6	3
Once every 2-3 months	9.2	8.1	3.5	3.5	4.2	7.6	5.2	9.5	20.7	6.4
2-3 times a year	36.1	20.6	8.2	26.1	12	19.8	15.1	34.7	27.5	20.5
Once a year	39	27.1	26	22.3	26.9	26	26.8	26.1	30.2	30.2
Less often	31.9	40.5	61.3	62.8	55	42.6	50.2	50.5	30.2	39.8

Corby LA - Frequency of attendance										
Estimated number of all attenders who attend at different frequencies	Any theatre 13,118	Plays 8,766	Ballet 2,435	Cont. Dance 2,169	Opera 2,259	Classical Music 4,283	Jazz 2,582	Art Galleries/ Exhibitions 8,771	Cinema 21,051	Rock/Pop 9,490
Once a month	485	324	24	43	45	176	70	298	3,783	632
Once every 2-3 months	1,207	710	85	76	95	326	134	833	3,625	1,347
2-3 times a year	4,736	1,806	200	566	271	848	390	3,044	4,816	4,315
Once a year	5,116	2,376	633	484	608	1,114	692	2,289	5,289	6,357
Less often	4,185	3,550	1,493	1,362	1,242	1,825	1,296	4,429	5,289	8,378

Corby LA - Number of attendances											
Estimated number of all attenders who attend at different frequencies	Equivalent attendances per annum	Any theatre	Plays	Ballet	Cont. Dance	Opera	Classical Music	Jazz	Art Galleries/Exhibitions	Cinema	Rock/Pop
Once a month	12	5,824	3,892	292	521	542	2,107	837	3,579	45,394	7,578
Once every 2-3 months	5	6,034	3,550	426	380	474	1,628	671	4,166	18,126	6,736
2-3 times a year	2.5	11,839	4,514	499	1,415	678	2,120	975	7,609	12,040	10,789
Once a year	1	5,116	2,376	633	484	608	1,114	692	2,289	5,289	6,357
Less often	0.3	1,255	1,065	448	409	373	547	389	1,329	1,587	2,513
		30,069	15,397	2,298	3,208	2,675	7,516	3,563	18,972	82,435	33,974

Corby LA - Number of attendances vs GB averages (excluding London)										
Average number of attendances	Any theatre	Plays	Ballet	Cont. Dance	Opera	Classical Music	Jazz	Art Galleries/Exhibitions	Cinema	Rock/Pop
Corby LA	2.3	1.7	0.9	1.5	1.2	1.8	1.4	2.2	3.9	3.6
Great Britain excl Greater London	1.9 - 2.4	1.8 - 2.2	0.9 - 1.1	1.1 - 1.3	1.2 - 1.4	1.8 - 2.2	1.4 - 1.7	1.9 - 2.3	4.6 - 7.2	1.6 - 2.0

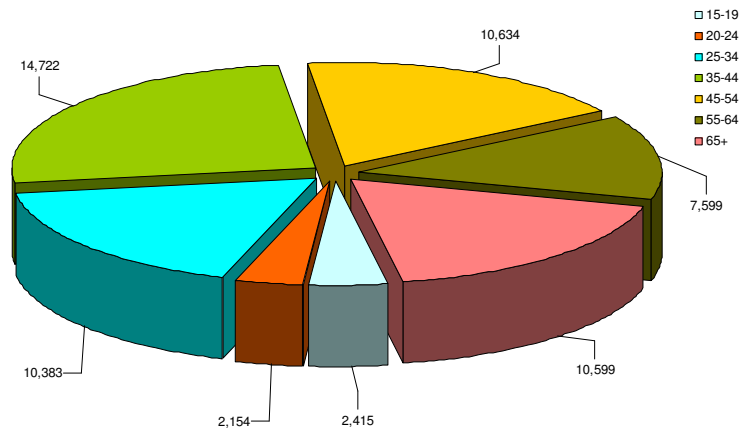
Audience overlap of adults who currently attend arts events											
% of attenders at events to the right, who also attend the events below	Any theatre	Plays	Ballet	Cont. Dance	Opera	Classical Music	Jazz	Art Galleries/Exhibitions	Any of the 8 arts	Cinema	Rock/Pop
Any theatre performance		87.3	90.4	87.1	88.2	82.3	78.7	73.2	77.2	54.8	64.2
Plays	61.5		80.6	81.6	84.6	73.2	70.4	63.6	54.4	40.9	50.7
Ballet	18.6	23.6		52	55.7	33.9	31	22.4	15.9	11.8	14.4
Contemporary Dance	14.3	19	41.5		30.1	24.2	30.6	17	12.7	9.9	15.1
Opera	17.6	23.9	53.9	36.5		36.4	30.2	22	15.4	11.4	12.9
Classical Music	31	39.1	62.1	55.6	68.8		59.5	39.1	29.1	20.5	23.6
Jazz	17.5	22.2	33.4	41.3	33.7	35		23.6	17.1	12.4	20
Art Galleries/Exhibitions	52	64.1	77.2	73.6	78.3	73.6	75.7		54.9	39.4	52
Any of the above	100	100	100	100	100	100	100	100		67.9	79.9
Cinema	77.4	82	81	84.9	80.8	76.8	79	78.3	74.1		83.2
Rock/Pop	42.5	47.7	46.3	60.9	42.8	41.4	59.7	48.5	40.8	39	

Corby LA - Audience overlap of adults who currently attend arts events											
Estimated number of attenders at events to the right, who also attend the events below	Any theatre 13,118	Plays 8,766	Ballet 2,435	Cont. Dance 2,169	Opera 2,259	Classical Music 4,283	Jazz 2,582	Art Galleries/Exhibitions 8,771	Any of the 8 arts 17,513	Cinema 21,051	Rock/Pop 9,490
Any theatre performance		7,653	2,201	1,889	1,992	3,525	2,032	6,420	13,520	11,536	6,093
Plays	8,068		1,963	1,770	1,911	3,135	1,818	5,578	9,527	8,610	4,811
Ballet	2,440	2,069		1,128	1,258	1,452	800	1,965	2,785	2,484	1,367
Contemporary Dance	1,876	1,666	1,011		680	1,036	790	1,491	2,224	2,084	1,433
Opera	2,309	2,095	1,312	792		1,559	780	1,930	2,697	2,400	1,224
Classical Music	4,067	3,428	1,512	1,206	1,554		1,536	3,429	5,096	4,315	2,240
Jazz	2,296	1,946	813	896	761	1,499		2,070	2,995	2,610	1,898
Art Galleries/Exhibitions	6,821	5,619	1,880	1,596	1,769	3,152	1,955		9,615	8,294	4,935
Any of the above	13,118	8,766	2,435	2,169	2,259	4,283	2,582	8,771		14,294	7,583
Cinema	10,153	7,188	1,972	1,841	1,825	3,289	2,040	6,868	12,977		7,896
Rock/Pop	5,575	4,181	1,127	1,321	967	1,773	1,541	4,254	7,145	8,210	

Propensity to Engage With the Arts By Age (15+)							
	15-19	20-24	25-34	35-44	45-54	55-64	65+
Currently Attend	%	%	%	%	%	%	%
Any theatre performance	6.2	6.7	15	19.3	17.5	16.3	19
Plays	7.4	7.4	14.8	19.4	17.9	15.7	17.3
Ballet	4.7	7.1	13.4	17.7	17.4	17.9	21.8
Contemporary Dance	11	11.3	16.5	18.6	19.5	11.5	11.5
Opera	4.4	7.2	13.3	15.7	17.2	19.4	22.8
Classical Music	4.1	5.5	11.2	15.3	18.5	19.6	25.7
Jazz	5.2	9.7	14.2	16.5	19.2	15.6	19.6
Art Galleries/Exhibitions	6.4	7.2	16.4	19.2	18.4	15.7	16.6
Any of the above	7.1	6.8	15.5	19	17.1	15.7	18.8
Cinema	11.2	10.1	19.8	22.1	15.5	11	10.3
Rock/Pop	9.8	10.9	23.1	26.7	18.4	8.7	2.5

Corby LA - Propensity to Engage With the Arts By Age (15+)							
	15-19	20-24	25-34	35-44	45-54	55-64	65+
Any theatre performance	213	174	988	1,492	1,037	818	1,205
Plays	254	192	974	1,499	1,060	788	1,097
Ballet	161	184	882	1,368	1,031	898	1,383
Contemporary Dance	377	293	1,086	1,437	1,155	577	729
Opera	151	187	876	1,213	1,019	974	1,446
Classical Music	141	143	737	1,182	1,096	984	1,630
Jazz	178	251	935	1,275	1,137	783	1,243
Art Galleries/Exhibitions	220	187	1,080	1,484	1,090	788	1,053
Any of the above	244	176	1,021	1,468	1,013	788	1,192
Cinema	384	262	1,304	1,708	918	552	653
Rock/Pop	336	283	1,521	2,063	1,090	437	159
	2,415	2,154	10,383	14,722	10,634	7,599	10,599
							58,505

Corby LA - Propensity to Engage With the Arts By Age (15+)



Appendix 3: The Corby Priority Place Survey

Resident Survey

Corby is currently undergoing an exciting period of change with major investment in leisure and cultural facilities, including the new Civic Hub. To make sure activities and programmes on offer at these facilities are what Corby's residents want, we would like to know more about how you spend your leisure time, what cultural activities you are currently taking part in and might like to in the future. While for this survey we are not so interested in hearing about the sport you play or watch (as we already have quite a lot about this) or activities such as shopping and eating out, please do tell us if they are the main way you spend your leisure time.

What we really want to hear about are your cultural activities - if you play in any bands, sing in any groups or choirs, take any sort of dance classes, painting courses or do any drama. Do you take part in any festivals as a visitor, performer or organiser or ever go to plays, exhibitions, museums or historic houses?

Your views are important for the future of Corby.

Everyone* who completes the survey will also be entered into a prize draw where one lucky winner will get £100 in cash. To enter the prize draw complete this survey by the end of Monday 2nd March 2009.

Thank you for your help.

* In order to enter the prize draw you must be aged 12 or older.

1. Can you list your three favourite cultural activities?

1

2

3

2. How often do you undertake a cultural activity? Such as taking dance classes, visiting a museum, going to a play etc. (please tick one of the following options)

- | | |
|--|---|
| ☐ 5-7 times each week | ☐ Twice per month |
| ☐ 2-4 times each week | ☐ Once per month |
| ☐ Once per week | ☐ Once every two months |
| ☐ Less often - please describe | |

3. Who do you usually spend your leisure time with?

(Please tick one of the following options)

- | | |
|--|--|
| ☐ On your own | ☐ With friends |
| ☐ With a partner | ☐ With a group or club |
| ☐ With your family | ☐ A mix of the above |
| ☐ Other (please specify) | |

4. How satisfied are you with the current cultural facilities and activities in Corby Borough?

- | | | |
|--|---|---|
| ☐ Very satisfied | ☐ Not satisfied or dissatisfied | ☐ Very dissatisfied |
| ☐ Fairly satisfied | ☐ Fairly dissatisfied | |

5. Over the next ten years, what cultural facilities and activities would you like to see developed in Corby ?

6. In 2008 which of these places did you visit and how often?

	Visited - Yes/No	How often in 2008?
Adrenaline Alley		
Alfred East Art Gallery		
Boughton House		
Corby Highland Gathering		
Corby Libraries		
Fermynwoods Contemporary Art		
Kirby Hall		
Lighthouse Theatre, Kettering		
Lyveden New Bield		
Manor House Museum		
Odeon Cinema		
Oundle International Festival		
Rockingham Castle		
The Castle Theatre, Wellingborough		
The Stahl Theatre, Oundle School		
Wickstead Park Museum		
Willows Art Centre		

7. What types of activity make a really special day or night out for you?

8. Each time you undertake a cultural activity how much do you spend on average?

(Please tick one of the following options)

☐ Less than £5

☐ £11 to £20

☐ £31 to £40

☐ £5 to £10

☐ £21 to £30

☐ More than £40

9. Would you like to spend more time doing cultural activities?

If you would, please describe the reasons you are not able to be as active as you would like?
(such as health issues, financial circumstances etc)

10. What would you consider to be a fair price (in whole £s) to see each of the following - assuming you were interested in them.
Please write the amount you would be willing to pay in each box.

DO NOT USE A £ SYMBOL OR DOTS

i.e. for thirteen pounds, simply write: 13

A local amateur play or musical

A club night

A contemporary dance performance

A play performed by a professional company

A classical music concert

A rock/pop concert

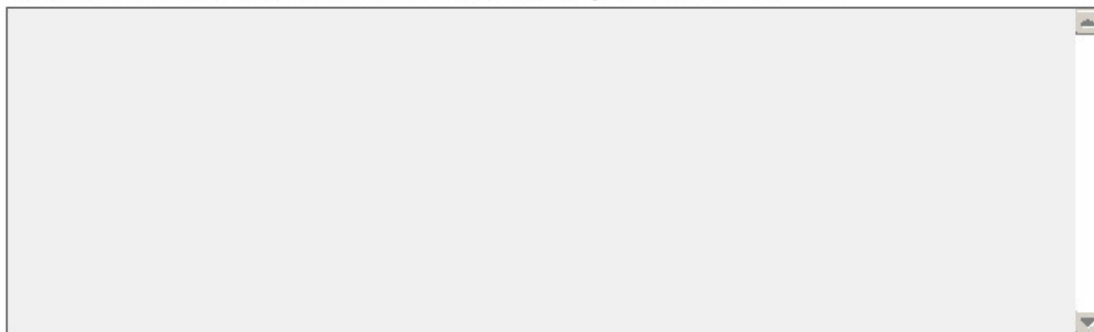
A comedy night

A film

A talk or debate

An art exhibition

11. The Civic Hub, due to open next year, will have a theatre, library, bistro and council services. The theatre is to be called "The Corby Cube". What kinds of events and entertainment would you like to see there?



12. Are you:

☐ Male

☐ Female

13. Are you:

☐ Employed over 30 hours per week

☐ Unemployed & available for work

☐ Employed under 30 hours per week

☐ Permanently sick/disabled

☐ Self employed

☐ Wholly retired from work

☐ On a govt training programme

☐ Looking after the home

☐ At school, college or university

☐ Doing something else

14. Please tell us your age:

☐ 5 to 11

☐ 25 to 34

☐ 65 to 74

☐ 12 to 14

☐ 35 to 44

☐ 75+

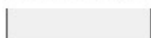
☐ 15 to 19

☐ 45 to 54

☐ 20 to 24

☐ 55 to 64

15. To be sure we have a representative sample of residents from Corby could you please tell us your postcode e.g. NN17 7AZ



16. Thank you for completing this survey. Your responses will remain confidential and not be shared with anyone.

*****PRIZE DRAW*****

To enter the prize draw to win £100 please fill in the boxes below with your name and a contact number and return the survey to your local library or participating club or venue by the end of Monday 23rd February 2009. The winner will be contacted at the end of February 2009.

Name:

Phone Number:

If you need help understanding this survey or require larger print, audiotape copy or a translator to help you, we can arrange this for you. Please contact us on the telephone numbers below.

ENGLISH 01536 464000.....**SRPSKI ILI HRVATSKI** 01536 464293.....**PORTUGÊS** 01536 464292 **РУССКИЙ** 01536 464291.....**POLSKI** 01536 464290

This survey is located at www.sam-culture.com

If you have any queries about this survey then please email shaun.romain@sam-culture.com or call 01273 882112.



Appendix 4: List of Consultees

Organisation	Name	Position	Method
STEERING GROUP			
1. Corby Borough Council	Chris Stephenson	Head of Service for Culture & Leisure	Steering group
2. Northants county Council	Grace Kempster	Library Service Manager	Steering group/Survey distribution
3. Corby Borough Council	J Devereux	Strategic Arts and Cultural Officer	Steering group/One-to-one/Strategic Focus Group/Ongoing
4. Museums Libraries and Archives Council	Katherine Wilson	Director of Marketing and Communications	Steering group
5. Cultivate	Vanessa Rawlings-Jackson	Chief Executive	Steering group
6. Arts Council England, East Midlands	Sally Bassett	Head of Resource Development	Steering group/Arts Council event
7. Corby Borough Council	Chris Mallender	Chief of Council	Steering group
8. Corby Borough Council	Steve Nutter	Arts Development Officer	Steering group (feedback)
INTERVIEWS			
9. N. Northants Joint Planning Unit	Andrew Longley	Planning Manager	One-to-one
10. Groundwork	Anne Marie Lawson	Exeter Estate Project	Telephone
11. Northants Dance	Caroline Moss	Manager	Telephone
12. Northants County Council	Carrie Carruthers	Arts Strategy Manager	Telephone
13. Northamptonshire Sport	Chris Holmes	Interim Director	Telephone

14. Corby Borough Council	Cllr Pat Fawcett	Leader	One-to-one
15. Northamptonshire Enterprise	David Randall	Destination Management and Brand Development	Telephone/ongoing
16. The Castle	Gail Arnott	Director	Telephone
17. Creative Options	Garry Churchill	Consultant	One-to-one
18. Corby BC	Shireen Mears	Principal Community regeneration Officer	Telephone
19. ACE East Midlands	Simon Fitch	Head of Performing Arts	Email
20. Northants County Council	Sue Grace	Head of Culture & Customer Services	One-to-one
21. EMDA	Noel James	Regional Policy Advisor	Telephone
22. Big About Music	Natalie Newby	General Manager	Telephone
23. North Northants Development Company	Nick Bolton	Director	One-to-one
24. Corby Community Arts	Kate Dyer	Director	One-to-one
25. Corby Community Partnership	Karon Phillips	Director	Telephone
26. Adrenaline Alley	Mandy Young	Director	Telephone
27. Connexions	Marian Anderson	Youth Involvement Worker (Corby)	Telephone
28. Corby Voluntary and Community Service	May Barclay	Development Worker	Telephone
29. Willows Art Centre	Roger Allanson	Chief Executive	One-to-one (and Volunteers Focus Group)
30. Noema Research & Planning	Lia Ghilardi	Director	One-to-one
31. Creative Partnerships	Joe Hallgarton	Learning Director – Find Your Talent	One-to-one
32. Arts Council England	Catherine Bunting	Director of Research	Telephone
33. Arts Council England	Laura Gander-Howe	Director of Learning & Skills	One-to-one
34. Arts Council England	Tina Smith	Resource Development Officer – East Midlands	Telephone/ongoing
35. Arts Council England	Julia Dyal	Artsmark officer	One-to-one
36. TCPA	Michael Chang	Planning Policy Officer/Living Places	One-to-one

37. CAFE	Tom Bolton	Research and Features/Living Places	One-to-one
38. MLA	Leah Wittingham	Living Places Programme Manager	One-to-one
39. Kingswood Community Arts Plan	Dave Robertson	Head of Media	Email
40. Northamptonshire Enterprise	Jez Goodman	Economic Strategy and Policy	Email/telephone
41. Northamptonshire County Council	Peter McLaren	LAA Partnership Manager	Email/telephone
42. Northants Dance	Tina Heeley	Dance Worker	Email/telephone
43. Arts Council England	David Brownlee	Director of Public Engagement	Telephone

FOCUS GROUPS

The focus groups' themes and lists of invitees were developed based on the steering group's guidance and input. The lists were further developed organically through 'snowballing' and recommendations. Recruitment took place through the steering group, their contacts and/or recommendations and other existing networks. A special thank you to the host organisations and everyone who helped set up the focus groups.

44. DECAG	Cllr Chris Stanbra	Danesholme	Community Focus Group
45. People's Panel	Denise Hand	Representative	Community Focus Group
46. Arran	Des Algacs	Representative	Community Focus Group
47. FORTAC	Ernie Humphrys	Representative	Community Focus Group
48. Royal and Derngate	Martin Sutherland	Chief Executive	Strategic Focus Group
49. Corby Zone	Paula Boulton	Director	Youth Focus Group
50. Fermynwoods Contemporary Gallery	Ros Stoddart	Director	Strategic Focus Group
51. Woodsend Pavilion	Community Centre representative	Representative	Community Focus Group
52. Autumn Centre	Community Centre representative	Representative	Community Focus Group
53. Ennerdale Community Centre	Joyce Harvey	Representative	Community Focus Group
54. Northants Touring Arts	Kate Williams	Manager	Strategic Focus Group
55. East Carlton Park (Corby CBC)	Peter Floody	Principal Community Facility Officer	Community Focus Group

56. Shout Drama Group	21 members of drama group (for data protection reasons we can not provide individual names of minors)	Youth Drama Group	Youth Drama Group
SURVEY			
218 surveys were completed and returned. <i>(The survey was distributed on-line (through Survey Monkey) and by hand – through the mail, face-to-face encounters, and through 'distribution hubs' such as the libraries. 2,400 paper surveys were distributed to 30 organisations and venues throughout the borough and 1,800 people were contacted via a variety of different pre-existing online networks.)</i>			

Appendix 5: Good Practice Cultural Infrastructure – Opportunities for Corby

A. Re-Defining the Trajectory of Participation and Audience Development *Contact Theatre, Manchester*

"Contact is a space where new kinds of theatre are created....Contact is a place where artists can meet, develop, explore and take risks....Contact is a young people's theatre, where you can grow, learn and make decisions as a young artist, audience member, organiser or leader"²¹.



Contact is a pioneering theatre venue in Manchester that has radically revised its approach to public engagement and audience development by focusing on participation as the key means of attracting, engaging and developing audiences. The building includes three theatre spaces – Space 1, a 350 seat end-on theatre; Space 2, an 80 seat flexible studio, and Space 3, a rehearsal, workshop and performance space. Performances and events are also developed in the 'lounge' area, which has a stage, a bar, and lots of room to perform. In addition the Contact website also operates as *"a space for debate, artistic showcases, insight into our processes, and sharing of ideas"*.

Contact Theatre recognised that to grow a meaningful relationship with young people across the city requires a participatory approach where young people are engaged with on their own terms. This means **opening-up the theatre as a series of spaces for cultural dialogue, developing projects off-site, pioneering a digital approach connecting audiences, and building-in flexibility as a first order principle.**

Participation is at the heart of their work: Contact runs a huge range of activities where young people and artists can join in, learn and develop. These activities range from outreach projects with a wide range of communities, to drop in sessions, to intensive artistic development programmes such as their Young Actors and Young Writers groups.

Young people are also encouraged to become involved in planning and decision making at Contact through different 'spaces' such as their Open Contact forum and our Action Contact groups.

²¹ See www.contact-theatre.org

Contact also works to connect young people to quality practitioners, and to support artists to develop their skills in a more interactive and socially engaged context. They do this by providing a wide range of development opportunities for artists, with a particular focus on emerging artists. They also run residencies, training courses, and we a lot of support and advice:

"We believe that it's important to collaborate with people in order to achieve the best results. Our partners range from local, national and international arts organisations who come to Contact to present or make work, to specialist agencies working with particular communities".

The Programming Policy of Contact is revealing here because it exposes a commitment to marrying local and international work, very intentionally providing a buzz of different cultural perspectives and different senses of ownership through an approach to theatre that might be termed 'inside out': i.e. activities and partnerships begin outside the theatre's physical footprint and can just as readily operate without necessarily occurring within the building.

In turn they provide integrity and a sense of multi-layered ownership for activities that occur inside what is traditionally known as 'the theatre':

Contact Theatre Programming Policy

CONTACT is interested in programming **explosive theatre** that primarily resonates with young people between the ages of 13-30 from diverse cultural backgrounds.

Contact is a creative resource for artists so we are particularly interested in **new work** that pushes **the boundaries of form and content**.

Contact is interested in **all forms of live performance** including dance, theatre, spoken word, live art and music. We programme **local, national and international work**.

Contact brings together an unexpected mix of ideas, young people, artists, cultures, and experiences, to create exciting new theatre reflecting and helping to shape the world around us.

We are constantly exploring new ways to develop, to learn and to create exciting theatre. We bring together passions, fashions, moods, moves, sounds, networks, anger, engagement, words, rhythms, visions and visuals in our theatre. And we are always ready to add new things to the mix.

B. A Learning-Centred Approach

Southend Cultural Hub: partnership delivering culture in context of economic regeneration



The Cultural Hub in Southend, which opened in 2007, represents a unique regeneration project bringing together a range of partners including a university, institute of further education, city council and local cultural organisations. The cultural hub, is both a collection of buildings

as well as an initiative to develop the creative economy in a town which has suffered in recent years from loss of tourism and a failure to capitalise on the knowledge economy at the same speed as much of the rest of the South East.

This approach brings together 2 main agendas in cultural and creative learning:

- Personalisation and a learner-centred approach:

In education, personalisation refers to matching provision to learner needs. Leadbeater argues that personalisation operates at five levels:

1. Providing more customer friendly services

2. Giving people more say in navigating their way through services
3. Giving users more say over how money is spent
4. Users becoming co-designers and co-producers of services
5. Self organisation by individuals working with the support and advisory systems provided by professionals.

For the Southend Cultural Hub, this was focused through a reconsideration of how students and their intermediaries are engaged in the design of their educational landscape (the buildings and the courses. It also meant a more flexible, user-generated and open source approach to the ongoing delivery of the learning and skills programme.

- A more coherent and industry-facing qualifications

strategy: Delivering this approach is based squarely on 'dramatically increasing employer involvement' while at the same time retaining high standards of qualifications. There are three main factors at play here, each of which prioritise culture and creativity:

- The rise in employer-led approaches to education – such as through the sector skills councils, some of which focus on creative disciplines.
- The growth in work-related-learning activities – with apprenticeships opening-up opportunities for young people to get paid and accredited experience in the cultural sector and creative industries.
- The Creative and Media Diploma – an industry-recognised vocational qualification in the creative industries.

For Southend Cultural Hub, these three approaches required it to connect the measurement of arts and cultural provision to the delivery of education that is more employer-led, vocational and outside the institution. This is important not just for positioning arts provision as a key ingredient for a dynamic and competitive creative economy of the future (i.e. providing hard arts and creative skills), but to ensure a future workforce is suitably motivated and open, healthy and focused – characteristics that fuel new audiences in arts and culture.

Underpinning the Southend Cultural hub are three main principles:

- The adoption of a joined-up, at times sub-regional and regional approach to cultural development and support. This includes building stronger strategic partnership for cultural and creative development initiatives, with the Cultural Hub at the centre.
- The mainstreaming of creativity across public policy, from education to planning, with a particular focus on how the Hub can contribute to processes of convergence, enabling sectors such as tourism to benefit from new processes of creative production and consumption.
- The development of a fabric of creative infrastructure, the Cultural Hub needs to be recognised as a critical connector of existing and forthcoming creative infrastructure, providing Southend with a clear and accessible fabric of creative infrastructure in keeping with that anticipated in a thriving university town and cultural capital.

The development of the hub is an ongoing process, connected to a wider strategic agenda, but already the concept is gaining momentum as students and businesses see the benefits and potential of a place regenerated with culture at its heart.

C. Creating Fluencies – Re-defining the Library

Idea Store – Tower Hamlets, London

Idea Stores, which have been developed in Tower Hamlets over the past decade, are much more than just a library or a place of learning. As well as the traditional library service, they offer a wide range of adult education classes, along with career support, training, meeting areas, cafes and arts and leisure pursuits.



The origins of the radical Ideas Store concept lie in detailed consultation (the largest ever carried out by the council) into what local residents wanted from a library service. Despite recognising the excellent effort of staff on behalf of residents, customers were dissatisfied with the quality, location and nature of the service they were getting. Equally critically both users and non-users of the library service (and non users made up 70% of the population) said that they wanted to combine library usage with a range of other activities – particularly shopping – and that as time was precious they simply would not use the service unless it fitted in with other activities.

These findings – which echo similar findings other councils have explored – showed that what was needed was a library service which fitted in with the ethos of the high street. Therefore each ideas store while individually designed had to be accessible, have long hours and Sunday opening, offer crèches, homework clubs, IT, study areas and so on. The scheme was very controversial as it meant moving out from some much loved and famous libraries – such as Whitechapel. But the stark fact remained that usage was declining and that the service had to radically change for a new age.

Within 2 years of opening, Whitechapel Ideas store attracted 400% more visitors than the old library. Today across the Ideas Store Network the mix of library services with exciting courses ranging from martial arts to drum playing lessons has developed a diverse audience with particular strengths in attracting young people, families and the over 50s. Rather than trying to compete with Playstations and Wii for attention. The libraries offer young people the opportunity to play each other in organised groups.

The libraries range of services and the way that they feel a bit like a shop, is now something that has been replicated by many other library developments. **The Forum** in Norwich, for instance combines library services, with cafes, exhibition areas and the regional BBC studios. While it cannot be denied that the cost of new, purpose built libraries is expensive, these type of developments show that infrastructure can be radically re-thought for a new age through commitments to porousness, linking with agendas including learning and skills and understanding how public services need to learn from the high street in terms of meeting consumer demand

D. Cross-art-form Cultural Infrastructure – Open Source Futures

The UK's Cross-Art-Form Venues

Rethinking cultural infrastructure in the era of Open Source is a relatively new activity, but one that is being increasingly seized upon by institutions seeking ways to connect to new audiences in deeper and more meaningful ways. When YouTube, MySpace and Facebook have become standard information, education and entertainment channels for a generation it is clear that embracing open source methodologies is about more than just 'having a good website'.

Across the UK, cross-art-form venues have been leading the 'open source revolution' in cultural infrastructure, with venues that range from Watershed in Bristol to the Quad in Derby, re-conceptualising their role, function and how they connect with audiences.

The recent report – *'Crossing Boundaries – the Role of Cross-art-form and Media Venues in the Age of 'Clicks' not 'Bricks'* (for the UK Film Council, ACE and Arts and Humanities

Research Council) – sets out the role of existing and new cultural infrastructure in a digital age. The study shows that effective cultural infrastructure operates as the leading edge brokers, commissioners and collaborators for the cultural sector and wider creative economy.

The report describes the position of cultural venues that are committed to extending their reach and forging new types of relationship with audience (whether this be FACT in Liverpool or The Lighthouse in Poole):

"(The venues) are at a crucial juncture between their analogue past and the digital present and future. Their 'analogue' past, represented in their heritage as hybrids of independent cinema, media, education and business centres, interdisciplinary galleries and more, still has considerable currency and attends to a wide value range. However, it no longer adequately describes the role and functions that the organisations can and should have. Their 'digital' future lies in the way in which they are evolving as multi-channel, connected, open, cross-sector and cross-disciplinary facilitators and providers of personalised content, experiences, learning, research and services for the creative economy".



This is summed-up neatly by Managing Director of Bristol Watershed, Dick Penny:

"We are most interested in collisions of experience and cultures, to create something new. A laboratory for experiment, risk and disruption. We are a router and amplifier of cultural ideas, creativity and technology".

For cultural venues across the UK, there are three major 'Open Source Futures':

- **Operationally** – Open Source and convergence mean that the way the organisations/venues have traditionally divided education, marketing and programming into separate departments is no longer appropriate and that joined-up thinking and working is required. Venues are now looking at how they can develop in ways that make sense of audiences' changed perceptions and understanding of how

experiences can be delivered. Currently, a group of venues is exploring what new types of leadership are required to deliver personalised experiences through a bid to the Cultural Leadership Programme.

- **Technologically** – Understanding how the organisations/venues can connect to the ongoing digital revolution is critical to their open source future. As well as ensuring that their websites offer experiences which complement and add to that delivered on site, this means exploring how the organisations 'digital footprints' can be made as large as possible.
- **Collaboratively** – Most venues partner with a range of other cultural institutions, festivals and educational providers as a core practice. However through open source they will be developing deeper and more strategic relationships which will see them helping to co-create and develop and develop research projects, cultural initiatives and creative industry development pilots. The benefit of this will be that the venues/organisations will be even more entwined in the cultural, social and economic life of their towns, cities and regions.



A 'Porous', Open Cultural Building?

Open Source Philosophy is now entering what could be termed the mainstream of leading cultural institutions on an even larger scale. The Royal National Theatre in London is currently engaged on a series of initiatives which will see it continue to open itself up. It has developed a new website "Discover" (replacing the old education website) which allows users access to parts of the theatre you would normally need a security pass for such as the working of back stage departments and rehearsals.

Currently the theatre has radical plans for opening up its building and drawing more of the 19 Million visitors who walk by each year which will see this activity replicated in physical space. The plans are ambitious but they hope to have a series of pods where craftsmen or companies associated with the theatre may have residencies, while new buildings and use of landscaping will radically alter the way the building interacts with the community around it in ways which are about shifting attitudes more than face-lifting. The theatre sums up its open

source philosophy very simply and neatly as being '**all about the quality of the hello**' it can offer visitors and potential visitors.²²

E. Culture and Audience Development at the Heart of Place-Shaping

Dundee Contemporary Arts

The city of Dundee is changing through an approach that positions culture and creativity at the heart of a wider approach to planning and development. In 2009 DCA is celebrating its tenth anniversary. Initiated by Dundee City Council, a partnership was formed between the Council, the University of Dundee and a newly-formed company, Dundee Contemporary Arts. In March 1995, the Council purchased a semi-derelict garage at 152 Nethergate, favoured due to its geographical proximity to the Dundee Repertory Theatre and the University.

The subsequent international design competition to create a new building was won in July 1996 by Richard Murphy Architects. The resulting building was instantly hailed as an innovative modern space.

DCA currently receives approximately 300,000 visitors per year. It programmes a mix of cinema and contemporary art. It also houses a Visual Research Centre – co-managed with Dundee University; and a print centre, through which a wide-reaching education programme has been run.

The major challenge for DCA is programming a high quality, boundary-crossing mix of art forms in ways that develop connections with a city that did not previously have access to or indeed much of an audience for such work. The approach is to mix quality programming with an intensive programme of workshops (for artists and a wider public), talks, and events (on and off-site); while at the same time elevating the centre as a symbol of the cultural credentials of the city, and thus as something to evoke civic pride.

On the whole, most local people in Dundee believe the DCA to be a success, although some (particularly callers to the local phone-in radio show, the Tay Talk-In) have criticised it for exhibiting modern, conceptual art at the expense of more traditional work. However, DCA has worked very hard to develop an active and participatory public that is willing to be surprised and challenged so long as it can also be satisfied through other forms of engagement such as events and workshops.



²²The Second Act, Intelligent Life, Winter 2008

This is evidenced through the very active, cross-art-form and outreach driven approach to DCA's tenth anniversary:

"This year, DCA plans not only to bring the world to Dundee, in the shape of an international menu of creative artists on display within its gallery walls, but also to take Dundee to the world, in the shape of a clutch of some of the great talent nurtured in the city's art college - talent which has now gone global. It's forward-thinking way to mark a decade in existence, a way to put what's gone before into the context of the bigger world picture and to show the way for what's yet to come" (The Courier).

DCA is a gathering point for cultural experience that challenges and comforts at the same time. It is allowed to be challenging because it positions arts and culture within a comforting surrounding: i.e. **at the intersection of the different desire lines of the city's different communities.**

F. Digital Footprints

Culture Online projects: reaching new audiences through digital platforms

The 26 projects which Culture Online delivered between 2002 and 2007 show the extent to which it is possible to use new platforms to reach otherwise hard to reach audiences.

Culture Online launched with a budget of 16 million to spend over 4 years. In 2005 it received a further £3million of funding. Funded and run directly by the DCMS, Culture Online's vision was to 'build a bridge between culture and education using technology'. It had five main objectives. They were:

- Enhance access to the arts for children and young people and give them the opportunity to develop their talents to the full
- Open up our cultural institutions to the wider community, to promote lifelong learning and social cohesion
- Extend the reach of new technologies and build IT skills
- Support wider and richer engagement and learning by all
- Promote good practice within the industry and within the public sector in regard to commissioning, process, usability and accessibility.

During its life Culture Online Commissioned 26 projects which reached an audience of 15.5 million people. Each project was delivered by a range of partners including leading cultural institutions, digital producers, charities and broadcasters.

Funded projects included Stageworks (developed by the Royal National Theatre, this allowed users to interactively explore the making of productions), Mad for Arts (which was a collaboration between the Community Channel), Channel 4 and mental health charities (which allowed individuals to use the medium of art to discuss issues relating to themselves and their health), and Icons, a virtual collection of England's most cherished cultural treasures.

The successes of Culture Online were described by Demos17 as being in five main areas:

- Widening access to cultural institutions
- Learning – both of participants and partners
- Broking partnerships

- Social cohesion – through working with hard to reach groups
- Practical lessons – of project management, commissioning,
- Intellectual property.