HOW CAN WE MAKE THE BEST USE OF PLYMOUTH’S UNIQUE CULTURAL AND CREATIVE ASSETS?

Plymouth Plan topic paper
Arts and Culture
How can we make the best use of Plymouth's unique cultural and creative assets?

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What is this topic paper about?

This topic paper has been published as part of Plymouth Plan Connections. It is one of a series of topic papers that are being published to provide information and support ongoing discussions with local people and organisations about the future of the city.

The topic paper looks at the current role of arts and culture in the city and how it can be used to make Plymouth a more vibrant place and how it can be used to improve the lives of its citizens.
Why is this an issue for the Plymouth Plan?

It is widely recognised that arts and culture has the potential to benefit the social, economic, and environmental aspects of city life.

National guidance and statistics help show why, as illustrated in the box.

‘Arts and culture strengthen communities, bringing people together and removing social barriers. Involving young people in the arts increases their academic performance, encourages creativity, and supports talent early on. It’s therefore important that people can experience and take part in arts and cultural activities, whatever their social or economic background’. (DCMS, 2013)

Businesses in the UK arts and culture industry generated an aggregate turnover of £12.4 billion in 2011 with book publishing, performing arts and artistic creation among the largest contributors.

The arts and culture industry employed, on average, 110,600 full-time equivalent people in the UK and 99,500 in England during the period 2008 –11. This represents about 0.45 per cent of total employment in the UK. Arts and culture is therefore one of the key components of delivering the City Vision which seeks to make Plymouth one of Europe’s most vibrant waterfront cities where an outstanding quality of life is enjoyed by everyone.

This paper has been written to help a discussion about how the Plymouth Plan can help Plymouth reach its full cultural potential over the next 20 years. In Plymouth, arts and culture includes both its rich heritage as well as its vibrant present.

The Plymouth Plan needs to set the strategic framework through which its arts and cultural assets will be utilised for the benefit of the entire city, and to enable everyone to access cultural opportunities and make these opportunities happen. Highly skilled workers and businesses for instance are attracted to areas with a strong cultural offer and with a high proportion of people working in creative occupations. This will inform the strategy needed to support major cultural destinations, cultural industries, public art and local community venues and events in Plymouth.

The topic paper aims to:

- Highlight Plymouth’s cultural assets and provide examples of cultural activities and infrastructure that impact on improving the image of Plymouth, including the historic environment (summarised under a separate topic paper)

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1 Department for Culture, Media and Sport (DCMS) (2013) Supporting Vibrant and Sustainable Arts and Culture
2 Arts Council (2014) The Value of Arts and Culture to People and Society
3 Arts Council (2014) The Value of Arts and Culture to People and Society
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- Provide an understanding of Plymouth’s arts and culture sector and how it connects and contributes to different aspects of the city (including economic, educational, environmental, health, social, and recreational)
- Assist strategic planning and development processes in which cultural specialists and non-specialists are engaged to lead an improved arts and culture sector in the city.
How can arts and culture support the city’s economic and social development?

There are five key ways that arts and culture can boost local economies: attracting visitors; creating jobs and developing skills; attracting and retaining businesses, revitalising places and developing talent⁴.

Participation in arts and culture has a variety of benefits for participants, these include:

Health and Wellbeing – A survey carried out in 2013 which involved nearly 10,000 people⁵ found that those who had attended a cultural place or event in the previous 12 months were almost 60 per cent more likely to report good health compared to those who had not. Although this survey was conducted in Scotland, the survey was used by the Arts Council England in their report; The Value of Arts and Culture to People and Society. The Arts Council England is the national development agency for the arts in England, distributing public money from the Government and the National Lottery.

Society – There is strong evidence that participation in the arts can contribute to community cohesion, reduce social exclusion and isolation, and/or make communities feel safer and stronger⁶.

Education - Two studies on attainment and attendance show a positive correlation between schools participating in the Creative Partnerships programme and higher-than-expected attainment at Key Stages 3 and 4. There is also evidence to suggest participation facilitates meaningful discussion and debate (Arts Council, 2014)⁷.

Given the benefits highlighted above, ensuring people have a variety of cultural opportunities to take part in is important. People generally have different requirements about what they want from arts and culture.

A European Communities report⁸ (which was compiled from eight member states, including the UK) identified three types of groups perceived to be at most risk of cultural exclusion, these are;

- those who are economically disadvantaged

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⁴ Arts Council (2014) The Value of Arts and Culture to People and Society
⁵ Healthy Attendance: The Impact of Cultural Engagement and Sports Participation on Health and Satisfaction with life in Scotland 2013
⁶ Arts Council (2014) The Value of Arts and Culture to People and Society
⁸ European Communities ( 2005) The role of culture in preventing and reducing poverty and social exclusion
● refugees and immigrants
● disabled people.

The report also outlines the barriers which prevent those groups from accessing cultural services and opportunities, some of these are;

● a lack of knowledge of the existence of services arising from a lack of information or being outside social networks who have that information
● where there is a cost involved
● The need to deal with day to day life can result is little time or energy to participate
● geographical disparities in the provision of services
● physical barriers for disabled people or a lack of specific support for visually or aurally impaired people
● lack of support for people with a native culture that is not the native culture of the place they live in

The Rebalancing our Cultural Capital Report\(^{(9)}\) published in October 2013 which looked at the national picture of funding and access to cultural opportunities, focused on the economic role of arts and culture, and revealed imbalances in funding. It found that the most heavily funded cultural organisations are predominantly London-based institutions’ which tend to be attended by the wealthy middle and upper classes which further reinforces the barriers highlighted within the European Communities Report.

People are sometimes unaware that the things they do are cultural, **Changing the perception of what culture is, should be something which should be explored**, the Vital Spark document\(^{(10)}\) (2009-2020), which is the current culture strategy for Plymouth, highlights this;

‘Culture... is one of those words we tend to avoid using. It sounds a bit elitist, a bit pretentious. Here in Plymouth we use it to mean all of those things that help make up our quality of life: opportunities to meet up with family and friends, or to take part in activities we enjoy, like kicking a ball, making music, seeing a film, going to the theatre, taking a walk, reading a book, surfing the net or dancing ‘til we drop’.

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9 Stark, Gordon & Powell (2013). Rebalancing Our Cultural Capital
What are the city’s cultural assets and opportunities?

Some facts about the creative sector in Plymouth:

- It worth £88 million in terms of goods and services generated (2.4 per cent of total economic output)
- Employs 4,000 people
- 173 creative enterprises, generating a mean estimated turnover of £71,000 a year
- 3,410 higher education students studying creative arts and design
- MTV Event 2014, 10,000 tickets to Plymouth residents in 20 minutes, then 5,000 tickets on general sale in four minutes.
- 75 per cent of young people said they’d like more and better things to do\(^{(11)}\)
- Only 43 per cent of people in Plymouth think they do cultural things\(^{(12)}\)

The Vital Spark describes Plymouth’s culture in the following ways:

**Culture...** is often used to help describe the character or ‘soul’ of a place. Plymouth’s culture is its unique fingerprint or DNA. Culture is what makes Plymouth distinctive as a city. It comes from our history and heritage; it is reflected in the quality of our natural and built environment; it influences our plans and hopes for the future; and it makes us want to live here. What is more, we all have something to contribute to it.

**Culture...** can provide us with the raw material to earn a living, start up a business, employ people and help boost the city’s economy. Plymouth’s creative industries (in which the Department for Culture, Media and Sport includes performing arts, visual arts, crafts, music, film, interactive leisure software, print-based media, architecture design etc.) form a key growth sector and say something important about the innovative and enterprising future we want to build. Importantly, cultural projects, products and events can help regenerate areas that need a boost and attract visitors, businesses and investors to our city.

Plymouth has large venues for art and performance such as the Theatre Royal, Plymouth Museum and Art Gallery, Peninsula Arts and the Pavilions, all of which attract national and international shows and artists to the South West and some of which, such as Theatre Royal Plymouth, work with communities and young people. The Plymouth Arts Centre is an important visual arts venue whose reach extends beyond Plymouth, the organisation also work with schools, young people, mental health service providers, families, communities and they support the arts ecology of the city with PAC home and artists associate programme. There are also a many other smaller places for art and performance such as the Barbican Theatre, Plymouth Athenaeum and Devonport Guildhall.

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11 Plymouth Children and Young People’s Plan 2008-2011 Needs Analysis
Plymouth also has strengths in audio and visual arts industry, with the city being the location for important companies such as TwoFour Productions, BBC South West and Denham productions.

Plymouth University and Plymouth College of Art both offer high quality higher education opportunities in the arts and cultural sector resulting in 3,410 higher education students studying creative arts and design each year. They also play an active role in supporting creative industries in the city for example iDAT, the Formation Zone and the new performing arts centre.

A wide variety of community-led arts and cultural practice is also happening in the city that is supporting the regeneration of some local communities. For example Devonport Guildhall and the Take A Part organisation, which works with communities to co-commission and co-create contemporary art in order to: risk-take, provoke and engage communities in contemporary art whilst developing policy and helping with neighbourhood regeneration.

Case Study – Take a Part

Since 2009, community groups, residents and organisations in Efford have worked directly with artists from the UK, Portugal, France and Austria to explore Efford and its future. Efford in particular had issues surrounding engagement with culture.

To overcome this, take a part opened up a process of co-commissioning for the community, meaning. The community write the brief, the organisation run the design challenges and canvas opinion, and both groups share the overall process. Transparency is key.

To date, Take A Part has commissioned 25 different artists to work on more than 14 commissions in the city of Plymouth. Each year, more than 1,600 people take part directly in volunteering and decision-making, and audience numbers top 20,000, since the early phase of the project in 2006, Efford ranked fifth in the most deprived areas of Plymouth. As a result of the regeneration work, Efford has already moved to seventh.

By following the example set within the case study there should be more support to help communities and small arts and cultural organisations to do things for themselves.

Plymouth’s music scene has contributors in organisations such as Plymouth Music Collective (PMC) and dBs (Deep Blue Sound), however, the live music scene is lacking proper venues, particularly as the local music venue, the White Rabbit is under threat. People commented during the Plymouth Plan Convention in 2012 that there were not enough live music venues and those that are around aren’t valued in terms of their local role, their regional role or their cultural role. These types of smaller music venues are popular with the communities that look for alternative cultural options and age groups that need to be encouraged to stay in the city, for instance those aged 18-25 who are typically at university, particularly as the city is experiencing notable outward migration of people in these age groups.
The city already recognises the role culture plays in creating spaces and places that people want to visit and spend time in and many plans are already moving forward, for example Ocean Studios at the Royal William Yard and the plan for the new History Centre. In an effort to better co-ordinate things, Destination Plymouth was set up in 2010 to develop a stronger image for Plymouth. Destination Plymouth has been key in organising major events since its introduction.

There are also good examples of creative industries making temporary use of spaces whilst areas go through change, for example Radiant, Plymouth College of Art using empty shops and KARST, a non-profit contemporary art venue in Plymouth, which comprises a public gallery and artists’ studios. Its gallery is dedicated to showcasing current and experimental visual art, through an international exhibition programme.
What are the key drivers for the need for change?

Cultural Engagement

The city’s cultural offer is wide ranging and not only has importance to those who reside in Plymouth, it also has national and regional reach, particularly with regional and national venues such as the Theatre Royal, events such as the America’s Cup and future international events such as Mayflower 2020.

As an indicator of the power of culture to draw people from a wide area Map 1 shows the wide reach of bookings that the Plymouth Arts Centre receive, and shows the stretch beyond the region to many parts of the UK.

(Source: Plymouth Arts Centre Booking Report)

The Plymouth Arts Centre clearly is only one of a range of art and cultural assets in the city, and together their potential impact for supporting the City’s Vision is very significant.

However, the level of engagement of people in arts and culture is very varied, as demonstrated by data captured from Experian, see Map 2. In Plymouth the highest levels of engagement are centred around the City Centre, Plymouth University and the Barbican; however, there are also some pockets in Derriford, Efford, Whitleigh, King’s Tamerton and Barne Barton, this is likely to be related to community initiatives in these areas, such as Take A Part in Efford and ‘In Praise of Trees’ by renowned artist, Peter Randall-Page, in Ham woods.
In support of the data from Experian, Plymouth has low levels of participation and engagement, compared to other places in the UK, in cultural or community affairs, this is according to the DCMS ‘Taking Part’ Survey and ACE: Plymouth Local Report. Further evidence regarding participation in arts and culture around the city suggests, economic problems and unemployment has led to low levels of cultural engagement because of a lack of ambition and confidence in its citizens, as such, some investigation into raising aspirations should be carried out to improve cultural engagement. Arts Council England, Big Lottery and Heritage Lottery Fund have all identified Plymouth as a priority area in the South West due to the low levels of engagement in their programmes.

49 per cent of respondents to the Plymouth Culture Index\(^\text{13}\) say they don’t get involved in cultural activities because of lack of information and poor quality of choice; lack of awareness and promotion was also a highlighted issue from the Plymouth Plan Convention in 2013. It was also cited that some venues are relatively hard to find, such as the Barbican Theatre, Plymouth Arts Centre, the White Rabbit and the Elizabethan House, as they are away from usual pathways and sightlines. In order to improve access and awareness of cultural events and places, and to formalised cultural destinations, the role of public art could be explored to increase Plymouth as a ‘Welcoming city’ by locating public art along key routes into the

\(^{13}\) Plymouth City Council (2012) Plymouth City of Culture BID 2017
city; these routes are highlighted on Map 3 below. Out of all the arts, visual art has the lowest level of engagement; however, the recently held British Art Show had 100,000 visitors which pumped £5 million into the city. The America’s Cup had 140,000 visitors with a £9.9 million economic impact on the city.

Low levels of engagement in some areas highlighted in map 2 could be related to ease of getting around in the evening, when public transport services might be lower, for instance areas such as Plymstock and Plympton have low levels of bus services after 6pm.

The high level of engagement in central areas however, is likely to be explained by the fact that this is the area that hosts the greatest number of arts and cultural activities, strongly linked to the fact that the area includes the City Centre and Waterfront. It is also the most densely populated part of the city with a higher number of young people, including university students.

The City Centre and Waterfront have several areas where there are clusters of cultural assets. Originally, in the 1945 Plan for Plymouth, Sir Patrick Abercrombie highlighted an area around the Barbican and Sutton Harbour as a cultural space which is highlighted below.

Currently, this area is still an established part of Plymouth’s cultural landscape, however this has extended further east to include the Hoe, Civic Centre and the Royal William Yard. There are examples of local clusters, within Devonport for instance, with the Guildhall being a centre piece which is currently utilised as an arts space. Other examples of cultural activity in other parts of the city are as a result of community projects.
Despite the varying levels of engagement in cultural activities in the city, and given the wider benefits of arts and culture to a population, the Plymouth Plan needs to consider how it can support higher levels of engagement across the city.

Two alternative options can be identified in response to this issue:

<table>
<thead>
<tr>
<th>Alternatives</th>
<th>Comment</th>
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<tbody>
<tr>
<td>Cultural Hubs</td>
<td>A ‘cultural hubs’ strategy, which builds upon the current assets and opportunities in the City Centre and wider waterfront area; and seeks to promote these activities more effectively to the wider city, including looking to improve access to the centre at the times when these activities are taking place. This approach would build upon Plymouth’s branding as ‘Britain’s Ocean City’. This approach could also include the identification of more localised hubs in other parts of the city where assets exist in order to give greater local accessibility to cultural activities.</td>
</tr>
<tr>
<td>Scattered Approach</td>
<td>A scattered strategy, with arts and cultural activities located wherever they appear and no attempt to create added value from their clustering in hubs.</td>
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</table>

**Question 1**

*Do you agree with these alternatives, are there any missing?*

These options both have opportunities to deliver increased engagement. The first one has an established infrastructure already that can be built on further. The second is dependent on the cultural assets in local areas which is variable. The second approach needs to build on existing work within communities otherwise it is unlikely that genuine hubs would be formed that have a critical mass and are sustainable.

A ‘cultural hubs’ model will need to support the role of cultural industries, provide high quality places for events and activities, create an infrastructure and environment for arts and creative expression, and enhance the environment of cultural destinations as welcoming places, reflecting the Britain’s Ocean City brand.

Additionally, a range of measures to be put in place to enhance awareness of and access to the opportunities, including providing interpretation of heritage, improving links and wayfinding, pricing policies, public transport provision from the city and the sub region, floodlighting of key buildings to enhance the sense of being in a special place etc. Clearly

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14 Plymouth: Britain’s Ocean City, Brand Strategy Guide  
(http://www.plymouth.gov.uk/britainsoceancitystrategyguide.pdf)
some investigation into how the cultural infrastructure (such as concert halls, museums, libraries, theatres, film and recording studios, and specialised training facilities) can work best together to create a high quality cultural offer needs to be undertaken.

Map 3 identifies three areas where primary cultural hubs might be located, given the assets that they have. Essentially, people, technology and buildings are all critical elements to effectively create and deliver arts and cultural services and experiences.

Potential Cultural Quarters and Corridors

Whilst a preferred option would be to introduce better links to newly established cultural hubs, introducing small cultural experiences in local spaces and places, could provide a greater quality of life for communities and would then provide a stepping stone to access city wide or regional cultural experiences who might not be inclined to do so.
Plymouth’s Cultural Sector

Given the vacancy rates in City Centre shops in 2013 and 2014, using these spaces in the short term for cultural uses should be explored, to provide a greater quantity of spaces for cultural uses to thrive. There are initiatives out there which explore this, such as the Meanwhile Foundation (www.meanwhile.org.uk/about-us/) and Plymouth City Council’s ‘Your Space’ scheme (www.plymouthyourspace.co.uk), which recently won the Diversifying the Business Mix award at the Association for Town & City Management National Partnership Awards as well as the National Partnership of the Year Award. These types of projects have been demonstrated to work well and so should be given more prominence in the Plymouth Plan to create vibrant spaces, especially in areas where high shop vacancy is resulting in unwelcome parts of the city.

The two main barriers to people or organisations getting hold of property on a meanwhile basis are\(^\text{15}\)

1. Inability or unwillingness to take the property risk of entering into a tenancy with the landlord

2. Not being able to meet the cost of business rates, even if there is no rent to pay

In addition, different types of artists have different space requirements, improving mobility in terms of the ability to move to different spaces and to work with changing needs., for instance outdoor spaces could also be made available to display public art this could help people engage with public art and also provide space for artists to display their work. Student numbers for those taking part in cultural studies is high in Plymouth; however, Plymouth has poor student retention, given that space for arts and culture is limited for both existing artists and those studying cultural based things in the city, more support should be provided to new cultural industries in order to retain skills developed in the city, and as space for arts and culture is limited people and groups need help to find buildings in the short term.

In many cases multi-storey buildings are developed with a space for ground floor retail, in many cases these stay vacant for some time and have a negative impact on the spaces where they are located. Creating new planning policy to allow for a cultural uses to move in after an allotted time should be explored, perhaps with buildings given approval in a ‘cultural quarter’.

In terms of young people growing up and living in Plymouth and their engagement with play and culture, the Tellus2 survey asked young people what they thought of the activities and things to do in your area 75 per cent said they would like more and better things to do.

Young people were clear about the kinds of activities they’d like to go to that they don’t at the moment.

\(^{15}\) www.meanwhile.org.uk/about-us/
Plymouth Plan Arts and Culture Topic Paper

What stops them going at the moment are access, cost and time, The Tellus 2 survey summarised what children wanted to do that they don’t already do, these are; cinema or theatre - 43 per cent, music concert or gig - 40 per cent, swimming - 40 per cent, sports - 24 per cent and art, craft, dance, drama, film-making - 28 per cent.

Taking account of this it would be prudent to explore creating more opportunities for young people to take part in what they want, for instance, by having more live music events or theatrical events throughout the city which are easy to access and affordable. During the Plymouth Plan Conversation\(^{(16)}\) many people commented on the need to support and improve facilities in spaces that can host major events such as the Hoe and City Centre Piazza. Given the success of the recent MTV event, there is a clear appetite for more events such as this. There were many comments citing the need for a greater ‘underground’ cultural offer particularly smaller music venues and that these need to be encouraged and supported.

The Plymouth Plan should amalgamate the findings from various cultural strategies to ensure a streamlined approach to the strategic planning for Arts and Culture in the city.

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\(^{(16)}\) Plymouth City Council (2014) The Conversation So Far

[http://www.plymouth.gov.uk/plymouth_plan_the_conversation_so_far.pdf](http://www.plymouth.gov.uk/plymouth_plan_the_conversation_so_far.pdf)
What are the potential solutions for consideration through the Plymouth Plan?

The solutions presented in here explain what a cultural hubs model might look like and also includes more generic solutions.

<table>
<thead>
<tr>
<th>Solution</th>
<th>Related theme</th>
<th>Evidence</th>
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<tbody>
<tr>
<td><strong>Cultural Hubs</strong></td>
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<tr>
<td>Establish Cultural Hubs in 3 parts of the city,</td>
<td></td>
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<tr>
<td>1. The Barbican &amp; Hoe (Including theatre Royal/Civic Centre)</td>
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<td>Plymouth City Council</td>
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<td>2. North Hill/Tavistock Place. Around the museum, University, Plymouth College of Arts</td>
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<td>3. Historic waterfront around the Royal William Yard</td>
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<tr>
<td>Ensure the design, materials, height and style of new buildings and spaces reflect Plymouth as Britain’s Ocean City, introducing lighting to buildings could also be explored within this context</td>
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<td></td>
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<tr>
<td><strong>Economy</strong></td>
<td></td>
<td><a href="http://www.plymouthyourspace.co.uk">www.plymouthyourspace.co.uk</a></td>
</tr>
<tr>
<td>Integrate meanwhile uses and the ‘Your Space’ scheme into the Plymouth Plan to provide more spaces for arts and culture and bring vacant units back to life, this could also lead more business into parts of the city where vacancy rates are high, due to increased footfall</td>
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<tr>
<td><strong>Statements/Policy</strong></td>
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<tr>
<td>Review how to encourage, support and improve Plymouth’s potential to stage events including the infrastructure and facilities</td>
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<td>Plymouth Plan Convention 2013</td>
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<thead>
<tr>
<th>Solution</th>
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<th>Evidence</th>
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<tbody>
<tr>
<td>Supporting and developing cultural activities in schools to raise awareness and inclusion at an early age</td>
<td>[Image 258x668 to 372x725]</td>
<td>European Commission (2005)</td>
</tr>
<tr>
<td>Provide more music venues for local and underground talent.</td>
<td>[Image 258x583 to 372x640]</td>
<td>Plymouth Plan Convention 2013</td>
</tr>
<tr>
<td>Investigate new policy options to allow for cultural uses to occupy vacant ground floor units in new multi-storey buildings after an allotted time, within a ‘cultural quarter’</td>
<td>[Image 258x498 to 372x555]</td>
<td><a href="http://www.meanwhile.org.uk/about-us/">www.meanwhile.org.uk/about-us/</a></td>
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<td></td>
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<td><a href="http://www.plymouthyourspace.co.uk">www.plymouthyourspace.co.uk</a></td>
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<tr>
<td>Community</td>
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<tr>
<td>Investigate ways to alter the perception of ‘culture’ to help people feel included.</td>
<td>[Image 258x364 to 372x421]</td>
<td>Vital Spark, RoCC Report</td>
</tr>
<tr>
<td>Commit to support existing local venues and cultural facilities through dedicated specialists within the council. Support a wide cultural offer and make better use of these spaces for community groups.</td>
<td>[Image 258x289 to 315x346]</td>
<td>Vital Sparks</td>
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<tr>
<td>Solution</td>
<td>Related theme</td>
<td>Evidence</td>
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<td><strong>Accessibility</strong></td>
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<tr>
<td>Improve signs to existing venues Signposting to cultural services and activities should be placed at key cultural destinations, such as the museum and along key routes into the city.</td>
<td></td>
<td>Plymouth Plan Convention 2013</td>
</tr>
<tr>
<td>Introduce more public art around the city to create distinctive and characteristic spaces and consider using public art as a way finding method along key routes. There should be an involvement of experts in the city, collaborate with them to make important works in the city.</td>
<td></td>
<td>Design SPD</td>
</tr>
<tr>
<td>Every young person in the city should be able to access free recreational and cultural activities within one bus ride.</td>
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<td>Fairness Commission</td>
</tr>
<tr>
<td>Investigate ways to provide more activities for young people, for instance providing live music events around the city so they are accessible and affordable.</td>
<td></td>
<td>Tellus 2 Survey</td>
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</tbody>
</table>

**Question 2**

Do you agree that these are the solutions that we should be taking forward?
What happens next?

Any comments received on this topic paper will be considered in the preparation of the Plymouth Plan. You can make comments at www.plymouth.gov.uk/PlymouthPlan or by email plymouthplan@plymouth.gov.uk. Alternatively, please post your comments to:

Strategic Planning & Infrastructure Department

Plymouth City Council

Ballard House

West Hoe Road

Plymouth

PL1 3AE

The closing date for consultation responses is 25 October 2014.
**Key Evidence**

Chief Cultural & Leisure Officers Association (2014) The role of culture and leisure in improving health and wellbeing

Culture South West (2009) Cultural Place Profile: Plymouth and surrounding area


Plymouth City Council (2005) Rapid Urban Character Study

Plymouth City Council/LDA Design (2005) Millbay and Stonehouse Character Study

Plymouth City Council (2006) Devonport Characterisation study & Management Proposals


Plymouth City Council (2008) Plymouth City Centre Precinct: Assessment of strategic options for the management of its heritage assets


Plymouth City Council (2009) Design Supplementary Planning Document

Plymouth City Council/URS (2011) Palmerston Forts Study

Plymouth City Council (2012) Plymouth City of Culture BID 2017
