

Cultural Strategy 2024 - 2029

Appendices Graphs and Statistical analysis and who we spoke with

Population

Figure 12: Population percentage change, 2011 - 2021 (%)



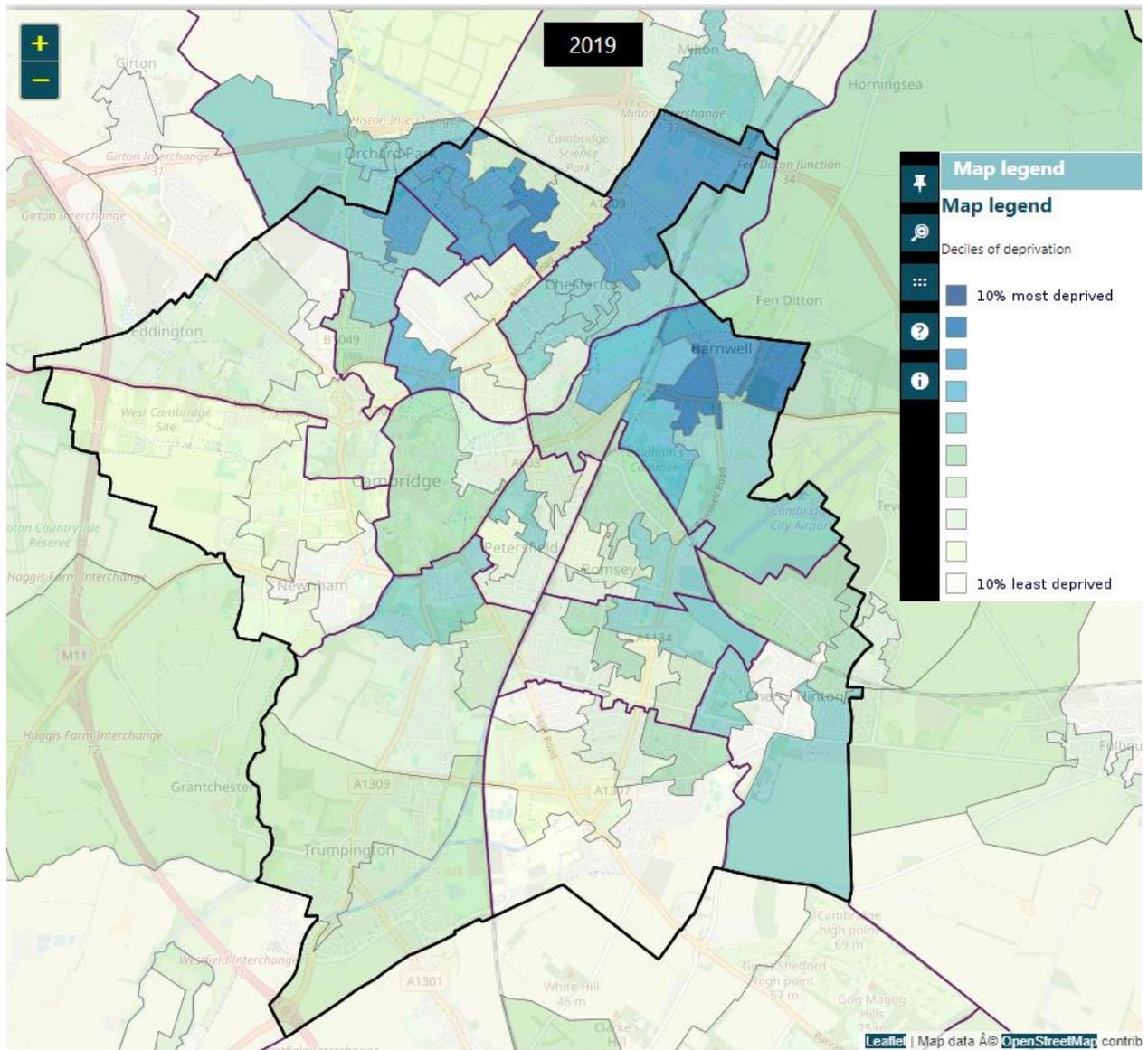
Source: ONS 2022, Population estimates, 2020 and 2021 data.

According to leading thinktank Centre for Cities (CfC), Cambridge has over the last decade (2011-2021) grown faster than any other British city, at 17.1%. It is also notable that positions 2,3 and 4 are regional to Cambridge, being Peterborough, Milton Keynes and Northampton respectively. This is notable as:

1. Cambridge's cultural institutions have a rapidly increasing market
2. Much of this growth is in nearby urban areas, who's residents often travel to Cambridge for cultural activities. Residents from a Peterborough (PE) postcode represented over 15% of Corn Exchange tickets sold during 2023. This shows Cambridge is already established as a cultural focus in this fast-growing region
3. Much of this new customer base is, importantly, outside of Cambridge city's boundaries. While the above figures consider only the municipal area, the largest upcoming developments in the Cambridge Urban Area lie outside the City, in the rapidly growing commuter towns of Cambourne and Northstowe. Indeed, roughly half of the City's functional population lies outside of these boundaries, largely in the South Cambridgeshire district.
 - a. Using data from the European Commission Global Human Settlement Layer 2025 release estimates (a very well regarded dataset by demographers), there will be approximately 297,000 people living within 17km of the Guildhall by this time. This distance includes Cambourne and Northstowe, but excludes St Ives, Royston and Newmarket, all of which can be argued to possess some degree of cultural and/or economic independence from Cambridge City.

Cambridge City Council thus is presented with a huge opportunity; the ability to cement itself as the dominant cultural centre in the UK's largest growth region. Viewing our duty as restricted only to Cambridge City residents, without considering the regional strategic picture, would be notably shortsighted.

Wealth and Inequality



Cambridge is overall a wealthy city (5th highest average workplace earnings, 2022 - CfC 2023) with a very innovative economy (ranked first in knowledge-intensive firms per capita - CfC 2023), yet this is tempered by significant inequality. A 2020 CfC analysis revealed that Cambridge is the UK's most unequal city in terms of income, with the top 6% of earners accounting for 19% of the total income, while the bottom 20% receiving only 2%.

This inequality affects resident's lives in deeply embedded ways; Cambridge has an 11.9 year gap in life expectancy between the wealthiest areas in the city and the poorest (12 years for men, 11.8 for women). The government's Indexes of Multiple

Deprivation aims to capture the varied and multiple forms that poverty is both caused by and worsened by, including access to housing, healthcare and greenspace amongst many measures included in the composite index. While Cambridge overall is ranked well in the IMD, there are 3 areas within the 20% most deprived in England, and 6 more in the 30% most deprived. These areas are all within Abbey, East Chesterton and King's Hedges wards.

This is reinforced by a joint study between the Universities of Nottingham and Nottingham Trent, which put Cambridge's gini coefficient of income inequality at .41, well over the total UK figure of .34. It was also the joint-highest of the cities chosen for the analysis. Notably, amongst the most unequal cities, it was one of the most income-segregated, meaning that wealthy people and poorer people in the city live more separate lives than in comparable cities (Cauvain et al., 2022).

This is reflected in our event attendance - the poorer North Cambridge postcodes are underrepresented in 2023 Corn Exchange bookings, while the wealthier South-East of the City and South Cambridgeshire villages are overrepresented.

Benefits of Cultural Participation - Personal

A wide body of literature has identified that cultural participation is very strongly associated with a wide range of health benefits, both mental and physical, which then affects the workforce productivity (WHO, 2019). In fact, by increasing access to cultural activities, "arts interventions [can show] equivalent or greater cost effectiveness to possible health interventions" (WHO, 2019: 53). We are not unique in this challenge; a UCL analysis has shown that cultural participation is socio-economically stratified across the country (Mak et al., 2020), and recommends active interventions to address this disparity. A culturally engaged city is a healthy and thus prosperous city.

Research completed by McKinsey found that "people in the United Kingdom engage with the arts on a massive scale. A 2023 survey by DCMS found that some 91 percent of UK adults had done so at least once, in one way or another, during the previous 12 months. Seventy-four percent had attended an arts event such as an exhibition or a theatre performance, for example" - and that the British public value cultural activity very highly (LSE happiness factor).

This has, in turn, been proven to bolster participants' mental health, significantly reducing incidence and severity of anxiety, depression and associated ill effects. In young people, this can include the prevention of drug misuse and criminal behaviours, and increase school attendance. Residents of deprived areas respond more strongly to artistic intervention, likely as antecedent levels of participation are lower than their affluent neighbours (Bone and Fancourt, 2022).

Increased mental wellbeing is not the only value to the individual conferred by cultural participation - arts engagement is proven to improve cognitive performance. For Children and Young People, arts activities significantly boost self-esteem - by 16-32%, according to surveys run by UCL (Mak and Fancourt, 2019). The Cultural Learning Alliance suggests literacy and numeracy capabilities can be increased by 17% (CLA, 2017). There has been successful policy uptake of this principle, with the Welsh Government integrating artistic professionals into their curriculum, resulting in positive effects on pupil development (Griffiths and Powell, 2020).

For the elderly and disabled, the social and physical activities of particularly musical-based artistic participation is proven to have positive effects managing dementia and parkinson's disease, alongside mental health mobility, balance and memory issues (Bowell and Bamford, 2018; Sotomayor et al., 2021).

Taking an epidemiological viewpoint to the arts is increasingly mainstream British policy - the NHS has begun to prescribe art, through directing patients to various clubs, classes and events as part of their Social Prescribing programme. Examples of this include access to workshops and performances by the Royal Liverpool Philharmonic Orchestra, and Gloucestershire chronic pain, mental health and stroke patients offered places on an 8-week, multimedia arts course. The latter has been calculated to have saved £216 per patient through reduced GP and hospital visits (All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017).

Benefits of Cultural Participation - Community

Happier and healthier people means happier and healthier communities. Aside from the aggregated personal impact, arts and culture activities can directly contribute to community cohesion - a must as Cambridge(shire) rapidly grows in population and becomes more diverse. Arts events and courses have been demonstrated to improve intercultural and interfaith relations (Rezaei et al., 2023; Bentwich and Gilbey, 2017). Engaging people in their community also increases civic engagement and volunteering (CLA, 2017), and can reduce anti-social behaviour and re-offending rates (CLA, 2017; Caulfield, 2014).

Vital to large-scale house building programmes, as in North-West Cambridge and South Cambridgeshire, is a parallel programme of place-making to ensure the success of these new communities. McKinsey states that "a thriving arts sector plays an important role in [place-making,] creating more attractive communities where people want to live, work and do business." - 82% of survey respondents report that "artistic engagement (particularly live music events and theatre performances) make them feel more socially connected".

Culture also fosters local pride, with “nearly 90% of Edinburgh residents felt that its annual festivals improved their pride in the city”. Again, the government has begun to implement this into official policy, with the establishment of Heritage Action Zones, aiming to increase people's pride in their local high streets. Major events, such as the Commonwealth Games in Birmingham are a huge opportunity for this community-strengthening (Finch, Iannetta and Rutter, 2023).

Yet smaller cultural activities that build upon this momentum can be equally as meaningful, as the Birmingham Festival 2023 proved. This was established to re-use much of the public infrastructure created for the games, and to re-capture the excitement and togetherness fostered. The eclectic programme included live music, art and performances alongside group activities. Of the over 100,000 attendees, over half came from deprived areas, and over 40% were from non-white backgrounds. Over 80% said that it improved their pride in their area, over 75% said that it improved their connection with others, and 78% reported it having a positive effect on their wellbeing (Fry Creative, 2023). Strong traditions of local arts-lead events can thus act as a cornerstone to creating strong and beloved places.

Benefits of Cultural Participation - Economy

Naturally, popular and engaging cultural events and institutions are often profitable. HomePlace, an arts and literature centre in a small Northern Irish town now generates annual revenues of ~£800,000, in a village of under 2,000. Culture drives economies, and culture-lead places are often amongst the most economically successful. London's famously successful Southbank district was strategically planned to have arts and culture at the centre of its regeneration, with the National Theatre, Royal Festival Hall and the BFI rubbing shoulders with graffiti artists and skateboarders. A total footfall of over 31 million was recorded over 2018-19, contributing to very high retail demand and a strong local economy (Hatch Regeneris, 2023).

Visitors to the cultural programming in the district are thus likely to spend their money nearby, injecting funds into the local economy and prompting further waves of funding. The degree to how much of this money stays in the local economy depends largely on the market conditions of the area discussed (Li and Jago, 2012). This has been observed in Wakefield, following the opening of the Hepworth Museum, which has prompted significant regeneration of the town including further culture-led developments (CounterCulture LLP, 2021). This strategy is being actively pursued by other towns previously bereft of large cultural institutions, such as Wigan.

Aside from the economic benefit cultural visitors provide to an area, cultural institutions themselves are major contributors to the British economy, and are often

large employers in their home communities. McKinsey estimates that the sector as a whole contributed roughly £49 billion to the UK economy over 2022.

Who we spoke with and summary of feedback

- Rosie Cooper, Director, Wysing Arts
- Annie Davies, Museum of Cambridge
- Will Young, Cambridge Club
- Jo McPhee & Kate Carreno, UCM
- Dave Murphy, Cambridge Arts Theatre
- Lucinda Spokes, Public Engagement, University of Cambridge
- John Bull, Cambridge Science Centre
- Sally Wade, Dean & Matthew Day, Deputy Dean, Arts Humanities & Social Sciences, ARU
- Matthew Gunn, Cambridgeshire Culture and Cambridgeshire Music
- Matthew Webb, Cambridge Film Trust
- Katherine Southwood, Kathryn Hawkes, Gareth Bell, South Cambridgeshire District Council
- Henry Edmundson, Cambridge Summer Music
- Mike Wilson, East Anglian Festival Network
- Robert Porrer, Chair, My Cambridge CEP
- Gregg Butler, Strawberry Fair and Cambridge 105 Radio
- Susie Billier, Karen Thomas, Kettle's Yard

- Kate Jones, Cherry Hinton Festival
- Joanne Gray, Cambridgeshire County Council (The Library Presents)
- Jaime-Lea Taylor, Fenland District Council
- Rachel Drury, Collusion
- Emma Bunbury, Museums Service, Cambridgeshire County Council
- Nadine Black, Public Art, Cambridge City Council
- Heather Thomas, Together Culture
- Matt Burman & Liz Hughes, Cambridge Junction
- Natalie Ellis, UCH Addenbrookes
- Pip Gardener, The Kite Trust
- Cathy Moore & Angela Martin, Cambridge Literary Festival
- Michelle Lord, Cambridgeshire and Peterborough Region of Learning
- Becky Burrell, Cambridge BID

Alongside these individual key contacts, we have liaised with the following organisations

- My Cambridge Cultural Education Partnership
- Festival and Events Liaison Group
- Cambridge Arts and Cultural Leaders
- Cambridge Arts Network
- Grant funding recipients
- City Events and Folk Festival partners
- VCs and business incubators
- Digital gaming companies
- Tech and Pharma companies based in Cambridge
- Cambridge University start-up initiatives
- Corporate sponsors
- Retailers
- Other businesses