

What would a Cultural Infrastructure Standard Look Like?



Executive Summary

The New Towns Programme is an opportunity not simply to deliver homes – but to build places where people want to live. Yet culture is the only major area of social infrastructure without a national standard, established methodology or formal mechanism to ensure it is planned and delivered.

In May 2026, **Future Arts Centres** and **TJ Culture** convened senior voices from government, development, local authorities, architecture and the cultural sector to ask what a cultural infrastructure standard for new places should look like. This report captures the findings from that workshop and sets out where there is agreement, where tensions remain, and what needs to happen next.

The workshop did not produce a single model, nor should it have. Different places will need different solutions. But it did produce clear agreement on the principles that should underpin a national approach.

Culture must be planned from the start, not added once communities have already formed. Provision should be proportionate to the scale and context of development. Cultural infrastructure should be designed alongside other community facilities wherever possible. Experienced operators must be involved at master-planning stage. And funding models must address long-term operation as well as the cost of constructing buildings.

In the case of new towns, the challenge is now to turn those principles into something that can be implemented. This report proposes that the Ministry of Housing, Communities and Local Government (MHCLG) and Homes England work with practitioners from across the development, cultural and public sectors to develop and test a Cultural Infrastructure Design Code within the existing New Towns framework.

We also believe there is much value in this discussions for those involved in other new places that are not formally part of the New Towns programme: new places and major regenerations schemes of all kinds. The question is no longer whether culture should form part of the infrastructure of new places. It is how we make sure it is planned, funded and delivered from the start.

Overview

In May 2026, Future Arts Centres and TJ Culture convened 20 senior figures from across the development, arts, architecture, and government sectors at the Norfolk & Suffolk Unlimited Pavilion at the UK Real Estate, Infrastructure and Investment Forum (UKREiif). The workshop ran for 90 minutes and posed four questions about what a cultural infrastructure standard for new places should look like.

This report does not claim to resolve those questions. 20 senior practitioners, given 90 minutes and four prompts, produced four genuinely different answers. That divergence is the finding. It is also the most useful thing the workshop produced: a structured map of what cross-sector agreement exists, what tensions remain live, and where the next phase of policy work needs to focus.

This report is intended as the start of a structured conversation, not the end of one. It goes to the MHCLG New Towns Unit, Homes England, and the development corporations being established to deliver the seven announced new town sites. It is also offered to participants, partner organisations, and the wider development and cultural sectors as a credible basis for further work, both in the proposed New Towns and in other places where major housing expansion is planned.

futureartscentres.org.uk

tjculture.co.uk

norfolksuffolkunlimited.co.uk

ukreiif.com



Why this conversation, and why now?

On 19 May 2026 — the day before the workshop — the government's consultation on the New Towns Programme closed. Seven sites, over 200,000 homes, the largest planned settlement programme in a generation. The Taskforce report committed unambiguously to "the provision of social infrastructure at the outset, including hospitals, schools, community centres, cultural and sporting facilities." What it did not specify was how cultural infrastructure should be defined, sized, funded, governed, or guaranteed.

This is the gap the workshop addressed:

Sector	National Standard?	Mechanism <i>(see glossary for full explanations - p. 22)</i>
Education	Yes	Pupil-place formula; Department for Education needs assessments
Health	Yes	Health Impact Assessments; statutory engagement
Sport	Yes	Sport England (statutory consultee); Facilities Planning Model; guidance on developer contributions.
Culture	None	None

Two further forces sharpen the moment. The first is historical: the post-war new towns show what happens in the absence of a standard. Communities waited decades for the cultural spaces they had been promised. Where investment arrived early, they thrived; where it arrived late, they did not.

The second is financial. The traditional funding model is under unprecedented pressure — public subsidy contracting, capital harder to secure, development viability fragile across most of the country outside the strongest markets. The standard, whatever form it takes, must produce buildings that work commercially as well as culturally.

The central question for the workshop was deliberately broad: what would a cultural infrastructure standard for new places actually need to look like — concrete enough to be policy-implementable, flexible enough to work across very different sites and scales?



29

Stevenage waited this many years for a theatre.

41

Crawley waited longer still.

9

Northstowe's first residents arrived in 1971 and waited six years for any dedicated community space — a cluster of portacabins, opened in 2023. The permanent centre opened only in 2026.

The post-war new towns are not ambiguous evidence. Where culture arrived early, communities thrived. Where it arrived late, they did not — and trust in the development was permanently weakened.

Seven new towns are now being planned. **This time, the precedent is a choice.**

Sources: Gordon Craig Theatre, Stevenage (opened 1975); The Hawth, Crawley (opened 1988); South Cambridgeshire District Council and Homes England, Northstowe.

Who was in the room?

The workshop brought together a deliberately mixed group: developers responsible for major regeneration and new settlement schemes; senior arts and cultural leadership; architects with cultural and civic building experience; local authority and combined authority directors; and the Head of Placemaking at MHCLG. Quotes throughout this report are attributed by role only.

Participants:

Arts and Cultural Leadership

Gavin Barlow | Capital Project Director, The Albany, and Co-Director, Future Arts Centres

Stephen Crocker | Chief Executive and Creative Director, Norwich Theatre

Monique Deletant | Chief Executive, artsdepot

Joe Flavin | Director, The Core at Corby Cube

Jon Gilchrist MBE | Artistic Director and Chief Executive, Birmingham Hippodrome

Annabel Turpin | Chief Executive, Storyhouse, and Co-Director, Future Arts Centres

Development, Property & Strategy

John Davison | Director, Head of Strategic Communications, Turley

Kate Honey | Director of Social Impact, Landsec

Suzy Jones | Director of the Future, Urban Splash

Rob Mason | Commercial Director, ION/VINCI Developments

Richard Meier | Chief Executive and Co-Founder, Stories

Mark Robinson | Founder, MRP Strategy

Architecture & Engineering

Simon Erridge | Director, Bennetts Associates

Chris Lonergan | Structural Engineering Leader and Commercial Property Business Leader, Arup

Geoff Shearcroft | Director, AOC Architects

Local & Combined Authority

Alison Clark | Director of Culture, Visitor Economy and Sport, East Midlands Combined County Authority

Andy Williams | Director of Economy and Skills, Birmingham City Council

Government & Public Bodies

Laura Dyer MBE | Deputy Chief Executive, Arts Council England

Eleanor Fawcett | Built Environment Fellow, The Royal Commission for the 1851 Exhibition

Biljana Savic | Head of Placemaking, MHCLG

Facilitator

Tim Jones | Founder-Director, TJ Culture

Helen Pluck (Chief Executive, Ipswich Borough Council) and Chris Starkie (Director of Strategy, Growth and Investment, Norfolk County Council) hosted the session on behalf of Norfolk & Suffolk Unlimited.

Five points of agreement

Across very different positions, the workshop produced 5 points of genuine cross-sector convergence. These are the foundations on which a national framework could be built.





1. Culture cannot wait

Across each of the workshop's four subgroups, the strongest convergence was on timing.

Cultural and civic infrastructure cannot arrive as the final phase of a development; it must be present from year one, even if in interim form.

Meanwhile use, temporary activation, and phase-one cultural commissioning all featured.

The historical evidence from post-war new towns is unambiguous: where culture arrived 20 or 40 years after the first residents, communities formed without it, and trust in the development was permanently weakened. The standard, whatever form it takes, must embed cultural provision from the earliest deliverable phase.

2. Proportionality, not a single threshold

No subgroup landed on a single magic number, but each rejected the idea that cultural infrastructure should only be required above a single arbitrary trigger.



Different groups proposed master-plan-level, "all scales, proportionate," and a combination of population and gross floor space metrics.

What unites these positions is the principle that the requirement should scale with the scheme rather than appearing at a single cliff edge. A standard built on proportionality is more credible than one built on a number.



3. Co-location, not isolation

The most consistent practical recommendation was that cultural infrastructure can flourish when concentrated with other community functions.

Multiple subgroups suggested co-location with health centres, libraries and community hubs.

One subgroup proposed a mandate that "a minimum of three uses should be co-located as a community anchor in early phases of each new town."

The language of community centres and multi-use facilities ran through the workshop.

The standard should design for combined or clustered community infrastructure, not standalone cultural buildings.

"If you don't have that user engagement, you're assuming that you've got uniform expression of identity, and we don't, as human beings, have that."

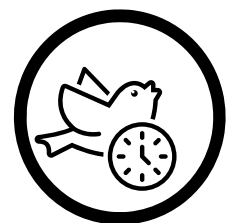


4. Operators in from the start, not bolted on at handover

Every subgroup placed cultural operators at the front of the development process, not the end.

One subgroup ranked involvement in order: local authority via local plan, cultural operator, developer, Homes England — with the cultural operator named ahead of the developer.

The standard should require cultural operator engagement at masterplanning stage, not at building handover.





5. Revenue, not just capital

A consistent worry across multiple subgroups was the building that gets built but cannot afford to operate.

One group specified "revenue contributions for the staff and fit outs" as part of the developer's obligation. Another proposed a developer endowment matched by government — capital and revenue treated as a single funding question.

The standard must address both, or it will produce empty buildings.

"How can we do more to show the economic value of culture, and how it can increase the value of other assets on the site?"



Five live tensions

Where the room did not agree is as important as where it did. These five tensions are the open questions the next phase of policy work needs to address. Each is not a failure of the workshop but a finding: the substantive choices that any national framework would need to make.



"Culture offers integrity and authority and purpose in a way almost nothing else can. To a development corporation, you can say: the purpose of this place is culture — now make sense of it."



1. Definition

Beneath the disagreement over mandate and trigger lay a more fundamental one: the room wanted genuinely different things.

For some, cultural infrastructure meant a flagship building — a signature venue that anchors a new town's identity and ambition.

For others, it meant a modest, flexible civic space serving everyday community needs without architectural statement.

For a third group, it was not a building at all, but a distributed network of small spaces, meanwhile activations and programmed activity animating a place over time.

These are not competing labels for the same thing; they are different levels of ambition, cost and risk, with different implications for funding and governance. A standard that assumes a flagship venue is a fundamentally different policy instrument from one that requires distributed community provision. The next phase must decide not only what counts as cultural infrastructure, but how ambitious the baseline should be.

"As a developer, we don't provide any set spaces, yet we deliver incredible cultural infrastructure — by saying yes."





2. Mandate versus consideration

The clearest disagreement in the room was over the binding force of any standard.

One group proposed a "Design Code for Culture" with the implicit force of the new town design codes that already exist — that is, mandatory. Another suggested that the standard should "prioritise carrot not stick." A third landed somewhere in between: "requirement for consideration," meaning developers must demonstrate they have thought about it, without specifying what they must deliver.

Each position rests on a different theory of how the property sector responds to public obligation. The next phase of work needs to be honest about which theory becomes practice.

3. How the quantum of provision is calculated

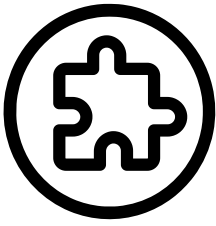
Even though subgroups agreed on proportionality rather than a 'cliff edge' trigger, there was no shared view on what to use to calculate the scale of provision.



Homes? Population? Floor space? Masterplan?

The most concrete proposals discussed the use of metrics that might support a cultural ecosystem to become "self-sustaining" – such as when a certain population threshold is reached, and/or that a percentage of gross floor space is allocated on developments above a certain number of units.

There could be a layered set of calculations — but the standard needs to specify which metrics are referenced, and whether and how they are prioritised in relation to each other.



4. New build versus urban extension

One group surfaced a distinction the others did not address: "Especially whether the new towns are urban extensions, it's important you avoid duplication. How can you support what is already there?"

Some of the seven announced new town sites are genuinely new settlements; others are major urban extensions to existing communities with existing cultural infrastructure.

The standard cannot apply identically to both. This is a structural gap that needs filling.

5. The endowment question

The funding disagreement ran in two directions, and the room resolved neither.

The first is how a building pays for itself once it opens. One group proposed a developer endowment matched pound for pound by central government, generating returns that fund operations in perpetuity. Another proposed developer revenue contributions covering staff and fit-out. A third raised investment-led approaches and public-private partnerships. These are genuinely different financial architectures, each with its own governance implications and sustainability profile.



The second is sharper, and quieter: who funds the building before the community arrives. The gap between scheme start and a population large enough to sustain provision can run five years for an urban extension and twenty for a new settlement. An operator commissioned in year one delivers value to a few hundred residents, not the eventual tens of thousands. Every subgroup named meanwhile use as part of the answer — and none resolved who pays for it.

A standard silent on this produces buildings that open empty, and culture that arrives only once the community has already formed without it.

These are not two questions but one, asked across two timeframes. The standard needs a funding model that holds for both — a hierarchy or a portfolio, not a single mechanism — or it solves the building and abandons the years before it.

Themes and frictions

Three deeper analytical threads ran through the discussion. Each names a structural problem that any standard would need to design around.

Translation

Beneath the substantive disagreements lay a quieter, structural one: the sectors in the room do not share a working language. The same words carried different weight depending on who was speaking. To a developer, “viability” is a precise technical term in planning; to an arts leader it can sound like a euphemism for retreat. “Strategy” means a statutory document to a planner and a creative vision to a producer.

“Engagement” is a regulated process to a planning communications specialist and a relationship to a community arts director. This is not pedantry, and it is not the same as disagreeing about scope — it is a barrier to implementation. Any standard adopted by MHCLG and Homes England will be delivered by development teams, planning officers, and cultural operators who do not currently speak the same dialect, and a framework that reads clearly to one profession can be unworkable or invisible to another. The first practical task of the next phase is therefore linguistic before it is technical: a shared glossary that allows these groups to negotiate without talking past one another.

“There’s an episode of The Simpsons with a meteorite, which, as it comes closer and closer, burns up on the atmosphere, becoming tiny. A lot of the time, developers will use cultural assets as contingency against the scheme, and as costs continue to inflate, they (the cultural assets) will get smaller. How can we put failsafes in?”

Accountability

Every existing planning protection — S106, CIL, viability assessment, design code — was named by at least one group as the mechanism through which cultural commitments disappear. The pattern is familiar: the developer commits to cultural space at the planning stage; the viability assessment squeezes the obligation through design iteration; the operator who was meant to take handover finds the space has shrunk, the kitchen has been removed, the acoustic treatment was value-engineered out, or the lease terms make operation financially unviable. The standard cannot rely on any single mechanism. The protection must be layered: legal in the planning agreement, structural in the design, governance-based in the operating model, and reputational in the planning policy framework. The accountability question appears at every stage and every scale.

Phasing

There is a structural gap between when a major scheme begins — planning application, master plan adoption, infrastructure works — and when there is a population large enough to populate cultural infrastructure. This gap can be five years for an urban extension or 20 years for a genuine new settlement. Every subgroup named meanwhile use, phased provision, or interim activation as part of the answer; no subgroup resolved the question of who pays for the gap. The cultural operator who arrives in year one to run a community café and a meanwhile arts programme is delivering value to a population of 300, not the eventual 30,000. The standard needs an answer to this question, or it produces buildings that open empty and culture that arrives only when the community is already formed.



Emerging Opportunities

Beyond the structural questions, several practical models surfaced in the discussion. These are the most actionable ideas to take forward.

A Cultural Design Code

The new towns programme already mandates design codes — visual, spatial and infrastructure standards that bind master planning teams. A "design code for culture" would translate the cultural infrastructure requirement into the same regulatory architecture that already exists, rather than creating a new and unfamiliar mechanism. This is potentially the simplest route to implementation, because it slots into a process MHCLG and Homes England are already running. It is worth significant further development.

"It's important that affordable, flexible spaces for creative practitioners to produce work are included. Because you then start to grow an ecosystem. This cultural activity has a hinterland, and the affordability of that is really key."

Mixed-use, revenue-sharing and £1 land models

A requirement that every new town include, in its earliest phases, a single building or set of buildings that combine or cluster at least three community functions — for example, library plus arts space plus community hub, or health centre plus creative workspace plus café. This forces a multi-use, multi-stakeholder model from the start. The requirement would apply to all new towns regardless of size — what varies is the scale and number of such buildings. Proximity to food and beverage outlets is also recommended, given the contribution these amenities make to the cultural vibrancy and sustainability of nearby cultural infrastructure.



A matched endowment model

Developer contribution to a permanent endowment, matched pound for pound by central government, generating annual investment returns that fund operations in perpetuity. This separates capital from revenue cleanly and creates a sustainable model that does not depend on ongoing developer goodwill or successive funding rounds. It has parallels with university endowments and some major heritage trusts. The mathematics needs to be tested: at new town scale, what endowment size produces what annual revenue?

Meanwhile-to-permanent transition planning

The phasing problem can be solved by treating meanwhile and permanent provision as a continuous programme rather than two separate phases. A single cultural operator commissioned at master plan stage runs meanwhile activity in temporary spaces from year one, then transitions to the permanent building when the community population justifies it. This requires multi-year commissioning, not the conventional one-off capital grant.

"How many restaurants are going to be here? How many shops? There's actually a link, and that can, in turn, help support cultural communities."

Homes England as commissioning agent

Treating Homes England not just as a funder but as the active commissioning body for cultural infrastructure on new town sites — analogous to the role it plays for housing and broader infrastructure. This would change the dynamic from "developer must include culture" to "Homes England specifies and procures the cultural infrastructure as part of the scheme." Potentially controversial within the property sector, but worth serious examination given Homes England's growing strategic role.

Implications for Stakeholders

The workshop surfaced implications for four distinct audiences. Each block below names what the report's findings mean for that group, framed as choices to face into rather than directions to accept.

For MHCLG and the New Towns programme

- A cultural infrastructure standard is not optional if the seven new towns are to avoid the cultural deficit of the post-war programme; the question is what form it takes, not whether one is needed.
- A working group of cross-sector practitioners (from beyond the civil service) should be convened to draft the standard. The workshop demonstrates that the relevant expertise exists across sectors and is willing to engage.
- The standard should be embedded in the existing design code mechanism rather than created as a separate instrument. The simplest path to implementation is the most familiar one.
- The standard must address both new settlements and major urban extensions, with different provisions for each. A single framework will not work across the seven announced sites.

For Homes England and development corporations

- The procurement model used for cultural infrastructure determines what gets built. Serious thought should be given to active commissioning rather than passive obligation.
- Cultural operator engagement should be required at master planning stage, embedded in the procurement process — not at building handover.
- Revenue and capital must be treated as a single funding question, not two separate transactions. The buildings that fail are the ones funded only at the construction phase.
- The phasing gap between scheme start and community arrival needs an explicit policy answer. Who pays for meanwhile activity before the population can support it?

For developers and the property sector

- The most commercially favourable framework is one designed by the sector in partnership with policymakers, not imposed on it. Engagement now is investment in flexibility later.
- Cultural infrastructure that is co-located with other community functions is more economically and politically defensible than a standalone cultural building.
- The viability assessment cycle is where cultural commitments fail. Designing protection in advance — at planning agreement stage — is the only durable solution.
- Treating cultural infrastructure as a planning consent accelerator, not just an obligation, is a strategic frame worth adopting for those working in the seven new town sites.

For the arts and cultural sector

- Partnership-ready means presenting your offer in the language of risk reduction, decision certainty, and commercial outcome — not artistic mission alone.
- Co-location with non-arts community functions is the price of admission to most new town conversations; partnership with libraries, health and learning is essential.
- Multi-year commissioning models are emerging. The sector needs operators capable of running both meanwhile programmes and permanent buildings as a continuous programme.
- The expertise that arts centres have in civic operations is more transferable than the sector typically claims. Develop the language to convey it to a developer and government audience.



Next Steps

The workshop is the beginning of a programme of work, not the end of it. Four next steps are proposed, varying in horizon and ambition.

Immediate (summer 2026)

Formal submission of this report to MHCLG's New Towns Unit, Homes England, and the established development corporations. Direct conversations to be opened by TJ Culture and Future Arts Centres with named officials at each.

3 months

Convene a small working group of practitioners — eight to ten people, mixed sectors — to develop the framework for a cultural infrastructure design code. TJ Culture and Future Arts Centres to host. The objective: a draft framework of sufficient detail to be tested against an actual site.

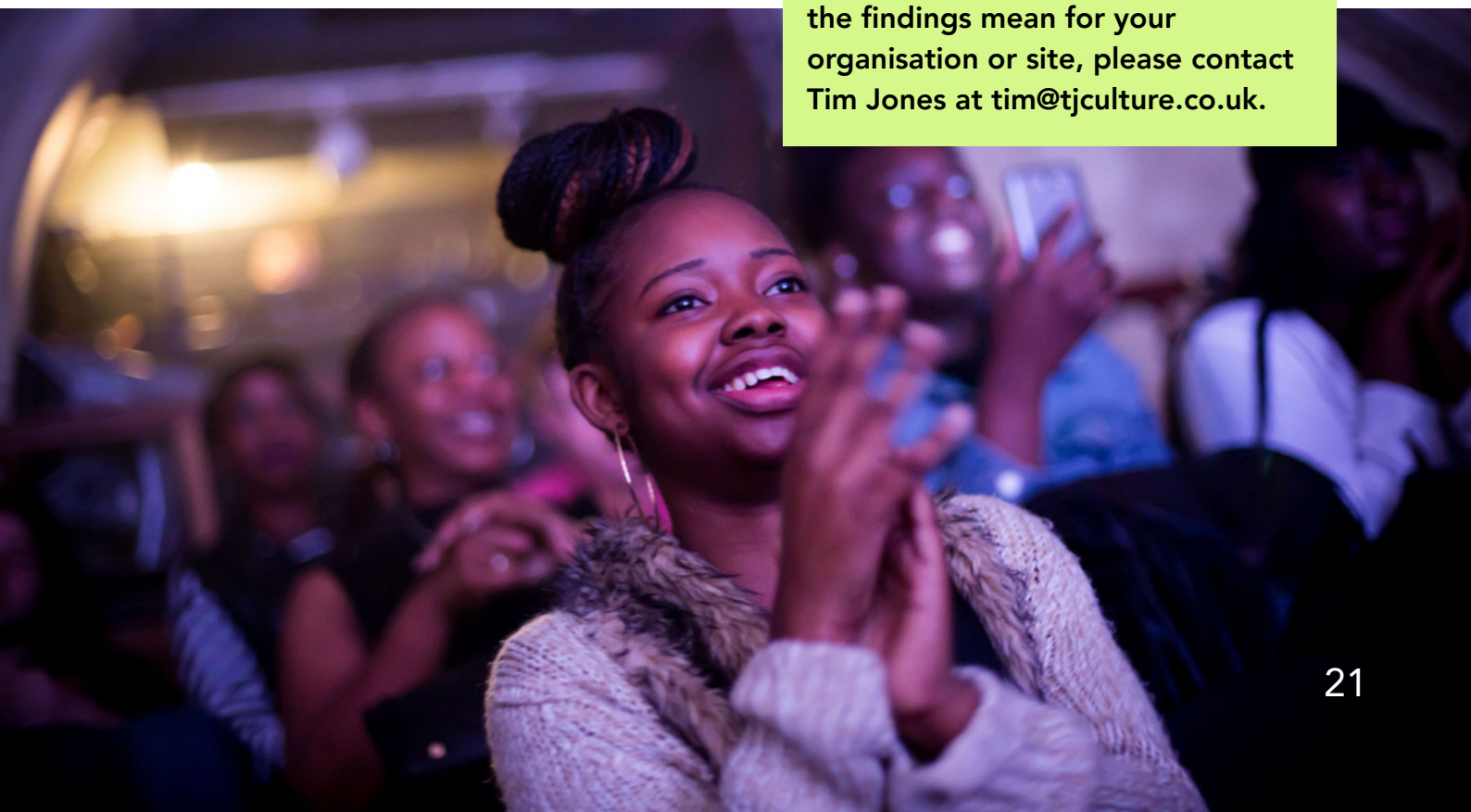
6 months

Pilot the framework against one of the seven announced new town sites, in partnership with the relevant local authority, Homes England, and the developer or development corporation responsible. The pilot tests both the framework and the practical mechanics of cross-sector working under it.

12 months

Develop a national programme of cultural infrastructure advisory support for development corporations and local authorities, building on the Future Arts Centres network and TJ Culture's commercial advisory expertise. The programme would be available to all seven new town sites as well as to major urban extensions.

To explore involvement in any of the above next steps, or to discuss what the findings mean for your organisation or site, please contact Tim Jones at tim@tjculture.co.uk.



Appendix: What arts centres actually are

Gavin Barlow, Co-Director, Future Arts Centres, and Capital Project Director, The Albany

Future Arts Centres is a network of 185+ arts centres across the UK. Between Annabel Turpin and myself, we have more than 40 years' experience of running buildings like these and leading their development.

What does an arts centre actually do on a typical Tuesday? Morning: a children's creative workshop, a yoga class, a community café. Afternoon: rehearsal space for a local choir, co-working for a freelancer who can't afford an office, a room booked for a residents' consultation on the new development down the road. Evening: a live performance, a film screening, a bar. Saturday: a market in the foyer. Winter: a warm space open to anyone who needs it.

This is not a theatre. It's a civic operating system. At Storyhouse in Chester in a single week: seven incidents of anti-social behaviour from young people who had nowhere else to go; a mental health crisis supported; a homeless person helped to access services; benefits signposting for someone who'd never navigated the system before. On top of world-class theatre and an independent cinema.

We think arts centres are among the last surviving civic living rooms in many communities. Libraries closing. Youth centres closing. Pubs closing. An arts centre designed well from the outset can fill several of those roles at once.

But I want to be clear about something. What we are asking you to design today is not an arts centre for every new town. It is a cultural and civic infrastructure standard — a framework for thinking about what communities need and how to provide it. An arts centre is one model. A multi-purpose community cultural building might be another. What the standard should not be is absent.

That is what Future Arts Centres exists to change. And that is why we are here.



Glossary

The terms below appear in this report and in the wider policy conversation on cultural infrastructure. They are defined here for readers whose specialism sits outside planning and development. Definitions are practical, not legal.

CIL — Community Infrastructure Levy. A charge on new development to fund supporting infrastructure. Set as a fixed rate per square metre of floor space, varying by use. Receipts are pooled and spent across the authority's area — schools, transport, community facilities. Unlike Section 106, CIL is not tied to a specific site. Its strength is predictability; its weakness is that in low land-value areas, receipts are often insufficient to fund the infrastructure they support.

Design Code. A set of visual, spatial and infrastructure standards shaping how new development takes physical form. Used extensively in the new towns programme to guide master planning on materials, block sizes, street patterns and building heights. Mandatory within a designated area — and a route through which cultural infrastructure requirements could be embedded in the regulatory architecture that already governs new towns.

DfE Needs Assessment. The Department for Education's mechanism for determining how many school places a new development requires. Based on the pupil-place formula, applied to the scheme's projected population and existing local capacity. The output is a statutory requirement for developers to contribute to or provide new school places.

Development Corporation. A statutory body established to lead delivery of a major development area — typically a new town or urban regeneration project. Has planning powers, can acquire land, and acts as commissioning agent for infrastructure. Being established as the delivery vehicles for the seven announced new town sites — a primary audience for this report.

Facilities Planning Model. Sport England's methodology for calculating the sports facilities a new development requires. Combines catchment analysis, participation data and existing supply to produce an evidence-based specification. The closest existing analogue to what a cultural infrastructure standard might look like in practice.

Health Impact Assessment. A structured evaluation of a new development's potential health effects,

required for major schemes. HIAs consider physical infrastructure, environmental factors, and social determinants of health. NHS Integrated Care Boards are statutory consultees on major developments.

ICB — Integrated Care Board. The NHS body responsible for planning and funding health services locally. Statutory consultees on major planning applications, meaning developers must formally engage them on health infrastructure implications.

Pupil-place Formula. The calculation used to determine how many school places a new development will generate demand for. Expressed as a ratio of pupil yield per housing unit, varying by dwelling type and stage of education. Translates housing numbers into education infrastructure requirements.

S106 — Section 106 Agreement. A legal agreement between developer and local planning authority, attached to planning permission, requiring the developer to deliver specified infrastructure, contributions or affordable housing. Unlike CIL, Section 106 is site-specific and negotiated. Historically the primary mechanism through which cultural infrastructure commitments have been secured — and, as the workshop made clear, the mechanism through which they are most often traded away through viability negotiation.

Statutory Consultee. An organisation a local planning authority is required by law to consult on relevant applications. Statutory consultees have a formal seat at the planning table. Sport England is one for sports facilities; the NHS is engaged through ICBs on health. Culture has no statutory consultee — a fact central to the case for a cultural infrastructure standard.

Viability Assessment. The financial model developers use to demonstrate whether a scheme can deliver its planning obligations while remaining commercially viable. If it shows unviability, obligations can be reduced through negotiation. The mechanism through which cultural infrastructure commitments most commonly disappear between planning consent and delivery.

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About the convenors



A national network of 185+ arts centres across the UK. Co-directed by Annabel Turpin (Chief Executive, Storyhouse) and Gavin Barlow (Capital Project Director, The Albany), FAC supports the leaders of some of the country's most vital civic spaces and is actively developing its work with the development and regeneration sectors. www.futureartscentres.org.uk



A culture and place strategy consultancy led by Tim Jones, advising developers, local authorities and regeneration bodies on cultural strategy, cultural infrastructure, and the commercial and governance structures that make cultural spaces work over the long term. www.tjculture.co.uk

This report was prepared by Tim Jones, TJ Culture, drawing on the workshop discussion and the working notes of the four groups.

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