



Arts Strategy for the Borough of High Peak

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ARTS STRATEGY FOR THE BOROUGH OF HIGH PEAK

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1 INTRODUCTION

This section introduces the arts strategy for the High Peak, gives some illustrative facts and figures and a flavour of comments from public consultation to help set the scene, and summarises the brief.

1.1 Setting the scene

The arts are very important to the quality of life in the High Peak and to people's well-being.

This document explains why the arts are important, what they have to offer, and how they can help the High Peak Borough Council in achieving our corporate objectives of:

- supporting people
- creating jobs and prosperity
- protecting the environment, and
- improving the Council.

The High Peak area has rich resources in the arts:

- Many creative and artistic people live here, both local talent and people attracted here by the outstanding scenery, natural environment and quality of life.
- The High Peak has one of the region's leading community arts groups, based in New Mills, working on projects with many people who would otherwise have few opportunities to be creative, such as young people in rural areas, and adults with a physical or sensory impairment.
- The High Peak is festival country, with a vast range of festivals throughout the year, including several which put the area on the map nationally and internationally. Audiences come to the festivals for the high quality arts and entertainments programmes and the wonderful surroundings, bringing in millions of pounds of spending which support local jobs and services. There is a lot of live music at all scales from youth centres and music in pubs to internationally known visiting artists.
- The Buxton Opera House, celebrating its centenary in 2003, is one of the finest theatre buildings of its period in the country, in a magnificent setting. With its packed programme serving local people and attracting visitors it is one of the most successful regional theatres in England.
- The High Peak has a large number of active and flourishing amateur arts groups, including several community run theatres, a tradition of brass bands and many other groups offering people regular opportunities to be directly involved. There is a strong grassroots spirit of community involvement, commitment and self-help.
- The arts in the Borough are supported financially and in other ways not only by the Borough Council but also by Derbyshire County Council and by Arts Council England, who together with us help to sustain and develop this wide range of opportunities.

The following points provide some brief facts about the arts in the High Peak, to indicate the range and scale of current activities:

- High Peak Artists' and Craft Workers' Association has 34 exhibiting members at the Pump Room and a waiting list of up to 40.
- High Peak Community Arts has a pool of 95 freelance arts workers.
- Buxton Festival has doubled audiences over 4 years, with over 26,000 attendances in 2003, and visitors spending £2 million in the local economy. The Festival's education programme involved over 1,600 people right across the High Peak in various education projects.
- Buxton Fringe Festival has over 300 events each year.
- Up to 90% of audiences for the Glossop Jazz Festival come from outside the area.
- Glossop Victorian Weekend attracts 120,000 people over 3 days.
- The Edale Rambler Folk Trains have been running for six years, providing live folk music once a month on an evening train from Manchester to Edale and from Sheffield to Edale.
- Buxton Museum & Art Gallery is the only museum run by Derbyshire County Council. Its three exhibition galleries are in such demand that they are regularly booked up for three years or more in advance.
- There are at least 35 arts organisations just in Buxton.
- The High Peak has over a dozen brass bands.
- The Kinder Children's Choirs of the High Peak have over 100 members, and the concert choir gives up to 24 concerts per year and travels widely including internationally.
- The Buxton Opera House is one of the most successful regional theatres in England outside of the major cities, attracting large audiences. For example, *Joseph and his Amazing Technicolor Dreamcoat* attracted total audiences of over 6,000. At least 85% of the turnover of the Opera House is earned income through ticket sales, commission and profits from the bar and catering.
- Arts Council funding to three key arts organisations based in the High Peak is over £126,000 in 2003-04, rising to a planned £147,000 in 2005-06.

With so much to build on, it is timely for High Peak Borough Council to update its arts strategy, to enable us to take full advantage of the opportunities for partnership with local, regional and national bodies so that we can work together to continue to improve the quality of life offered in the High Peak.

Following consultation and research during 2003, this revised and updated arts strategy has therefore been agreed by the Council for implementation from 2004, as a plan to guide the work of the Council and to act as a framework for our partners.

1.2 Some comments during public consultation

This strategy has been prepared following extensive consultation around the Borough. The comments which follow are extracts from some of the written responses received.

- *"Action, please!"* (Member of an art society)
- *"The establishment of a permanent and, if possible, full-time arts officer post is essential to enable the Council to take full advantage of the county and regional arts opportunities. The Borough will be increasingly left behind without this key role."* (County Council officer)
- *"Many clubs started after evening classes. We need more non-vocational classes to encourage the arts."* (Member of a flower club)
- *"Greater co-operation between all interested parties can only be a good thing for all concerned. I am sure that we can all learn from one another."* (Member of jazz club)
- *"There is a definite need to develop the arts within the High Peak. Often partnerships break down due to lack of co-ordination and funding. From my experience arts projects are one-off events rather than having a sustained impact on the school or the town. Using professional artists with specific skills would enhance both education and public environmental spaces."* (Head teacher)
- *"Buxton Partnership needs arts representatives to link community and business."* (Ceramicist)
- *"There is currently considerable work being undertaken to support Town Centre Regeneration, with market town healthchecks in addition to parish plans and discovering villages consultation in smaller communities. It would be useful to have closer liaison to ensure that arts strategies, project development and funding, are co-ordinated with any action plans, e.g. so that some funding could perhaps be prioritised for community arts events which have derived from the bottom up approach of the healthcheck."* (Regeneration partnership co-ordinator)
- *"I feel that not enough is done in Buxton to encourage the use of art to promote the town in order to attract more tourists in order to generate more income in the town."* (Photographer)
- *"Areas the council could consider when reviewing its arts strategy include:*
 - ❑ *the development of progression routes for young people in the region – there is currently no way young people can pursue education and careers in the arts without leaving the High Peak;*
 - ❑ *the development of infrastructure for the performing arts. There is currently no small theatre that is suitable for receiving either touring work or work created in the region. There is no suitable venue for up and coming bands with the exception of the Lift, which is in Glossop – Lift style venues elsewhere would be great. There is no purpose built multi-arts centre anywhere – High Peak must be one of the last regions in the country that doesn't have such a space."* (Freelance arts worker)
- *"The Borough should celebrate the diversity and range of artistic activity on offer and the locality in which it takes place... the Borough could assist arts organisations to celebrate their achievements and publicise their successes to the widest possible audience."* (Arts education worker)

1.3 The strategy brief

This report was commissioned by High Peak Borough Council, with the support of Arts Council England (East Midlands), from arts consultants **creative options**.

The aim of the research was to provide High Peak Borough Council with an independent review of its strategy for arts development and of its support for the arts in the Borough. The study set out to assess current arts activity and provision and to identify a clear strategy, priorities and focus through developing proposals for a new strategy for discussion by the Council.

A programme of fieldwork, consultation and research was carried out during the period January – June 2003. Consultation was wide-ranging, to involve as many interested individuals and organisations as possible, including:

- consultation with a wide range of artists, arts organisations and other organisations, through meetings and telephone consultation, and visits to key venues and locations
- a series of open forum meetings, at Glossop, Buxton, Castleton and New Mills, to which artists and representatives of arts groups and community organisations were invited
- discussion with officers of the Borough Council, Derbyshire County Council, neighbouring district councils, and Arts Council England (East Midlands)
- consultation with the town and parish councils
- written feedback by almost 70 people on a short consultative paper circulated by the Borough Council in June which invited comments on a summary of key findings emerging from the research and the issues suggested as priorities for action.

Officers of High Peak Borough Council discussed a draft strategy before this version was formally submitted to the Council for approval.

This report sets out to present an analysis, review and strategy without being unduly long or complex to read. It presents a summary of our findings and analysis, and makes recommendations about a revised arts strategy to guide the Council's service delivery during the next few years.

The appendix, available separately, gives further detail and background information including:

- an initial implementation plan
- a review of the implementation of the Council's previous strategy, agreed in 1998
- an overview of the national and regional policy context
- a summary of consultation findings
- a list of people and organisations who contributed to the consultation.

We are grateful to all who contributed to the review process, and assisted by giving time to share their ideas and experience.

2 BACKGROUND AND CONTEXT

This section explains the scope of what is meant here by 'the arts', gives an indication of the scope of public interest and involvement, explains why the arts are important in society and how the arts can support the Borough Council's corporate aims.

2.1 What is meant by 'the arts', and who is involved?

We need a working definition of what is meant by 'the arts'. This report uses a broad and inclusive understanding of 'the arts', to include all types of:

- popular culture and live entertainment
- music, dance and theatre
- visual arts and crafts
- public art
- video, film and photography
- electronic media, digital arts and multimedia, and
- poetry, writing, storytelling and literature.

The arts may be:

- amateur or professional, and
- voluntary, subsidised, or commercial.

The arts can happen in all sorts of places and spaces:

- in the open air
- in pubs and clubs and entertainment venues
- in schools, colleges and libraries
- in leisure centres, community centres and youth centres
- in church halls and village halls, and
- in galleries, arts centres, theatres and concert halls.

Many of the creative activities which people take part in are not consciously thought of as arts, but perhaps as hobbies or entertainment. We should include popular creative activities such as country and western, amateur photography, needlework, reading, and dancing as part of what we mean by 'the arts', as well as activities such as going to cinemas, theatres, concerts and art galleries.

Who is interested in the arts? National research in 2001 by MORI ¹ showed that:

- more than half the population (52%) visits the cinema at least once a year
- more than one in four (28%) visit a museum or art gallery
- more than one in four (28%) visit well-known parks or gardens
- one in four (25%) visit stately homes and castles
- as many people go to theatres (24%) as attend live sporting events (23%)
- one in six (16%) go to rock or pop concerts, and
- just under one in ten (9%) go to classical concerts.

The same research also showed that one in five (20%) had not taken part in any of these activities during the previous twelve months.

Some people are involved in the arts in more active ways, as participants – singing in a choir, on stage or back-stage in an amateur theatre company, going to adult education classes or practising their technique as a painter or musician, and so on.

¹ *Visitors to Museums & Galleries in the UK*: Research study by MORI, for Resource, the Council for Museums, Archives and Libraries, February 2001.

The High Peak offers a very wide range of opportunities, with many flourishing amateur groups and an extensive pattern of grassroots activity. However while some arts activities are sociable – such as joining a society, or belonging to a group – others are more individual and personal activities, such as taking photographs, writing, painting and reading.

A development strategy will also be concerned with offering new opportunities to people not previously involved in the arts, lowering the entry barriers and creating entry-level experiences. This approach brings important benefits to the wider community, as well as to the individuals involved, through promoting:

- social cohesion and community empowerment
- more positive approaches to education and learning
- increased community safety and reduction of 'offending behaviour' ².

This approach has been recognised since High Peak first adopted an arts strategy and began a programme of community-based arts development projects, led by a part-time officer.

While not everyone is involved or interested, general support for the arts should not be underestimated. Research in 2000 by MORI ³ demonstrated a high level of support nationally for the arts, a belief that they make a positive contribution to society, and a demand for increased levels of access and participation. Amongst the findings were:

- four out of five people think the arts play a valuable role in the life of the country
- two thirds say the arts play a valuable role in their own lives
- 49% want more opportunities to take part in the arts for themselves – in particular, young people are especially keen, with two-thirds of 15-24 year olds wanting this.

² The benefits have been reported in, for instance, Tim Dwelly: *Creative Regeneration – Lessons from 10 Community Arts Projects*, Joseph Rowntree Foundation, 2001, and Francois Matarasso: *Use or Ornament? The Social Impact of Participation in the Arts*, Comedia, 1997.

³ Survey *Awareness and attitudes towards the arts*, commissioned by the Arts Council. A nationally representative sample of adults, weighted to reflect the national population profile, were interviewed by MORI in May 2000.

2.2 Why are the arts important?

It is increasingly recognised that while the arts are certainly an important aspect of quality of life, offering the prospect of personal fulfilment, enrichment and enjoyment for many people, the value and impact of the arts goes well beyond individual satisfaction and pleasure.

The arts are also a way of helping achieve the larger goals of public policy. These are the 'cross cutting' issues which are "*beyond the reach of a single service or service provider*", and can only be properly dealt with through partnership working and shared understanding and objectives. The arts can help deal with the cross-cutting issues of public policy:

1. **Health:** Arts projects have a role in promoting mental and community well-being, in health promotion and in strategies to combat substance abuse and health issues with vulnerable groups. There is considerable scope for further development of arts in health projects, as health agencies and related professions are interested in multi-agency approaches and look for a wider range of means of engaging people and accessing the 'hard to reach' groups.
2. **Community safety:** Creative projects with young people, and the active involvement of communities in arts projects, can help create safer communities and support the Community Safety Strategy. Arts projects are one of the positive ways of tackling offending behaviour and countering disaffection and exclusion.
3. **Social inclusion:** Tackling social exclusion is a major priority of government policy. The Government's Social Exclusion Unit PAT 10 Report recognised the role of arts and cultural activity in contributing to neighbourhood renewal. Policies for the arts can promote an inclusive approach and work towards equal opportunities for everyone to take part, including those who are disadvantaged for social, financial or educational reasons, because of age, health or family circumstances, or rural isolation. Public facilities should be fully accessible to all users and people should not be excluded from access to cultural activities because of special needs.
4. **Environmental sustainability:** Arts activities at neighbourhood level help promote sustainable communities, giving focus to community activities and helping bind communities together. Whether in suburban centres or village halls, a thriving cultural life is an essential component of sustainable communities. Equally the arts have a part to play in raising awareness of environmental issues and promoting interest in sustainability.
5. **Regeneration and economic development:** The arts have a part to play in regeneration and economic development through attracting inward investment, through employment in the cultural sector and as a driver of tourism. The creative industries are recognised in county, regional and national strategies as an important growth area.
6. **Life-long learning:** The arts are important in life-long learning not just in formal education, but through participatory arts work, through people learning to paint, to play a musical instrument, or to develop their creative writing, at any stage of life. Young people should have good access to arts and cultural opportunities at school, out of school and through youth activities. Training and opportunities for skills development should be available for all those who want them including those working professionally in the creative sector. The arts can contribute to 'capacity building' at community level. The arts are an important way of promoting awareness of cultural diversity, especially important in an area where 98.7% of the population is white (2001 Census, ONS).

What these themes mean in practice for the High Peak is illustrated in the following section.

2.3 How can the arts support the Borough Council's aims?

The Council's five-year plan *Improving the High Peak: Priorities for Action 2003-2008* sets down four main aims. The tables on the following pages show what the arts do and can contribute towards achieving the corporate aims:

Aim 1: Supporting people – to promote social inclusion and enable communities and individuals to participate in improving the quality of life in the High Peak.	
Council aim	What the arts contribute
<p><i>Priorities include:</i></p> <ul style="list-style-type: none"> • Improve community safety by tackling crime and disorder. • Improve the health of the community. • Affordable housing. • Treat all residents fairly and equally. 	<ul style="list-style-type: none"> • Work by previous Arts Officers has helped groups successfully establish themselves and become self-sustaining, such as the Glossop Samba band and the Spectrum group of disabled artists. • HPCA works on outreach projects such as arts work with disabled adults, in conjunction with Social Services, a multi-media digital arts project with rural young people at Bamford, and a peer education video project with young people in Hadfield on Healthy Living issues. • A festival of Youth Arts is planned for Chapel, which will profile local young bands and other groups, to reach disaffected young people and encourage them to take part in creative activities and profile young people's culture. Young people in Chapel have better access to music with a practice studio and recording equipment installed in the Youth Centre. • A theatre company has been commissioned by Communities Against Drugs to work with young people around issues of anti-social behaviour. • The Museum & Art Gallery has used photography to explore issues of social inclusion amongst Derbyshire hill farming communities. • Taking part in the arts adds to the quality of life for many people in the community; for example, 500-600 people see each show at the Partington Theatre, which also has a flourishing youth theatre. • The arts can be taken out to reach local communities; for example, the County Library Service is putting a touring exhibition of crafts in Glossop Library, and New Mills Library had an exhibition of work from Art Exchange, while small-scale professional touring performances in villages, as part of the Live and Local scheme, help provide a focus for community life and reach audiences who may not be regular theatre-goers.

Aim 2: Creating jobs and prosperity – to create a thriving local economy which is responsive to the needs of local communities.	
Council aim	What the arts contribute
<p><i>Priorities include:</i></p> <ul style="list-style-type: none"> • Stronger and healthier town and village centres. • Effective tourism promotion. • Bring in external funds to support businesses. • Better access to high-quality education and lifelong learning. 	<ul style="list-style-type: none"> • The festivals attract visitors and bring leisure spending into the district. In Buxton especially the range of festivals are an increasingly important economic driver, supporting local services, shops and hotels. Buxton Festival has doubled audiences over 4 years, with over 26,000 attendances in 2003, and visitors spending £2 million⁴. Buxton Fringe Festival has over 300 events each year. Up to 90% of audiences for the Glossop Jazz Festival come from outside the area; and there is scope for further developments, for example this year Buxton is to have an International Puppetry Festival. • Television and film location work promotes the Peak District to a wide audience. • Business Link has organised courses for creative businesses which have been fully booked almost immediately. • Employment in arts, crafts and media businesses is an option for sustainable rural diversification. Peak District Products is part of a region-wide ERDF-funded project (EMPACT) advocating cultural tourism in rural areas. • The Gateway Project, with neighbouring authorities in the Rural Priority Area, is bringing in European money to help develop new business skills including training for people working in the arts and crafts.

⁴ Research by de Montfort University commissioned by East Midlands Development Agency and Arts Council England indicated that while local audiences spent on average £30 per head in visiting the Buxton Festival, those who had travelled more than 20 miles spent on average £161 per head. 40% of the audience travelled more than 25 miles. Source: *Festivals and the Creative Region: The economic and social benefits of cultural festivals in the East Midlands*. Arts Council England, September 2003.

<p>Aim 3: Protecting the environment – to enhance the quality of the local and global environment.</p>	
Council aim	What the arts contribute
<p><i>Priorities include:</i></p> <ul style="list-style-type: none"> • A safe and clean street environment. • Build on the successful record as a green council. • Limit use of landfill sites. • Conserve the countryside and enhance the built environment. 	<ul style="list-style-type: none"> • Investment in the Opera House and Pavilion Gardens has been a major contribution to the conservation environment in Buxton as well as the town's future viability as a cultural centre for residents and for visitors. • Public art could contribute to environmental improvements in town and village centres, in public spaces and through urban design plans. • Public art can help the public to consider environmental issues by raising awareness and interest, and enhancing interpretation, as in the <i>Lighting the Peak</i> project or the Bamford walking trail. The Peak District National Park is interested in public art, and reports good feedback from visitors. • The High Peak has a number of artists interested in environmental art projects, such as the group who have been wanting to develop the site at Mousley Bottom. • There is the potential to find new uses for cultural activities for listed buildings and other sensitive sites, such as old mills and canal side buildings (as almost happened at Torr Vale Mill).
<p>Aim 4: Improving the council – to be considered a high performing council by the local community, partners and peers.</p>	
Council aim	What the arts contribute
<p><i>Priorities include:</i></p> <ul style="list-style-type: none"> • Make all services available electronically. • Demonstrate continuous improvement in all services. • Manage resources effectively. • Training of staff and members. 	<ul style="list-style-type: none"> • Public art can be used as an effective means of consulting the public, so it offers an accessible route for the Council to actively engage communities in planning. • Through regular consultation with service users, including artists and arts groups, and with non users, the Council can ensure its arts strategy is responsive to local need. • There needs to be clear communication of policy and strategies. • There is discussion nationally about performance indicators for the arts and benchmarking of quality services. In agreeing a new arts strategy High Peak has an opportunity to contribute to best practice, and to implement the vision for partnership agreed in November 2002 at a national summit for local government and the arts.

3 ASSESSMENT AND ANALYSIS

This section assesses the strengths and weaknesses of the arts in the High Peak and of the Borough Council's role in the arts, considers what has been achieved through the previous strategy agreed in 1998, and considers the potential development opportunities.

3.1 Strengths and weaknesses of the arts in the High Peak

The strengths and weaknesses of the arts in the High Peak are assessed under three headings: arts activity, arts promotions, and venues and facilities for the arts.

Arts activity

Strengths	Weaknesses
<ul style="list-style-type: none"> • The Borough has a large number of active arts groups, well distributed around the towns and villages of the district, and between them presenting an excellent range of opportunities for people to be directly involved in the arts. • This is strong spirit of community involvement, commitment and self-help. There is considerable community involvement as volunteers and through participation. • There is a large number of artists and practitioners living and working in the area, covering a wide range of practice. However there are several different artists' groups and they are not well networked across the district as a whole. • The High Peak benefits from community and outreach projects led by professional practitioners, often set up by the funded arts organisations but also by voluntary groups. • Several arts organisations have active education programmes linking schools with professional artists and programmes. • There is strong interest in providing opportunities for young people to take part in the arts, such as through HPCA and the County Youth Service as well as through independent groups such as Lift Global Music Club. • There have been some positive achievements in public art, such as the <i>Lighting the Peak</i> Millennium Festival project and through permanent works of art such as at Bamford. 	<ul style="list-style-type: none"> • There is no collective voice for the arts across the district. Arts groups across the Borough are not well networked, with activities tending to be localised. There is not much crossover between different areas within the Borough. • For some, especially the professional artists, links outside the Borough to neighbouring districts are stronger than those within it. A sense of identity is often with the wider Peak District (such as through <i>Peak District Products</i> and <i>Arts in the Peak</i>) rather than with High Peak. • There is no Borough-wide profile for the work of artists and practitioners based here, so for example there is no open studios scheme or joint marketing.

Arts promotions

Strengths	Weaknesses
<ul style="list-style-type: none"> • High Peak has an outstanding range of festivals, some of which are nationally known, which meet many local needs, attract visitors and bring an impressive selection of artists into the Borough. <ul style="list-style-type: none"> ❑ The Buxton Festival in particular brings in considerable external recognition and support. ❑ The Buxton Fringe is one of the largest of its type in the UK after Edinburgh. ❑ There is a growing number of specialist festivals. ❑ The Glossop area also has several well supported festivals and carnivals which help animate the town. ❑ The tradition of well dressings is a vernacular cultural tradition unique to Derbyshire. • The Opera House presents an extensive range of high-quality national and international performers and makes a critically important contribution to the vitality of Buxton. • The Borough has high levels of interest in music, with a very active music scene in Buxton and a regular live music programmes in Glossop by the Lift Global Music Club and Festival. • With a high volume of day visitors and tourists coming into the Borough, potential audiences for arts promotions in the High Peak are much larger than the resident population. • There is some community touring of small-scale professional performances through the <i>Live & Local</i> scheme, bringing performances to villages and to community centres, but there is scope for this to develop further. 	<ul style="list-style-type: none"> • Many people have limited access to the arts because of difficulties of travel within the Borough by public transport. This restricts choices for some, especially older people, children and teenagers. • There is relatively little experience of cultural diversity in arts promotions in the District, other than the growing interest in world music programming. • While many visitors come to the High Peak attracted by the arts as well as by the natural environment, the area has been slow to grasp the opportunity to market the arts as a specific attraction other than through the marketing of individual venues or events.

Venues and facilities for the arts

Strengths	Weaknesses
<ul style="list-style-type: none"> • The restored Buxton Opera House is the area's most well-known arts venue, and one of the most successful theatres in the region. It has a very busy programme, presenting high-quality opera, music, dance, theatre and entertainment. Audience numbers are strong and the venue celebrates its centenary in 2003 in a very healthy position. • There is regular use of a range of pubs and hotels for live music gigs and smaller scale performances, such as the Globe in Glossop and the Old Hall Hotel and the Clubhouse in Buxton. • There are several small voluntary-run performance venues, such as the Chapel Playhouse and Partington Theatre. • Buxton Museum & Art Gallery is the largest dedicated gallery space in the county, and the only museum run by the County Council. It is the leading exhibition space in the High Peak, with three galleries and a permanent collection. There is heavy demand to exhibit there. • The Pump Room provides a popular summer season venue for exhibition of work by local artists and crafts makers, with a small year-round space in the Tourist Information Centre. • The Borough has a network of village halls and community centres including some which are modern, well designed and fully accessible and which are interested in putting on more arts events serving local communities. • HPCA has a multi-media resource centre, opened in 1999. • There have been some improvements to create better facilities for young people's music, such as a new music studio at Chapel Youth Centre. • There are some good open-air spaces for outdoor performances and street theatre, with interesting use of unusual locations such as <i>A Midsummer Night's Dream</i> at Poole's Cavern. 	<ul style="list-style-type: none"> • Glossop is poorly provided with venues for a town of its size (28,600), and accessibility is a major problem in the venues which are used. • The high cost of using public venues, and the extra costs of hiring in PA and staging, are obstacles for local promoters. • Buxton currently lacks a small/medium sized performance and rehearsal space and at festival time is short of venues, despite imaginative use of temporary spaces by the Fringe. • Disabled access is poor at many venues. • There is no cinema in the Borough, which means that people do not have the opportunity to enjoy one of the most popular cultural activities other than by travelling elsewhere. This is a major drawback especially for young people. • There are few good exhibition spaces apart from the Museum & Art Gallery. The Pump Room may not be available for exhibitions once the Crescent is redeveloped. • Some of the venues used for the arts are listed buildings which means expensive maintenance costs and restrictions on flexibility. • Despite strong interest in music there is a lack of accessible rehearsal venues. • There are no publicly accessible artists' studios and workspaces available for rent.




3.2 The role of High Peak Borough Council in the arts

Strengths and weaknesses in the Council's role

The strengths and weaknesses of the Borough Council in its role in the arts are summarised below:

Strengths	Weaknesses
<ul style="list-style-type: none"> • There is strong interest in and support for the arts from many officers and members. • An independent review, with extensive consultation with user groups and partners, provides a strong base from which to develop a new strategy. • With its emphasis on the enabling role rather than direct provision of events and venues, HPBC has a high degree of flexibility in defining its strategic role in the arts. With a growing spirit of co-operation and collaboration between service areas within the Borough Council there are increased opportunities for the role of the arts to be recognised in other services. • HPBC provides a modest level of resources to arts organisations, with about £100,000 spent on the arts each year. Because of the critical cluster of venues and festivals in Buxton over 80% of the Council's support is focused there, but there is also support for community initiatives around the Borough. • HPBC has helped lever in significant levels of external funding towards the restoration of the Opera House. • The public is appreciative of the help and support given by officers. • HPBC has several years' experience in arts development projects, with support from the former North West Arts and then East Midlands Arts. There are good links with Arts Council East Midlands, and Arts Council funding to organisations in the Borough has been increased. • There are good links with other Derbyshire districts and the County Council, and a growing record of county and inter-district collaborations and joint initiatives. 	<ul style="list-style-type: none"> • There is no arts officer post at present, and previous posts have been part time and fixed term and there has been lack of continuity. • Although HPBC has previously adopted an arts strategy it has not been fully implemented. Investments have not been tied to specific strategic objectives. • There is no specific budget allocation to support new initiatives and to provide match funding to unlock other investments. • The public has not always been aware of the role of HPBC or understood the extent of its support and involvement, so the Council has not always had due credit for its achievements. • The role of the arts as a driver of regeneration and employment, as a driver of tourism, and as a tool for achieving community and environmental objectives, has not yet been fully recognised in corporate policies. • The role the arts could play in local regeneration strategies has not yet been fully explored with the local partnerships. • There is no strategy at present to develop creative industries and to gain benefits from this growth sector of the economy. • Although there have been some initiatives in public art, there has not yet been a strategic approach and there has been a lack of leadership for public art. However there is growing interest in the benefits public art can bring.

The following table summarises the extent to which the main points in the previous arts strategy, published in June 1998, have been implemented. There is a more detailed assessment in the Appendix.

Rating	Action points
	<p><i>Actions successfully implemented or achieved:</i></p> <ul style="list-style-type: none"> • Development of festivals has been supported. • Development of events and outdoor performances has been supported. • High Peak Community Arts has been supported. • Opera House has been supported, audiences have grown, education officer post established full-time, and outreach work developed. • Small-scale grants provided for arts projects. • Local groups helped by access to funding, advice and information. • Equal opportunities issues taken into account. • Information readily available in publications and on website. • Good links developed with East Midlands Arts then Arts Council England East Midlands.
	<p><i>Actions on which some progress made although more remains to be done:</i></p> <ul style="list-style-type: none"> • Have been part-time temporary officers but not yet established a specialist officer post with responsibility for the arts. • Substantial progress in refurbishment of the Opera House but few other venue developments. • Access issues need attention at some venues. • Consultation with artists and arts organisations has been ad hoc rather than systematic.
	<p><i>Actions on which only little progress has been made:</i></p> <ul style="list-style-type: none"> • Arts not yet embedded into economic development and tourism policies. • Only patchy progress in developing public art and environmental art around the Borough. • Little progress in winning support for public art from developers, sponsors and regeneration programmes. • Large number of artists and arts groups but not well publicised or networked, although there are good events listings.

Verdict:

There are many positive achievements, and the Borough Council has good working relationships with the County Council, other Derbyshire Districts and with Arts Council England East Midlands. The key arts organisations in the Borough have been supported by the Council adequately if not generously and through effective partnerships with other funders.

The most important current weakness which limits further progress is the lack of a dedicated officer post to lead the next phase of arts strategy implementation, to provide specialist professional advice and guidance, to help ensure that the arts are contributing to other areas of the Council's work and to develop partnerships with other organisations within the Borough and more widely.

3.3 Development opportunities, risks and threats

Development opportunities

In planning a revised arts strategy for the Council there are many development opportunities which will have a bearing, including:

- Arts Council East Midlands is willing to assist High Peak Borough Council in establishing a full-time arts officer post.
- There is a range of planned or possible venue developments:
 - Opera House: further refurbishment and technical improvements.
 - Buxton Pavilion: plans for creating a new small studio theatre venue and exhibition areas.
 - Buxton Museum & Art Gallery: potential opportunity for expansion.
 - Royal Devonshire Hospital: establishment of the University campus will bring new public facilities and new opportunities for collaborations.
 - Glossopdale Community College: bid for specialist arts college status could create significant improvement in the currently limited arts facilities in Glossop.
 - Artists' studios: there are several possible locations for development.
- There is potential for new education collaborations, such as with University College, with the possible development of Buxton as a Learning Town, and with Glossopdale Community College which aspires to become a specialist arts college.
- There are potential opportunities to embed the arts into local regeneration plans, through Town Centre Regeneration Partnerships, Market Town Healthcheck Action Plans and the Rural Development Partnership. Some parish councils are interested in more arts development activities within local communities.
- There is scope to link with developments planned by Derbyshire County Council, including a new post of arts education officer, and in other developments such as with libraries and with the countryside ranger service.
- There is scope for the arts to be developed as a means of achieving the objectives of multi-agency programmes, such as youth offending teams and the community safety partnership.
- Business Link Derbyshire, with an interest in developing the growth of the creative industries across the county, is a potential partner for collaborations.
- The Peak District National Park is interested in establishing an arts officer post. Its Management Plan already includes a commitment to developing an arts policy. This represents an opportunity for High Peak and other local authorities in the Park.
- New potential opportunities will emerge through the Derbyshire Sub-Regional Strategic Partnership, which will promote collaborations between neighbouring authorities and will provide a channel for funding from EMDA, the regional economic development agency, such as the appointment of a creative industries officer for the county.
- There is scope to secure support from private sector developers, for example through Section 106 agreements, for cultural developments such as public art.
- The interest by PCTs (primary care trusts) in developing arts programmes may create opportunities to set up arts/health projects or perhaps a project co-ordinator to help initiate pilot projects. (For example, such a post has been set up with an Arts and Health Trust in Amber Valley, supported by Arts Council England.)

Partnership opportunities

The wider policy context within which the Borough Council is developing its revised arts strategy, and will be developing new partnerships, includes the following:

1. **National** policies, especially those of:
 - the Department for Culture, Media and Sport
 - other relevant ministries including DFES
 - Arts Council England.
2. **Regional** policies, especially:
 - the regional work of Arts Council England East Midlands
 - the regional cultural strategy *Time for Culture* published by Culture East Midlands
 - relevant strategies of bodies such as EMDA and the Countryside Agency.
3. **Sub-regional** and **county** policies, especially:
 - the *Local Cultural Strategy for Derbyshire 2002-07*
 - the work of the County Council in areas such as arts, education, youth work, libraries and museums, economic development and creative industries, and social services
 - the work of the Peak District National Park Authority and of the National Trust
 - the Rural Community Council
 - the recently formed Derbyshire Strategic Partnership, and the LSP with Derbyshire Dales.
4. **Local** agencies, including:
 - parish and town councils
 - regeneration partnerships, market town and town centre partnerships
 - the community safety partnership
 - a large number of other bodies or schemes which have a bearing on cultural activities ranging from the primary care trusts to heritage economic regeneration schemes.

Further background on the national and regional policy context for the arts is given in the Appendix.

At the level of local delivery however access to the arts depends critically on a range of people and organisations in the Borough with whom the Council works, including:

- artists, including professionals and many more who are involved as part-time or sessional workers or give their time as volunteers
- professional arts organisations, of which the High Peak has only a small number but which are very influential in the Borough's arts provision
- large numbers of voluntary arts organisations, such as the many brass bands
- schools and youth centres, teachers and youth workers
- other community organisations whose work includes an arts element, such as local well dressings and festivals.

The potential range of local partnerships is wide, including both those with an obvious role in cultural development, such as:

- Buxton University Campus, raising the profile of Buxton as a centre for higher education
- Business Link Derbyshire, encouraging development of the creative industries

and those where the arts are increasingly recognised as a helpful means of achieving the objectives of other agencies, such as:

- the High Peak Youth Offending Team, and other agencies working with young offenders, those at risk of offending, and school refusers
- the High Peak Healthy Living Network, and other agencies working on health promotion issues, such as tackling drugs abuse and teenage pregnancy.

Risks and threats

The principal risks or threats to an effective arts strategy include:

- Despite Government interest in the cultural sector, at local government level there is likely to be continuing pressure on non-mandatory services.
- The arts are potentially vulnerable as it is difficult to prove tangible benefits or direct outcomes/added value. The impact and benefits are often long-term and difficult to measure.
- If the Council is unable to establish a specialist arts officer post then opportunities for partnership will be missed and there will be a lack of specific leadership and responsibility for implementing the strategy. (Some recent opportunities have already been missed, such as a pilot project on film in rural areas of Derbyshire, for example.)

Verdict:

There are many opportunities for High Peak Borough Council to nurture both existing and new partnerships which will support the development of the arts in the High Peak and which will help the Council in its overall objective of improving the quality of life.

The policy context is right, as agencies working across a wide spectrum of public issues are increasingly using the arts as a means of achieving their objectives. Meanwhile the Borough has the advantage of having a large number of creative people living here who have so much to contribute, and has some experienced and highly regarded arts organisations which between them cover a broad range of cultural activity and different approaches.

The current matrix of opportunities requires strategic leadership to ensure that the Borough benefits from potential opportunities and is able to work in partnership with so many different organisations. The arts strategy set out in the following section provides a framework within which this can happen.

4 ARTS STRATEGY, 2003-06

This section sets out the policy, strategic aims and objectives for the next few years. An implementation plan for Year 1 is included in the Appendix.

4.1 Policy

The arts strategy supports the corporate policies of High Peak Borough Council. The Council's overall vision is **"to improve the quality of life in the High Peak"**.

The five-year plan *Improving the High Peak: Priorities for Action 2003-2008* sets down four main aims:

1. **Supporting people** – to promote social inclusion and enable communities and individuals to participate in improving the quality of life in the High Peak.
2. **Creating jobs and prosperity** – to create a thriving local economy which is responsive to the needs of local communities.
3. **Protecting the environment** – to enhance the quality of the local and global environment.
4. **Improving the council** – to be considered a high performing council by the local community, partners and peers.

The tables in Section 2.3 illustrate what the arts do and can contribute towards achieving the Council's corporate aims.

The Council has also co-ordinated the setting up of a new partnership to produce a *Community Strategy for High Peak*, launched in 2003 following consultation which included a questionnaire to every household. Top priorities are:

- healthy communities
- services for young people
- access to information and advice on rights and services.

Other priorities are:

- sustainable transport
- sustainable tourism
- education, skills and lifelong learning
- sustainable business development
- waste management
- involvement and awareness of environmental issues
- improving the built and natural environment.

Following this strategy review, a recommended policy statement for the arts is as follows:

"High Peak Borough Council aims to open up more opportunity for more people to enjoy and participate in quality arts.

"The Council also recognises the economic, social and environmental benefits of the arts. The arts are not only an important factor in the quality of life, but are also a means of achieving other objectives such as social inclusion, lifelong learning, community regeneration and economic development."

Through its arts strategy the Council **aims**:

- to promote equal opportunities
- to respond to local needs
- to provide strategic leadership, co-ordination and encouragement
- to act as enabler and facilitator
- to work in partnership with the public, private and voluntary sectors
- to deliver efficient services within a Best Value framework.

The **purpose** of the arts strategy is:

- to provide a focus for a shared vision
- to create a strategic framework and rationale for the next phase of arts development in the High Peak, and an outline action plan
- to provide a basis on which decisions about resources and priorities can be discussed and made, and to assist the Council in making the case for investment and securing resources
- to provide a basis for partnerships with other organisations, with the Council's plans set within the wider context of regional and national policies and plans
- to demonstrate that the Council is working to Best Value principles.

The recommended strategy which follows sets out a framework with a clear sense of direction and priorities, without being over prescriptive. An outline implementation plan is included in the Appendix, which will form the basis for a more detailed annual action plan to be drawn up by officers, and revised annually taking account of changing circumstances and external opportunities.

The arts strategy has four main **strategic aims**:

- 1. To encourage people to take part in creative activities, and enhance the quality of life in the High Peak.**
- 2. To contribute to the local economy and to regeneration through the development of the arts and creative industries.**
- 3. To raise the profile of the High Peak as a centre of excellence in the arts.**
- 4. To provide leadership and develop partnerships.**

4.2 Strategy

The strategies to achieve these aims are set out in the following pages.

STRATEGY 1

To encourage people to take part in creative activities, and enhance the quality of life in the High Peak.

While many people in the Borough are actively interested in the arts, as audiences or as committed members of local arts groups, there are also many who are not involved, perhaps because of where they live or because they have not previously had the right opportunities. The Council will support initiatives which encourage people who have been excluded for whatever reason to take part in creative activities, will encourage young people to take part in creative activities and will support and encourage the work of local arts groups in providing opportunities for participation and for lifelong learning.

Short-term objectives (in Year 1):

- 1.1 Support rural arts and village-led initiatives, including working with the Rural Development Partnership to identify needs in the rural areas and agree a plan for extending access to arts activities, and extending the presence in the Borough of the *Live & Local* touring scheme especially in the upland villages and the remote valleys.
- 1.2 Support and assist High Peak Community Arts in its work of focusing on people who do not have access to the arts, and negotiate priorities for service delivery through a service level agreement.
- 1.3 Encourage the key funded arts organisations in the High Peak to make sure that all parts of the Borough are reached by their work, through outreach, education and community projects as well as venue-based work.
- 1.4 Continue to support local festivals, carnivals and well dressings for the opportunities they provide for people to experience and take part in the arts in their own localities.
- 1.5 Continue to support, help and advise arts groups in the Borough, and encourage their move towards sustainability and self-sufficiency where appropriate.
- 1.6 Promote greater awareness of cultural diversity by encouraging arts promoters in the Borough, and organisers of arts projects, to present the widest possible cultural mix of artists and practitioners so that people living in the High Peak experience cultural diversity through the arts.
- 1.7 Work with artists and arts organisations, the Youth Service, schools and other agencies to promote opportunities for young people to take part in arts activities, with a priority to develop sustainable provision. An example might be a youth music project in the Whaley Bridge, New Mills and Chapel area, with the support of *Youth Music* (the National Foundation for Youth Music).
- 1.8 Establish a working party (to involve rural and community promoters, representatives of village hall and community centre managements, schools and parish councils) to explore scope for a common policy towards hire charges for local not-for-profit organisations using Council and other public venues, so that grassroots activity is not discouraged because of unsustainable fee structures.

Medium-term objectives (in Years 1-2):

- 1.9 Continue to support voluntary projects through the Community Fund, with priority increasingly given to (a) projects which open up access for people who are not regularly involved in the arts, or (b) which develop opportunities for out-of-school creative activities by young people. A portion of the available funds should be reserved for new initiatives and to support arts development projects directly commissioned or initiated by the Council, and/or which help lever in other funds.
- 1.10 Investigate the scope for villages in the High Peak to participate in the scheme being developed elsewhere in Derbyshire for rural film programmes touring to village halls and other community venues.
- 1.11 Establish a dialogue with primary care trusts and other agencies working in the health sector, to establish possible interest in creating an arts and health co-ordinator post on a fixed term basis to develop a series of pilot projects in the Borough to evaluate use of arts in tackling long-term health issues.
- 1.12 Work with artists and arts organisations, the County Council, the University College, schools, U3A and other agencies to promote opportunities for lifelong learning in the arts, with special attention to the needs of the growing number of retired people in the community.

Longer-term objectives (in Years 2-3):

- 1.13 Explore the scope for a more sustained use of arts projects, such as music work, video projects, and graffiti art, as a tool for addressing youth offending and community safety issues.

STRATEGY 2**To contribute to the local economy and to regeneration through the development of the arts and creative industries.**

The Council will encourage the development of sustainable employment in the arts and creative industries in the High Peak, will seek to grow the independent artists and practitioners sector and will promote the role of the arts in contributing to economic, social and environmental regeneration.

Short-term objectives (in Year 1):

- 2.1 Develop better networking between artists and practitioners so that stronger mutual support systems, mentoring and informal training will flourish.
- 2.2 Work with local regeneration partnerships to develop a cultural dimension in their plans and to use the arts as a key tool in local regeneration strategies, providing specialist advice, information and contacts and helping secure the necessary funding.
- 2.3 Support the growth of the independent artists and practitioners sector, through working with Business Link, the Derbyshire Partnership SSP and other agencies to ensure that relevant business and marketing advice is provided and taken up by practitioners in the High Peak.
- 2.4 Work with the Derbyshire Partnership SSP to implement the recommendations of *Developing the Creative Industries in Derbyshire* (October 2002) and ensure that the High Peak gains maximum benefit from county and regional initiatives to develop the creative industries.
- 2.5 Work with neighbouring authorities and the Rural Development Partnership on the Gateway Project to develop creative businesses in the rural areas. Continue to promote the attractions of the area for television and film location work.

Medium-term objectives (in Years 1-2):

- 2.6 Develop a scrap store which will assist arts and community organisations, artists and schools in creative projects through using scrap, surplus and recycled materials, and contributing to the achievement of waste reduction targets.
- 2.7 Expand the take-up by artists, designers and crafts makers in the High Peak of the *Peak District Products* marketing campaign.
- 2.8 Encourage and assist further public art projects, to contribute to town centre regeneration schemes and environmental improvements in town and village centres, in public spaces and through urban design plans.
- 2.9 Encourage and assist further environmental public art projects, to contribute to the presentation and interpretation of walking and cycling routes and to raise awareness of environmental issues.

Longer-term objectives (in Years 2-3):

- 2.10 Develop a strategic approach to public art, linked to urban regeneration and countryside interpretation.
- 2.11 Work with other agencies to develop the reputation of the Peak District as a location for high quality original crafts and design (two of the strengths in the county identified in the regional creative industries mapping study carried out for EMDA, April 2003).
- 2.12 Work with the University College and other agencies to research the demand for artists' studios and workspaces and to explore the scope for incubator units for new creative businesses, with strong links to education and training. Explore the potential to redundant industrial buildings such as former mills and warehouses as low cost bases for establishment of new creative businesses.

STRATEGY 3**To raise the profile of the High Peak as a centre of excellence in the arts.**

The Council will promote the High Peak as a cultural destination, with the arts as a major year-round attraction to complement the wonderful scenery which attracts millions of visitors each year. The Council will build on the High Peak's existing strengths in presenting a wide range of festivals, and will promote Buxton as a cultural centre building on the quality of its arts venues and promotions, the heritage environment and spa, and the growing role as a university town.

Short-term objectives (in Year 1):

- 3.1 Promote more integrated and co-ordinated marketing of festivals, building on the Borough's leading strengths, to make it easier to reach potential audiences and to build a stronger perception of the critical mass of available product, linked to county-wide and regional initiatives to promote festivals as a theme.
- 3.2 Continue to invest in the programme and marketing of the Opera House and help the venue in securing investment needed for further development and upgrading of the facilities.

Medium-term objectives (in Years 1-2):

- 3.3 Seek to increase the availability around the Borough of quality exhibition space, where work can be well lit and well displayed, including seeking replacement for the spaces which will be lost when the Pump Rooms and the Buxton TIC are developed.
- 3.4 Encourage and facilitate the use of temporary and 'found' spaces for short-term exhibitions including visual arts, photography, crafts, sculpture, video and digital art, and temporary installations, so as to reach new audiences, exploit the Borough's natural strengths and circumvent the weakness of limited dedicated exhibition spaces.
- 3.5 Seek to improve the range and quality of venues around the Borough available for rehearsals and performances, including ensuring all public venues are fully accessible and seeking replacement for the small-scale performance spaces in Buxton the future availability of which is uncertain.

Longer-term objectives (in Years 2-3):

- 3.6 Support the further development of festivals and other events which extend the visitor season, and work with arts organisations and others to develop further the range of specialist programme niches and to raise the artistic standard and innovation of the programming. Objectives will include developing new festival 'products', helping make the High Peak a year-round destination, increasing bed-night occupancy in Buxton especially during the shoulder seasons, supporting more events in Glossop and other towns and villages so that visitors are better distributed around the district, and converting more day-trippers into overnight staying visitors.
- 3.7 NB A strategic approach to public art (objectives 2.8, 2.9 and 2.10) will also contribute to the achievement of Strategy no. 3.

STRATEGY 4**To provide leadership and develop partnerships.**

The Council will advocate the role of the arts in contributing to economic, social and environmental well-being, both within the Council and with partners. It will provide leadership through a clear strategy, and will work in partnership and through alliances and collaborations with other organisations for the benefit of the High Peak. The Council will help secure external investment in the arts and will ensure that people in the Borough benefit wherever possible from county, regional and national initiatives.

Short-term objectives (in Year 1):

- 4.1 Create a full-time Strategic Arts Officer post, responsible for implementation of the strategy and developing internal and external partnerships, with Arts Council seed-funding support.
- 4.2 Develop relevant performance indicators from the available 'menu' published by the Audit Commission, and agree appropriate monitoring/review procedures.
- 4.3 Develop service level agreements with key arts organisations, and negotiate joint funding agreements where other funders have a significant role. Ensure that the Borough Council's support is at an appropriate level to continue to secure the revenue grants intimated to key organisations by the Arts Council.
- 4.4 Continue to collaborate and participate actively with other Derbyshire districts, the County Council and where appropriate neighbouring districts such as Staffordshire Moorlands.

Medium-term objectives (in Years 1-2):

- 4.5 Arts Strategy Action Plan to be reviewed and revised annually.
- 4.6 Develop and maintain (a) a database of creative artists, crafts makers and other practitioners in the High Peak, and (b) a database of arts organisations, compliant with relevant data protection legislation. Make appropriate parts of this information publicly available through the Council's website and possibly in the form of an artists directory, aimed at supporting marketing and networking of artists, and an arts directory, aimed at increasing public awareness of available opportunities.
- 4.7 Develop appropriate forums for Borough-wide networking between different arts constituencies, so that for example all amateur arts groups or all professional artists come together for occasional meetings, to stimulate information exchange, networking, mutual support and co-operation, and to provide a channel for the Council to communicate with the sector.

Longer-term objectives (in Years 2-3):

- 4.8 Work with University College Buxton to develop the campus as a cultural resource for the community.

4.3 Monitoring and review

At present there are no nationally agreed performance indicators for the arts. Consultation is currently taking place nationally on a range of draft indicators which have been published by the Audit Commission from which local authorities can select relevant local performance indicators appropriate to the service.

Monitoring systems will need to be developed so that data can be gathered, including data from other partners and feedback from projects where the responses of participants is to be collected in formal ways. Examples include: number of participants in workshops, number of new works created, or number of visitors attracted.

To enable effective monitoring and meet the standards expected through Best Value, targets will be set internally for each area of the action plan. These need to be specific, measurable and relating to a specified period of time so that progress against targets can be measured.

Successful implementation of the strategy will lead to a range of outcomes, although in the arts as in many other fields some of the important benefits are hard to measure because they are personal, subjective, or may take time to be realised. Formal performance measurement therefore tends to concentrate on *outputs* as being easier to measure than *outcomes*.

An annual review will be prepared setting out achievements against targets, to be followed by revision of the detailed action plan for the following year's work and setting of new targets.

It is recommended that a more fundamental review, perhaps involving external facilitation, is carried out every four or five years so that the strategy can be fully revised to take account of experience and achievements to date, changing external opportunities and the growing range of partnerships and collaborations.

However, given the rapid pace of change it is likely that the strategy will need to be reviewed after three years. This strategy is therefore a plan to guide priorities for action during the next three years. Given the rapid speed of change, in the public sector and in society generally, it is more difficult to plan in any detail beyond a period of about three years, although it is intended that the policy and the strategic aims will have a longer currency.

Meanwhile, the strategy set out here will enable the Council to focus its resources and energies during the next few years, will contribute to the implementation of the Local Cultural Strategy, will support the Council in developing partnerships and collaborations with other agencies, and will help to meet the requirements of Best Value.

APPENDIX 1

Implementation Plan: Year 1

No.	Objective	Resource implications	Potential Partners
STRATEGY 1: To encourage people to take part in creative activities, and enhance the quality of life in the High Peak.			
1.1	Support rural arts and village-led initiatives, including working with the Rural Development Partnership to identify needs in the rural areas and agree a plan for extending access to arts activities, and extending the presence in the Borough of the <i>Live & Local</i> touring scheme especially in the upland villages and the remote valleys.	Community Fund	RDP DCC ACEM CA L&L PCs
1.2	Support and assist High Peak Community Arts in its work of focusing on people who do not have access to the arts, and negotiate priorities for service delivery through a service level agreement.	None additional	HPCA DCC ACEM
1.3	Encourage the key funded arts organisations in the High Peak to make sure that all parts of the Borough are reached by their work, through outreach, education and community projects as well as venue-based work.	Within existing commitments	Arts groups DCC ACEM
1.4	Continue to support local festivals, carnivals and well dressings for the opportunities they provide for people to experience and take part in the arts in their own localities.	Community Fund	Arts groups PCs PDNP
1.5	Continue to support, help and advise arts groups in the Borough, and encourage their move towards sustainability and self-sufficiency where appropriate.	None additional	Arts groups
1.6	Promote greater awareness of cultural diversity by encouraging arts promoters in the Borough, and organisers of arts projects, to present the widest possible cultural mix of artists and practitioners so that people living in the High Peak experience cultural diversity through the arts.	None additional	Arts groups
1.7	Work with artists and arts organisations, the Youth Service, schools and other agencies to promote opportunities for young people to take part in arts activities, with a priority to develop sustainable provision.	To be identified (e.g. major project might be £75k over 3 years)	Youth Service Youth Centres Schools Arts groups ACEM <i>Youth Music</i>
1.8	Establish a working party (to involve rural and community promoters, representatives of village hall and community centre managements, schools and parish councils) to explore scope for a common policy towards hire charges for local not-for-profit organisations using Council and other public venues, so that grassroots activity is not discouraged because of unsustainable fee structures.	To be researched	Arts groups Other community groups Schools VHs/CCs PCs
STRATEGY 2: To contribute to the local economy and to regeneration through the development of the arts and creative industries.			
2.1	Develop better networking between artists and practitioners so that stronger mutual support systems, mentoring and informal training will flourish.	None additional	Artists
2.2	Work with local regeneration partnerships to develop a cultural dimension in their plans and to use the arts as a key tool in local regeneration strategies, providing specialist advice, information and contacts and helping secure the necessary funding.	To be identified	Artists RPs TCs CA DP
2.3	Support the growth of the independent artists and practitioners sector, through working with Business Link, the SSP and other agencies to ensure that relevant business and marketing advice is provided, and taken up by practitioners in the High Peak.	Within existing commitments	DP BL

2.4	Work with the Derbyshire Partnership SSP to implement the recommendations of <i>Developing the Creative Industries in Derbyshire</i> (October 2002) and ensure that the High Peak gains maximum benefit from county and regional initiatives to develop the creative industries.	Within existing commitments, plus further needs to be identified	DP DCC EMDA ACEM
2.5	Work with neighbouring authorities and the Rural Development Partnership on the Gateway Project to develop creative businesses in the rural areas.	Within existing commitments (already secured)	RDP EMDA CA
STRATEGY 3: To raise the profile of the High Peak as a centre of excellence in the arts.			
3.1	Promote more integrated and co-ordinated marketing of festivals, building on the Borough's leading strengths, to make it easier to reach potential audiences and to build a stronger perception of the critical mass of available product, linked to county-wide and regional initiatives to promote festivals as a theme.	To be identified	Festivals Arts groups DP PDNP EMDA ACEM
3.2	Continue to invest in the programme and marketing of the Opera House and help the venue in securing investment needed for further development and upgrading of the facilities.	Existing commitments, plus further capital needs to be identified	Opera House ACEM DCC
STRATEGY 4: To provide leadership and develop partnerships.			
4.1	Create a full-time Strategic Arts Officer post, responsible for implementation of the strategy and developing internal and external partnerships, with Arts Council seed-funding support. [See summary of role, next page]	I.r.o. £25k plus on-costs, less seed-funding tapering over 3 years from ACEM	ACEM
4.2	Develop relevant performance indicators from the available 'menu' published by the Audit Commission, and agree appropriate monitoring/review procedures.	None additional	Funded organisations
4.3	Develop service level agreements with key arts organisations, and negotiate joint funding agreements where other funders have a significant role. Ensure that the Borough Council's support is at an appropriate level to continue to secure the revenue grants intimated to key organisations by the Arts Council.	None additional	Funded organisations DCC ACEM
4.4	Continue to collaborate and participate actively with other Derbyshire districts, the County Council and where appropriate neighbouring districts such as Staffordshire Moorlands.	None additional	DCC Other Districts

Key to abbreviations:

ACEM: Arts Council England, East Midlands

BL: Business Link, Derbyshire

CA: Countryside Agency

DCC: Derbyshire County Council

DP: The Derbyshire Partnership (SSP)

EMDA: East Midlands Development Agency

HPCA: High Peak Community Arts

L&L: Live and Local

PCs: Parish Councils

PDNP: Peak District National Park

RDP: Rural Development Partnership

RPs: Regeneration Partnerships

TCs: Town Councils

VHs/CCs: Village Halls/Community Centres

The role of the Strategic Arts Officer

It is recommended that establishing a specialist officer post will be key to the successful implementation of the strategy, to developing partnerships, securing external investment, and securing the benefits for the High Peak of county, regional and national programmes. (Evidence elsewhere indicates that areas with a specialist arts officer post tend to be more successful in winning external investment, including from the Arts Council and from Lottery funds.)

The volume and importance of the work requires a full-time post for an officer who has already gained some experience in a relevant environment. Arts Council England is potentially interested in helping to fund the establishment of an officer post focused on developing the arts, or on arts and regeneration, provided that the post is full-time and dedicated to this area of work.

Key roles will include:

Within the Council:

- Strategic role: commissioning, supporting, enabling and facilitating, rather than direct provision.
- Making links between the arts strategy and other Council strategies and initiatives.
- Helping Council officers to understand the contribution the arts can make within other services, and proactively creating opportunities for collaborations and partnerships with other Council services.

With other agencies:

- Securing benefits for the High Peak of initiatives by other agencies at local, regional and national level.
- Representing the Borough's interests at local, regional and national level.
- Accessing new sources of funding, and helping arts groups and practitioners access new funding.
- Raising awareness of the strength and vitality of the arts in the High Peak, and achieving a higher profile.
- Advocating with other agencies for the role the arts can play in other agendas such as community safety, health and environment.
- Acting as principal interface between the Borough and Arts Council England.

With community-based arts groups:

- Advising on sources of funding, information, training opportunities etc.
- Helping voluntary sector groups in forward planning, organisational development and in succession planning.
- Helping village halls and community centres to develop arts promotions.
- Developing an on-line arts directory and database of artists.
- Advising voluntary sector groups on programming and audience development.

With artists and practitioners:

- Helping artists to network and to form coherent functioning groups, with improved communications and planning structures.
- Advising on sources of funding, information, training opportunities etc.
- Helping artists in marketing, developing their business skills, and organisational development.
- Helping create and sustain a flourishing independent artists sector in the High Peak.

APPENDIX 2

Review of the 1998 arts strategy

The previous Arts Strategy was agreed in June 1998. The Council had previously commissioned an Arts Audit and Development Plan completed in 1994. The 1998 strategy set out almost 70 specific actions grouped under the following themes, as summarised and evaluated in the following table:

1998 Strategy: Recommendations and key points	Comments and Verdict
1. Local and community arts	
<ul style="list-style-type: none"> • Appoint an officer with a specific responsibility for the arts. • Support organisers of arts events. • Support High Peak Community Arts. • Support named Festivals and Heritage Centres. • Provide small scale grants for arts projects, with published criteria and self-monitoring. 	<ul style="list-style-type: none"> • Although there have been appointments as arts officer the post has never been full time or fully established. • Advice and information provided. • Named organisations supported. • Small scale grants provided. <p>VERDICT: 🏆🏆 Most has been implemented, but an arts officer post has not yet been established as part of the Council structure. Major priority for future development.</p>
2. Education and the arts	
<ul style="list-style-type: none"> • Consider education and training opportunities in assessing grant applications. 	<ul style="list-style-type: none"> • Education and training opportunities have been encouraged. • Education Officer post established full-time at Opera House, with lottery funding. <p>VERDICT: 🏆🏆🏆 Implemented.</p>
3. Tourism and economic development	
<ul style="list-style-type: none"> • Take account in the Council's Tourism and Economic Development Strategies of the contribution which the arts can make to the economic development of the area. • Support projects which contribute to the local economy. • Encourage quality artistic products which attract tourists. 	<ul style="list-style-type: none"> • Festivals supported. • Support of exhibitions and other events which attract tourists. • Peak District-wide initiatives such as <i>Peak District Products</i>. • Tourism and Economic Development strategies only partially recognise the potential contribution of the arts and cultural sectors. <p>VERDICT: 🏆 Only partially implemented; should continue as a priority.</p>

4. Access for all	
<ul style="list-style-type: none"> • Take account of equal opportunities issues. • Take account of the needs of those on low incomes, with disabilities or otherwise disadvantaged. • Council venues to offer full wheelchair access. • Monitor these policies. 	<ul style="list-style-type: none"> • Equal opportunities issues have been pursued consistently. • Victoria Hall continues to present access difficulties. <p>VERDICT: 🏆🏆 Largely implemented other than Victoria Hall.</p>
5. Arts venues including Buxton Opera House	
<ul style="list-style-type: none"> • Assist upgrading of venues, especially with a major Lottery funding bid for the Opera House. • Use opportunities for outreach and off-site work. • Improve the viability of the Glossop Halls and the Buxton Pavilion. • Review facilities for the arts in the Glossop area. • Assist County Council in marketing Buxton Museum & Art Gallery. 	<ul style="list-style-type: none"> • Few venue developments other than improvements at the Opera House, where substantial progress has been made in refurbishing the venue. • No progress on facilities in the Glossop area. • Scope for closer joint working with Museum & Art Gallery. <p>VERDICT: 🏆🏆 Major success with Opera House but no progress in Glossop.</p>
6. Art in the environment	
<ul style="list-style-type: none"> • Catalogue existing public art, and maintain it. • Promote public art: in Council programmes, with developers and in regeneration programmes. • Produce strategies for public art in key town centre locations. • Produce a policy for public art with guidelines for good practice. • Promote band concerts and other outdoor events and street entertainment. 	<ul style="list-style-type: none"> • Some achievements in environmental art projects, largely as a result of artist-led initiatives. • Little progress so far in implementing an explicit strategy for the development of art as a feature in town centres and open spaces or in achieving support for public art from developers, sponsors and regeneration schemes. <p>VERDICT: 🏆 Only partially implemented; should continue as a priority.</p>
7. Marketing and publicity	
<ul style="list-style-type: none"> • Draw up with the arts sector a strategy for marketing arts in the High Peak. • Profile the arts in the Council's own publications. • Tourism Strategy to identify the marketing of Buxton and the High Peak as a centre for arts and arts tourism. • Set up tourism and leisure website. • Publish lists of organisations. 	<ul style="list-style-type: none"> • Council has good website. • Information on arts organisations in the area has been assembled but not published. • Arts activities have not been fully integrated into tourism and other marketing as had been envisaged. <p>VERDICT: 🏆 Partially implemented.</p>

8. Regional issues	
<ul style="list-style-type: none"> • Continue as members of the regional arts board. • Continue to develop good regional links. 	<ul style="list-style-type: none"> • Regional context changed with transfer from North West region to East Midlands. • High Peak Borough has continued to have good links with the regional arts board, now the Arts Council regional office. <p>VERDICT: 🏆🏆🏆 Implemented.</p>
9. Funding	
<ul style="list-style-type: none"> • Offer grants to arts projects. • Offer advice on other sources of funding. • Seek regional and national funding for arts projects in the High Peak. 	<ul style="list-style-type: none"> • Grants provided. • Advice offered. • Regional and national funding achieved. <p>VERDICT: 🏆🏆🏆 Implemented.</p>
10. Administration, monitoring and review	
<ul style="list-style-type: none"> • Annual review of the arts strategy. • Consult arts groups to ensure continuing relevance. • Maintain performance indicators. 	<ul style="list-style-type: none"> • Administration has been effective. • Consultation with arts organisations has been ad hoc rather than systematic. • Full review with external consultant after five years. <p>VERDICT: 🏆🏆 Partially implemented.</p>

APPENDIX 3

The bigger picture – national, regional and county context

National policy for the arts is led by the **Department for Culture, Media and Sport (DCMS)**. The DCMS's aim is to improve the quality of life for all through cultural and sporting activities, to support the pursuit of excellence and to champion the tourism, creative and leisure industries. Its vision is to extend **excellence** and improve **access**.

DCMS has four strategic priorities around which its work is organised:

1. **Children and young people** – enhancing access to a fuller cultural and sporting life for children and young people and giving them the opportunity to develop their talents to the full.
2. **Community** – opening up our institutions to the wider community to promote lifelong learning and social cohesion.
3. **Economy** – maximising the contribution which the tourism, creative and leisure industries can make to the UK's economy.
4. **Delivery** – modernising the way we deliver our services by ensuring our sponsored bodies are set and meet targets which put consumers first.

In the arts, the aims of DCMS include:

- to broaden access for all to a rich and varied artistic and cultural life
- to ensure that the artistic activity Government funds aspires to be world class in terms of standards and innovation
- to ensure that everyone has the opportunity to develop artistic talent and to achieve excellence in the arts
- to develop the educational potential of all the nation's artistic and cultural resources
- to raise standards of artistic and cultural education and training
- to ensure an adequate skills supply for the arts and cultural sectors
- to reduce the number of those that feel excluded from society by using the arts.

Summary: DCMS policy for the arts

The Department supports **Arts Council England** (as the Arts Council is now known) as a funding and development body for the arts in England, which since April 2002 has incorporated the regional work carried out by the former regional arts boards.

Arts Council England argues that being involved with the arts can have a lasting and transforming effect on many aspects of people's lives, not just for individuals, but also for neighbourhoods, communities, regions and entire generations, whose sense of identity and purpose can be changed through art.

It aims to create more opportunities for people to experience and take part in life-changing artistic experiences, through:

- making, doing and contributing
- watching, viewing, listening and reading
- performing, playing and publishing.

Following a major increase in public investment in the arts in the 2002 spending round, Arts Council England aims to capitalise on that success by backing the country's artistic talent and winning further support for the arts. During 2003 to 2006 Arts Council England will:

- prioritise individual artists
- work with funded arts organisations to help them thrive rather than just survive
- place cultural diversity at the heart of its work
- prioritise young people
- maximise growth in the arts.

Summary: Arts Council England policy

In March 2003 Arts Council England published *Local government and the arts*⁵, a vision for partnership between Arts Council England and local government, following a national summit in November 2002 which included representatives from the Local Government Association (LGA), the Chief Leisure Officers Association and the National Association of Local Government Arts Officers as well as Arts Council England.

The report sets out four priorities on which Arts Council England and local government will work together at national level:

1. **The creative economy**, including:
 - developing local facilities and services, such as ‘incubation units’ and managed work space, and new ways of providing business support and professional development for creative people and small businesses
 - new approaches to regeneration, and
 - a recognition of the economic role of the arts within councils and other regional partners.
2. **Healthy communities**, including:
 - new approaches to embedding the arts within health policy and planning
 - integrating arts and health into local strategic partnerships, and
 - improved support for artists and arts organisations working in the health sector.
3. **Vital neighbourhoods**, including:
 - involving artists in community regeneration
 - strengthening the role of arts organisations within local government modernisation. and
 - improving partnership with other agencies involved in community and neighbourhood renewal.
4. **Engaging young people**, including:
 - extending the arts in the curriculum and in school life
 - positioning the arts at the centre of new youth services, shaped by and with young people themselves, and
 - developing initiatives to improve the role of the arts in early years services.

Summary: Local Government and the Arts – a vision for partnership
Arts Council England, March 2003

⁵ Available as a download from www.artscouncil.org.uk.

Culture East Midlands, the Regional Cultural Consortium, has been set up as a non-executive body bringing together the agencies with responsibilities for the cultural sector. The Consortium champions the whole spectrum of cultural and creative interests in the region and forges links across this spectrum.

The Consortium aims to create a common vision expressed in the Regional Cultural Strategy, *Time for Culture*, published in 2001.

"Time for Culture is a cultural strategy that seeks to improve the quality of life for all of us, our communities and the region as a whole. Sport, arts, museums, archives and libraries, the media, our creative industries and crafts, the historic environment, and many other forms of culture give us a sense of community and identity. They are an expression of our beliefs and values, give people a sense of place and purpose, and account for a significant and growing number of jobs. Culture is a vital part of everybody's life." – Venu Dhupa, founding Chair, East Midlands Cultural Consortium.

Objectives of the regional cultural strategy:

The strategy identifies eight objectives. It sets out:

1. to encourage more people to take part
2. to celebrate our diversity
3. to research the case for culture
4. to promote the role of culture in lifelong learning
5. to support the cultural economy
6. to encourage sustainable regeneration
7. to campaign for protection and improvement of our cultural resources
8. to campaign to raise the profile of culture.

Extract from *Time for Culture*
A Cultural Strategy for the East Midlands
East Midlands Cultural Consortium, 2001

At county level, the Derbyshire Local Cultural Strategy 2002-07 has been produced by the **Derbyshire Cultural Consortium**, a partnership of all the local authorities in the county.

There are three broad objectives:

- to build a better network of local facilities and make cultural activity accessible to people in their own local surroundings
- to enhance existing cultural attractions and contribute to cultural tourism
- to secure the growth of new economy businesses in the county.

Six themes are identified for action:

1. Enjoyment and involvement
2. Employment, prosperity and community
3. Taking care of the future
4. Safe, sound and healthy
5. Education for all for life
6. Celebrating local identity and diversity.

Summary: Derbyshire Local Cultural Strategy 2002-07

APPENDIX 4

Summary of consultation with Parish and Town Councils

A questionnaire format was used as the basis for consultation with parish and town councils, some of whom participated by telephone and some by written comments. 18 councils were consulted and 10 responded.

The questions and responses are summarised below.

1. Does your Parish Council ever get requests to give grants to local groups for arts activities?

Response: 5 parishes replied in the negative. 5 give grants to local organisations and events such as Tintwhistle Gala, summer festival at New Mills, Spectrum disabled arts group at Whaley Bridge, one supports a town band and several support well-dressings, carnivals and festivals.

2. Have you been aware of projects happening locally as a result of the Borough Council's arts development programme?

Response: 4 parishes replied negative, one was unaware of a Borough arts development programme, one parish council had undertaken a banner project in conjunction with the Borough Council's arts development officer. Several were aware of the arts development programme but had not had projects in their area. There was praise for artist in residence projects at local schools.

3. Are there groups of people in your local community who you would like to see the Borough Council doing more for, through its arts strategy?

Response: 4 responses thought teenagers and young people should be a priority; two thought retired people should be a priority. Two commented that the Borough Council doing more for all groups through its arts strategy would be welcome. A specific comment was that an art project in Chinley would help broaden the outlook of young people in the village and give them an extra interest.

4. What are the biggest barriers to encouraging people to take part in arts activities locally?

Response:

7 responses indicated lack of leadership
6 responses indicated lack of funding
5 responses indicated lack of facilities and equipment
4 responses indicated lack of transport
1 response indicated lack of interest.

5. Do you have any suggestions of developments in arts activities and facilities that might you wish to see at a local level (i.e. in your parish)?

Response: Suggestions included drama workshops for young people, theatre for children, more local classes both daytime and evening, theatre, dance, street theatre, new facilities; specific suggestions included murals in the youth centre at Chinley. One commented that the cost of using school facilities was too expensive for local groups (*"As soon as schools became 'community schools' the community was no longer able to afford them."*).

6. Would you like to have more professional arts events in the parish?

Response: All responses were positive other than one who felt the village was too small. Some parishes now have a link with *'Live & Local'*, which seems to be successful. Two commented on the need for events for both the young and for older people, another that it would be possible once the village hall is refurbished. New Mills reported they had had one touring theatre company in the Town Hall which was very well received and would welcome more. One commented on the value of artists going into schools so that children come naturally to accept arts as part of their culture.

7. Would your Parish Council wish to get more involved in supporting arts activities in the parish, if the Borough Council were able to provide help?

Response: One parish would support any arts initiatives by HPBC provided there were community interest and support; two would welcome advice on funding sources; one was not sure; one town council commented on the limited officer time to organise events. A specific comment referred to a village drama group which was forced to wind up reportedly because of the expense of the school for rehearsals. One comment was that parish councils will look to the Borough Council to provide leadership and that they are quite good at following.

8. Any other comments or information which may be of help to this review.

Specific comments included: that the Hope Valley is neglected and that everything happens in towns such as Buxton; that there are facilities at the Mechanics Institute in Whaley Bridge that could be made available for art classes and activities.

APPENDIX 5

Summary of responses to 'Snapshot of Key Findings', June 2003

A short paper '*Snapshot of Key Findings*', setting out some of the key findings of research and consultation, was circulated in June 2003 for comments and people were invited to rate each issue for importance. Just under 70 responses were received. A short summary of the responses is given here, followed by the responses to the issues in full.

Summary of responses

There were **highest** levels of support for:

- "Stronger leadership and for the arts to be better integrated into other policy areas" (rated as *quite important* or *very important* in 61 replies).
- "Work with the County Youth Service and other partners to create good opportunities for young people to be involved in the arts outside of formal education" (*quite important* or *very important* in 60 replies).
- "Support better opportunities for the arts in schools including specialist school bids" (*quite important* or *very important* in 58 replies).
- "A key role for the Council is in developing partnerships with other agencies and helping bring in resources and investment" (*quite important* or *very important* in 57 replies).
- "A priority is to establish a full-time arts strategy officer post so that the strategy can be implemented" (*quite important* or *very important* in 56 replies).
- "Public art to add to the quality of town and village centres and public spaces, and to support regeneration strategies" (*quite important* or *very important* in 56 replies – but also rated *less important* or *not important* in 13 replies).
- "More arts activities in the small rural communities, such as through village halls and local festivals" (*quite important* or *very important* in 54 replies).
- "The arts raising awareness and understanding of the environment through interpretation of both the built and natural heritage" (*quite important* or *very important* in 53 replies – but also rated *less important* or *not important* in 14 replies).
- "Not just Buxton but the whole of the High Peak to be promoted as a cultural centre, with an image as a lively centre for the arts" (*quite important* or *very important* in 52 replies).

Issues where there was **less support** were:

- "More support for professional practitioners, such as training in business skills, marketing support, or development of an open studios event" (*less important* or *not important* in 22 replies).
- "Research demand and possible locations for managed studio spaces to help artists and crafts makers become established" (*less important* or *not important* in 16 replies).
- "Look into the possibility of supporting touring film showings to rural communities as well as small-scale touring theatre companies and music" (*less important* or *not important* in 16 replies).

Detailed responses

Arts groups, artists and practitioners: The arts are important for many people in the High Peak. There is a large number of active arts groups, presenting a very wide range of opportunities for people to be directly involved. There is a strong spirit of community involvement, commitment and self-help. There appears to be a significant number of artists and practitioners living and working in the Borough.

	<i>Suggested priorities for action:</i>	<i>Response:</i>
1.	A borough-wide forum could provide a collective voice for the arts across the High Peak.	Very important: 16 Quite important: 29 Less important: 7 Not important: 2
2.	Better networking of artists and practitioners across the High Peak would be a step towards a higher profile for the Borough's artists.	Very important: 19 Quite important: 26 Less important: 8 Not important: 0
3.	The Council should provide high quality advice and information to artists and arts groups.	Very important: 23 Quite important: 20 Less important: 10 Not important: 2

Arts promotions: The area has a wide range of high quality arts promotions, especially with many kinds of live music, numerous festivals and the excellent programme of the Opera House.

	<i>Suggested priorities for action:</i>	<i>Response:</i>
4.	Not just Buxton but the whole of the High Peak should be promoted more strongly as a cultural centre, with an image as a lively centre for the arts.	Very important: 38 Quite important: 14 Less important: 5 Not important: 0
5.	More arts activities in the small rural communities could be encouraged, such as through village halls and local festivals.	Very important: 32 Quite important: 22 Less important: 3 Not important: 0
6.	The Borough could look into the possibility of supporting touring film showings to rural communities as well as small-scale touring theatre companies and music.	Very important: 18 Quite important: 21 Less important: 14 Not important: 2

Arts venues: The Borough has many assets, ranging from the Opera House, the Pump Room and Buxton Museum & Art Gallery to small voluntary-run theatres and pubs used for music promotions. There are wonderful locations for occasional outdoor events.

	<i>Suggested priorities for action:</i>	<i>Response:</i>
7.	Disabled access is an issue in some venues used for the arts.	Very important: 39 Quite important: 12 Less important: 3 Not important: 1
8.	Facilities in Glossop are inadequate for the size of the town.	Very important: 17 Quite important: 21 Less important: 10 Not important: 2
9.	More use of temporary and 'found' spaces could be encouraged.	Very important: 22 Quite important: 22 Less important: 10 Not important: 1

Arts and the community: Through the work of High Peak Community Arts and others, the arts are helping to deal with community issues, such as arts projects with groups at risk of social exclusion.

	<i>Suggested priorities for action:</i>	<i>Response:</i>
10.	The arts need to be embedded into community regeneration work.	Very important: 28 Quite important: 22 Less important: 3 Not important: 1
11.	The arts should be a higher priority in supporting health strategies.	Very important: 18 Quite important: 26 Less important: 8 Not important: 2

Arts and the economy: The arts make an important contribution to the economy through employment and through attracting visitors. The creative industries are a growth sector in the economy. The Arts Council has increased its investment in the High Peak.

	<i>Suggested priorities for action:</i>	<i>Response:</i>
12.	More support should be provided for professional practitioners, such as training in business skills, marketing support, or development of an open studios event.	Very important: 23 Quite important: 20 Less important: 19 Not important: 3
13.	There is a possible need for managed studio spaces to help artists and crafts makers become established – but demand and possible locations need to be researched.	Very important: 24 Quite important: 26 Less important: 14 Not important: 2

Arts and the environment: There have been some interesting public art projects but there has not been a systematic approach to using the arts to enhance the quality of the environment.

	<i>Suggested priorities for action:</i>	<i>Response:</i>
14.	There is scope for public art to add to the quality of town and village centres and public spaces, and to support regeneration strategies.	Very important: 33 Quite important: 23 Less important: 13 Not important: 0
15.	The arts can help raise awareness and understanding of the environment through interpretation of both the built and natural heritage.	Very important: 25 Quite important: 28 Less important: 14 Not important: 0

Arts and lifelong learning: Arts education in schools is strong, and there is interest in youth arts projects in some youth centres. Funding has been secured for the education programme of the Opera House. There will be new opportunities with the opening of the Devonshire Hospital campus of the University.

	<i>Suggested priorities for action:</i>	<i>Response:</i>
16.	The Council should support better opportunities for the arts in schools including specialist school bids.	Very important: 34 Quite important: 24 Less important: 5 Not important: 2
17.	The Council should work with the County Youth Service and other partners to create good opportunities for young people to be involved in the arts outside of formal education.	Very important: 35 Quite important: 25 Less important: 5 Not important: 0

The role of the Council: The Council has made progress in many of the areas set out in the previous arts strategy, and offers a good level of support to local activities. There is strong interest in and support for the arts from many members and officers, and the value of the arts to the local community and in supporting tourism is recognised.

	<i>Suggested priorities for action:</i>	<i>Response:</i>
18.	There is scope now for stronger leadership and for the arts to be better integrated into other policy areas.	Very important: 42 Quite important: 19 Less important: 4 Not important: 2
19.	A priority is to establish a full-time arts strategy officer post so that the strategy can be implemented.	Very important: 38 Quite important: 18 Less important: 5 Not important: 5
20.	A key role for the Council is in developing partnerships with other agencies and helping bring in resources and investment.	Very important: 39 Quite important: 18 Less important: 5 Not important: 3

APPENDIX 6

List of consultations

Note: E = e-mail
T = telephone discussion
W = written consultation

Amongst those consulted were:

Open public consultation meetings: Glossop, 19 March 2003

- Stan Coram, Glossop Jazz Festival
- John Halton, Glossop Jazz Festival
- Rick Williams, LIFT Global Music Club
- Stan Kukalowicz, LIFT Global Music Club
- Norman Shaw, Glossop Operatic and Dramatic Society
- Lasllo Palko, Ruido Grande Samba Band
- Alan Burlism, Ruido Grande Samba Band
- Sylvia Hutchinson, Ruido Grande Samba Band
- Jeff Snowdon: Glossop Concert Society, Peak District Music Centres and professional musician

Buxton, 20 March 2003

- Kate Amison: Buxton Belles Quilters
- Ian Hamilton: candidate for HPBC
- Jim Smith: Hope Valley Christian Youth Group
- Andrea Spurling: Bamford Community Arts and Crafts
- Penny Kill: arts and 'Crafts in the Forest' ERA
- Graham Brook: Buxton Jazz Festival
- Helen Grady: actress, director, Bridgehead
- Judith Aizlewood, Spectrum
- Graham Aizlewood, Spectrum
- Peter Low: Buxton Festival Fringe, Buxton Musical Festival
- John Wilson: Buxton Festival Fringe
- Barbara Wilson: Buxton Festival Fringe, and County Councillor
- Terry Hampton: promoter
- Helen Denison: Buxton Festival Fringe
- Clive Leighton: public-i, BBC online

Castleton, 25 March 2003

- R J Davies: Chairman, Burbage Band Buxton, Vice Chairman, High Peak Brass
- Felicity Skelton: Chair, Castleton Parish Council, writer
- Sheila Reynolds: Chair, Access Hope Valley
- Anne Parsonson: Chapel Players and Art
- Baz Brown: Chapel Players

New Mills, 27 March 2003

- David Fine: Arts in the Peak
- Ben Turner: Buxton Opera House
- Carol Prowse: Kinder Children's Choirs of the High Peak
- Sue Barrow: Hayfield Singers

Arts organisations:

- Buxton Festival Fringe: Peter Low, Chair; Cllr John Wilson; Mike Beecher, ceramicist
- Buxton Festival: Glyn Foley, General Manager
- Buxton Opera House: Ben Turner, Education Officer; Andrew Aughton, Chief Executive
- Chapel Camera Club: Keith Bate (E)
- Chapel-en-le-Frith Players and The Playhouse: Mrs Brown, Mr Brown
- Glossop Arts & Leisure Association: Alf Smith, President; Barry Stafford, Chairman
- Kinder Children's Choirs of the High Peak: Joyce Ellis, Carol Prowse
- LIFT Global Music Club, Glossop: Rick Williams, Rae Leeson, Stan Kukalowicz
- One World Festival, New Mills: Esther Jones (T)
- Partington Theatre Club: Leslie Hewitt, Secretary
- The Rec Theatre and Studio, Buxton: Martin Beard

Practitioners and artists' groups:

- Aidan Jolly (E)
- Alison Morton, freelance photographer (E)
- Arts in the Peak: David Fine (E)
- Bridgehead artists' group: Chris Agnew, Doug Agnew
- Derbyshire Environmental Rural Arts: Julie Forshaw, Ruth Marsden, Penny Kill, Vincent Canning
- High Peak Artists' and Craft Workers' Association: Pauline Townsend, Secretary, Vivienne Johnson, Maureen Howard, David Woodrow, Catriona Hall, Jill Kerr, Kathy MacMillan, David Ireland
- High Peak Community Arts: Penny Kill, Peter Brown, Julia Westhead, Jill Turner, Rick Seccombe

High Peak Borough Council:

- Chief Executive: Peter Sloman
- Community Leisure Officer: Andy Brown
- Drugs Action Co-ordinator: Neil Robinson
- Economic Development Manager: Paul Armstrong
- Environmental Policy Officer: Bill Purvis
- Head of Leisure: Bob Hall
- Health Development Officer: Lesley Stevens
- Neighbourhood Regeneration Co-ordinator: Dave Bennett (E, T)
- Pavilion Gardens: Scott McCauley, Manager
- Planning & Regeneration, and Glossop Town Centre Partnership: Gordon Roscoe; Joanne Mayne

Derbyshire County Council:

- Chapel Youth Club, Youth Worker: Kevin Skermer
- Derbyshire Libraries & Heritage
Department: Ann Wright, Arts Officer (Development & Regeneration)
- Derbyshire Museums Manager, and Curator of Buxton Museum: Ros Westwood
- Derbyshire Youth Service: Jacqui Gaskill, Arts Co-ordinator (T)
- High Peak Youth Offending Team, and Head of Service for YOTS for Derbyshire: Bob Smith (E)

Other public sector organisations:

- Buxton Community School: Nick Branch (W)
- Buxton Town Centre Co-ordinator: Jean Ball
- Derbyshire Dales District Council: Roma Gee, Arts Development Officer
- EMPACT: Andrea Nix, Project Manager
- Glossopdale Community College: Chris O'Hara
- De Montfort University: Christopher Maughan, Faculty of Humanities (E)
- National Trust: Adrian Tissier, Learning Adviser - Interpretative Techniques, High Peak Estate (T)
- New Mills School: Tamanda Ford (T)
- New Mills Youth Basement: Alison Piddington, Connexions Development Worker
- Peak District National Park Authority: Catherine Bowmer, Interpretation Manager
- Regeneration Partnership/Market Towns Co-ordinator, Chapel-en-le-Frith: Helen Pakahan (T)
- Staffordshire Moorlands District Council: Carol MacGregor, Sports and Arts Development Manager; Alison Strauss, Arts Development Officer
- University of Derby College, Buxton Campus: Prof David Davies, Director; Rosie Hughes, Campaign Administrator

Parish Councils:

18 parish and town councils were either telephoned or written to. Those responding were:

1. Castleton Parish Council (W)
2. Chapel-en-le-Frith Parish Council (W)
3. Charlesworth Parish Council (W)
4. Chinley, Buxworth & Brownside Parish Council (W)
5. Chisworth Parish Council (T)
6. Hope with Aston Parish Council (T)
7. New Mills Town Council (W)
8. Peak Forest Parish Council (W)
9. Tintwistle Parish Council (W)
10. Whaley Bridge Town Council (W)

Arts Council England, East Midlands (formerly East Midlands Arts):

- Jane Brown
- James Burkmar
- Michaela Butter
- Simon Fitch
- Tina Smith

Snapshot of Key Findings, June 2003:

Written responses to the consultative paper were received from:

1. Access – Glossop: J Seddon
2. Clare Allan
3. Bamford Community Arts and Crafts: Andrea Spurling
4. Bamford Community Arts and Crafts: Louise Taylor
5. Christine Barnes
6. Bridgehead (Arts) Ltd: Chris Agnew, Doug Agnew
7. Peter Brown
8. Burbage Band, Buxton: Robert J Davies
9. Burbage Handbell Ringers: Judith M Vale
10. Buxton & District Scottish Dance Society, and Dance Studies, U3A: H Phillips
11. Buxton Community School: N Branch
12. Buxton Festival Fringe: Peter Low
13. Buxton Festival: Glynn Foley
14. Buxton Music, Speech and Drama Festival: A Bletcher
15. Buxton Opera House: Andrew Aughton, Chief Executive
16. Buxton Town Centre Co-ordinator: Jean Ball
17. Buxton Well Dressing Festival: Chris Simpson, Secretary
18. Caroline Chouler Ceramics: Caroline Chouler
19. Chapel Camera Club: Keith Bate
20. Chapel Players: Mike Hazlewood, Chairman
21. Chapel Regeneration Partnership: Helen Pakpahan
22. Chapel-en-le-Frieth High School: S Brown, Head of Drama
23. Barbara Cole
24. Derbyshire County Council: Ann Wright
25. Derbyshire County Council, Buxton Museum & Art Gallery: R Westwood
26. Derbyshire County Council, Libraries and Heritage (Buxton Library): Tessa Cozens
27. Derbyshire County Council, Youth Service: J Gaskill
28. Derbyshire Environmental Rural Arts: Vincent Canning, Chair, and artist
29. Dove Holes Jazz Club: Roger T Marshall
30. Glossop Art Society: J Wheatley
31. Glossop Choral Society: P Dean
32. Golden Age Group: A Danks
33. High Peak Borough Council: Bill Purvis
34. High Peak Borough Council: Gordon Roscoe, Head of Regeneration
35. High Peak Borough Council: Lesley Stevens, Health Development Officer
36. High Peak Community Arts: David Bell
37. High Peak Parents Support Group: G O'Brien
38. Hope with Aston Parish Council: C Davies
39. Pam Ibbotson
40. Imogen Powell Photography: Imogen Powell
41. Insight Solutions: Aileen Ross
42. International Gilbert & Sullivan Festival: Ian G Smith
43. Penny Kill
44. Kinder Children's Choir, Chapel Town Band, Chapel Male Voice Choir: J Mulholland, R G Mulholland
45. Klezmer Kollektive: S Cooper
46. Longdendale Heritage Trust: Bill Johnson
47. The New Glossop Jazz Festival: Stan Coram
48. New Mills and District Flower Club: Ann Pass
49. New Mills Festival: Nigel Caldwell, Lisa Caldwell, and arts workers
50. New Mills Town Council: Susan Stevens
51. Gill Ormond
52. Pavilion Gardens: Scott McCauley
53. Pennine Singers: Jack Pickford
54. J Powell
55. Stephanie Raybould
56. St Philip Howard School Glossop: K Holtam
57. Denise Servante
58. SRB6 Buxton & the Peak District: Lindsay Allen
59. Patricia G Thompson
60. Tintwhistle Band: David Barrow
61. United Co-op New Mills Band: J Mason