

THE  
WELFARE  
OF THE  
PEOPLE  
IS THE  
HIGHEST  
LAW

**SUPREMA LEX**

# SUPREMA LEX

The launch of Salford's  
Culture and Place Partnership

Thursday 12 March 2020

Sponsored by



**MediaCityUK**  
A Peel and L&G Partnership

# CONTENTS

INTRODUCTION - City Mayor (Chair of SCPP) and Julia Fawcett (Deputy Chair of SCPP)	04
Vision	06
Strategy Priorities and Objectives	08
Context	10
Salford's Culture and Place Partnership	11
Growing the Creative Cluster	12
Addressing unmet needs in Salford	14
Portrait Snapshots	17
People at the Centre	20
People at the Centre: Cultivating Sector Leadership IN Salford	20
People at the Centre: Social Prescribing	26
People at the Centre: Neighbourhood-based delivery	26
People at the Centre: Children and Young People	27
The City for Makers and Making	30
Place-making	36
Animating the City	43
Destination Salford	44
Next Steps	48
Relevance to city, regional and national policies	49

# INTRODUCTION

Creativity and innovation are at Salford's heart: it was formed in the crucible of the industrial revolution, founded on making things. Creativity is manifest today in the city's rich cultural offer from The Lowry's world-class arts programme to the vibrant creative community at Islington Mill, from the START in Salford's early innovation in arts-on-prescription to the dynamic cluster of media companies at Salford Quays. Salford holds its

own as 'the creative fringe to Manchester's economic powerhouse', but we want to grow this role into something deeper, something better for our city and our regional neighbours. We have a growing understanding of the roles culture and creativity can play, from our health and well-being to the ways that Salford's identity is understood and communicated. Salford's city motto is:

**Salus populi suprema lex**  
*'the welfare of the people  
is the highest law'.*

As we build our strategy for culture, creativity and place, Salford's motto gives us an opportunity. While many strategies and policies advocate positive outcomes for people, so often these come second after economic outcomes. In other words, money takes priority over people. Proclaiming 'the welfare of the people is our highest law' sounds fantastic: it is a laudable sentiment. Turning that sentiment into the common ground for a shared, city-wide strategy is another matter. There is risk in this – in positioning this statement at the heart of our culture, creativity and place, we must activate 'people' as the central driver for everything we do strategically. It should be our first, middle and last thought in any project we dream up or take on. We will need to hold ourselves to account and allow others to do so.

This is the moment – and the place - to take that risk.

The vision and ambition outlined in the Suprema Lex strategy outstrips our present knowledge and resources. It is marked as Salford's 10-year vision and, as we graft to bring it into tangible realities, it will demand from us real shifts in thinking, working and collaboration. But we also see the prize – what this strategy could co-create with the people of Salford – and it is worth the risk and the work to come. We want culture, creativity and place to be part of what makes Salford a place to live in, work in, believe in, and be part of. We want to find better ways to work on stubborn problems in the most deprived areas of the city. They aren't just darkened blotches on the city map; they are people's neighbourhoods and people's lives. We want connect our cultural and creative districts and their surrounding neighbourhoods. We do not want Salfordians to be only visible in L.S. Lowry's paintings; we want them to feel like – believe that - all the cultural riches of the cities are theirs.

In striving for this, we will also cultivate collaborative practices worthy of regional, national, and international practice at a time where social inequality, political division, place-based and environmental threats to life and livelihood are growing.

We see the risk, we see the prize and we are ready to take it on: Suprema Lex.

# WMSI

**We envisage a vibrant and sustainable creative ecology in which experimentation, collaboration and culture are the raw materials for change-making with Salford's people and in Salford's places.**

# ION

**By 2030, Salford will have earned its global reputation as an open city where creativity and social innovation thrive and feed one another, a city that shares its cultural riches with the world.**

# STRATEGY PRIORITIES AND OBJECTIVES

**The Suprema Lex strategy focuses on five areas, with 'People' as the central pillar that unites the strategy as whole. These areas include:**

**Salford: the city of makers and making** – a place where creatives from all walks of life can live, work and make their work

**Place-making** – creating tools and processes that make Salford's centres and neighbourhoods feel distinctive and open with a sense of clear identity

**Animating the City** – connecting the ways that we plan, communicate and create access to Salford's distinct and varied cultural and creative events

**Destination Salford** - Salford knows exactly who it is and what makes us distinctive. This strand of Suprema Lex is about how we communicate to those outside the city, the stories we want to tell, and the dialogues we want to start.

**People at the Centre of Everything** – As we activate parts of the strategy, the people of Salford must be a consciously present priority. However, we also want to focus on the cultural, creative and place-based opportunities for people in four additional areas:

**Cultivating Sector Leadership IN Salford** – cultivating new leaders in the city, connecting proactive people to co-imagine better ways of doing things, and taking them into action

**Social Prescribing** – maturing the city's offer in which creative and nature-based activity can support individuals' health and well-being

**Children and Young People** – understanding the diverse cultural and creative offer for our youngest Salfordians and improving the access, quality of opportunity and impact on their lives and futures

**Neighbourhood-based Delivery** – work to transform Salford's astounding cultural and creative offer to be accessed across all areas of the city.



**SALFORD:  
THE CITY OF  
MAKERS AND  
MAKING**

**PLACE-MAKING**

**PEOPLE  
AT THE  
CENTRE OF  
EVERYTHING**

**ANIMATING  
THE CITY:  
A CONNECTED  
APPROACH**

**DESTINATION  
SALFORD:  
OUR STORY,  
WHO WE TELL,  
AND HOW**

# **SUPREMA LEX**

# CONTEXT

Salford is a city of complexity and variety. From the outside, it can be hard to understand either on its own or in clear relationship to its neighbours. From inside Salford, the themes are clear. Salford has a both a cockiness and a dogged independence that permeates the city. It is a 'city of firsts', but not as some privileged place of encultured enlightenment. Salford has never waited for conditions to be perfect to try something new; indeed, it is often in direct reaction to the lack of perfect conditions that it has imagined new possibilities and made them happen.

There is a defiant pride in who and what Salford is, as much of the city is home to working-class communities with the city's industrial heritage ever-present in the eye and mind. At times, it creates an inner tussle when imagining of who and what Salford wants to be in the future. There is little sense of entitlement in the city and a shared suspicion of big promises by big people with big dreams. The iterative experience of regeneration has something that has been done 'to' Salfordians and not 'with' them; a fair word of warning to those preparing consultation workshops in sharp suits with pop-up banners. The people of Salford will see you coming a mile away, with the taste of broken promises still fresh on their tongues. No one is going to do it for us, so we do it ourselves. Brilliantly. Defiantly. Raucously. It might just about break us, but we will make this city better for ourselves. And we will be stronger for it on the other side.

# SALFORD'S C PLACE PARTN

In February 2017 a Memorandum of Understanding (MoU) was signed between Salford City Council, the University of Salford and Arts Council England, with deep facilitation by The Lowry as the city's flagship centre for culture. This captured the ambition and recognition that Salford reached a stage in its growth and economic development where the city's leaders faced pivotal decisions to secure a balanced, socially inclusive and economically resilient future. The MoU also recognised that the role of culture and the arts in the lives of people, the well-being and the identity of communities, and in heritage and place-making needed anchor institutions to work together collaboratively. Over the following 18 months, the lead organisations evolved to form Salford's Culture and Place Partnership.

The group brought other key cultural organisations, creative businesses, developers and stakeholders into the partnership. In creating a new strategy, the partnership sought 'a new and radical approach to culture, the arts, heritage and place-making' across the city. *Suprema Lex* is the response to this call.

# CULTURE AND PARTNERSHIP

In shaping this strategy, Salford's Culture and Place Partnership does not look at culture in a box. It interrogate intersections with other industries and strategies, needs and aspirations across the city. In taking a wider view of culture and its potential, the conversation changes. Economic resilience and technological advancement are essential for the future of the city. At the same time, we need to continue to make space to explore what makes us truly human: culture, art, community and creativity. Where 'models of good practice' to address Salford's needs and aspirations are not fit for purpose, we must work across the partnership and the wider city to create and test new models. As a city of firsts, Salford is ready to take on this challenge.

At the time of writing, Salford's Culture and Place Partnership includes:

Arts Council England (anchor partner)  
Salford City Council (anchor partner)  
The Lowry (anchor partner)  
The University of Salford (anchor partner)

BBC  
Islington Mill  
Peel Media  
RHS Bridgewater  
Salford Community Leisure  
Walk the Plank

As we move from vision into action, the partnership will grow and change as we build plans for collaborative delivery from 2020 onwards. The Suprema Lex strategy heralds a vision for the future, a brave statement of intent. Delivery plans will follow the coming months, articulating the tools, actions and measures as we drive the Suprema Lex strategy into a shared reality.



# GROWING THE CREATIVE CLUSTER

**As the UK's second largest creative, digital and tech hub, creativity is already the lifeblood of Greater Manchester's identity and economy. The city-region's creative, digital and technology sector employs 84,575 people across 8,000 companies that contribute to the region's £62.8 billion economy. Salford plays a key role in this wider 'creative cluster', as MediaCityUK alone stands as one of 47 clusters of creative businesses identified by the UK's 2018 Sector Deal for the Creative Industries.**

There is a sense that a 'cluster' is about volume: how many people and businesses are in a city or region. The traits of a 'creative cluster' go beyond numbers: they integrate a community of 'creative people' who share interests, work across disciplines and build a sense of place where people, relationships, ideas and talents can spark each other. Place and people play a strong role in creative clusters because the creative industries are characterised by a large proportion of SMEs and micro-businesses. It is hard and risky to start a new business, venue or charity; however, sustaining and growing it is even harder. Creative businesses become each others' collaborators and supply chains; they can grow their visibility collectively more easily than as individual businesses or organisations.

While there is a different focus for each term, 'creative clusters' and 'cultural districts' have strong parts to play in our city. Thoughts naturally focus on Salford Quays and MediaCityUK, as well as an emerging cultural district forming around Greengate, Chapel Street and the Crescent in City Centre Salford. These are areas of the city we are proud of; we want them to grow and thrive. We also take other towns and district centres into view, looking at the strength of complementary sectors: VCSE, education, the night time economy, horticulture, construction and others.

In amongst both 'creative clusters' and 'cultural districts,' heritage is a golden thread woven in and across our diverse city. This includes and extends beyond the city's diverse collection of heritage buildings and monuments to include Salford's green and blue spaces. The National Lottery Heritage Fund has funded transformative change in our natural heritage. In 2014, the Bridgewater Canal was granted £5.5 million to revitalise its towpaths, parks, and natural environment, allowing Worsley Delph and the Barton towpath to reopen and has supported a wide range of creative and community events across the city. This project had a catalytic effect in securing RHS Bridgewater, the RHS's fifth garden, in Salford. Built alongside the Bridgewater Canal in Worsley on the lost historic grounds at Worsley New Hall, RHS Bridgewater is the largest gardening project in Europe and this 154-acre site will open to the public in July 2020. Heritage, in both Salford's built and natural environments, plays a vital role in the city's cultural development, activating the intersections between Salford's people and place and its past, present and future.

Heritage also creates new opportunities in developing cultural clusters and districts that respond the city's natural topography when planning both development and regeneration. Salford's MediaCityUK is part of both

a response to the city's heritage and focus towards the future. Built on Salford Quays on the derelict Manchester Docks, MediaCityUK reimagines the role of a port in its digital, 21st century context: a place where ideas and content are imported and exported internationally. It took risk, ambition and partnership working between Salford City Council, Salford Urban Regeneration Company, Peel and the BBC as its anchor institution to co-create the concept of MediaCityUK. At the time of writing, it is now home to 8000 people working at 250 creative businesses: a creative and digital cluster key to Greater Manchester's growth and prosperity.

In recent years, there has been a shift away from thinking about culture, creative and digital industries separately. The Warwick Commission was tasked to craft a blueprint for greater cultural and creative success in the UK, working towards a national plan for how culture and creativity can further enrich Britain. It looked at culture and creativity in a 'distinct ecosystem', one that feeds and depends on one another. It highlights that insufficient attention has been paid to the connectivity of talent, ideas and investment between the cultural and creative sectors and stated that this "flow needs to now be better identified and encouraged."

# THE CULTURAL AND CREATIVE INDUSTRIES ECOSYSTEM

The sum is greater than the parts and each part makes a contribution to the whole.

Figure 1: Warwick Commission Report: the Cultural and Creative Industries Ecosystem



By thinking about creatives as 'talent', it starts to reveal that insider's perspective. Vocalists might both gig professionally and teach singing lessons. Illustrators might both create artwork, work as commercial designers and collaborate on published books. Creatives can support function and fun, profit and protest, education and e-commerce. And some policymakers are starting to see the value in supporting the 'ecosystem' for better creative ambition, productivity and social impact.

# ADDRESSING UNMET NEEDS IN SALFORD

**Some of the areas of Salford are changing at a blistering pace, while others are on track for development and investment in the next five-to-ten years. It is easy to focus on the cranes, the shiny new buildings and focus on the city's prosperity and promise. Both the promise and the prosperity are real.**

**But it is not enjoyed by Salford as a whole.**

The 2019 Indices of Deprivation for England (IoD) revealed that the overall picture in Salford is persistently challenging. Salford is ranked as the 18th most deprived area in England, despite having made steady improvement over the previous fifteen years. These statistics take in a huge range of factors such as income, access to employment, health deprivation and disability, education and skills training, crime, barriers to housing and services. It is a broad snapshot and, while there are some areas of improvement, we have to accept some hard truths: some areas of the city will not receive any major investment for the foreseeable future. Furthermore, they are not benefiting from the investment into the city. The IoD map reveals in stark colour: some of the most challenged areas of the city, deepest blue on the map, sit adjacent to the city's creative and cultural quarters. While our city's creative clusters and cultural quarters are boosting growth in Salford, it is not inclusive.

Salford does not experience this dichotomy in a bubble. Manchester is ranked as the 5th most deprived area, with Rochdale (15th) and Oldham (19th) close to Salford's position respectively. While the direct relationships between culture and deprivation are not always clear, there are clear barriers in terms of access. The Greater Manchester cultural strategy takes this on with laudable honesty: "Whilst we are known around the world for our contribution to culture, we know that not all our residents have the opportunity to contribute to, participate in or access our rich culture and heritage offer." Arts Council England's 10-year strategy Let's Create builds on similar hard truths, recognising the challenges of the "inequality of wealth and of opportunity, social isolation and mental health and, above all of these, the accelerating climate emergency". They pledge that "understanding the role of culture in building and sustaining communities... will sit at the heart of our work over the decade to come". As an anchor partner of Salford's Culture and Place Partnership, we share Arts Council England's vision and commitments.

The promise and prosperity in Salford is real, but so is the city's widespread and stubborn unmet needs. If this strategy is to be a catalyst of change, it must embrace both aspects of the city's future equally and unflinchingly.

## Meta-themes

While sitting untidily outside the central pillars of the Suprema Lex strategy, there are themes that run through the city like currents in deep waters. These are big ideas that would inform all elements in the strategy as they move from strategy into action. We aim to make the city a 'living lab' to test big ideas, inform our thinking and sharpen our practices across culture, creativity and place. Starting ideas include:

### **A City of Firsts**

Salford is home to so many firsts: the first public park, the first public library, the first gas streetlamps. These innovations were often made in direct response to the needs and aspirations of the city's people. As described previously, Salford's innovating spirit has often been fuelled by a lack of resource, not a surplus. But our 'surplus of ideas' is often as direct response to the ongoing shortage of resource to make Salford a fairer and more dynamic place to live and work. We seek to continue innovating: thinking and testing new ideas together, often because the conditions are not perfect and our aspirations outstrip our means. We want the 'city of firsts' part of Salford's idea to be as present in the stories about our city's future as in the stories about our past.

### **'Welcome to Salford; WE ARE OPEN'**

So often, we are in competition with each other: other local authorities in Greater Manchester, other city-regions in the North, White Rose vs. Red Rose, the North/South divide. In pursuing the actions in this strategy, we will be seeking public and private funding and playing this game amongst other cities, regions and institutions. However, we want to find and champion other approaches that are OPEN: open to collaboration, open to challenging dialogue, open to exchange of ideas, open to visitors we do not yet know and understand, open to those in need, open for business. We want to be an open partner, sharing our findings and failings, wrestling with questions to which we do not yet have answers, seeing what we might co-create by bringing our knowledge and resource together with others.

### **Common sense, not received wisdom: mixing knowledge and nous**

Greater Manchester's globally-recognised knowledge economy is a fundamental part of the city region's value proposition. Given the University of Salford's important part in creating a successful renaissance for city centre Salford, the role of universities, students, knowledge workers and a wider culture of learning will be important for the future of Salford. This is a place where practical intelligence is applied and educational connections are made.

But knowledge is a tricky beast.

Most of what we know comes from what we have either directly experienced or learned through either formal education or the wider, more informal evolution of

ideas. It is easy to have blind spots where we haven't experienced something directly or actively sought to develop understanding. At times 'received wisdom' is the knowledge we rely on, but it is more difficult to test. It can reinforce blind spots rather than illuminate them. In making this strategy a reality, we will need the knowledge, understanding and perspectives from people across our city. We will often need to re-visit and re-visit ideas that have dominated our ways of thinking. This will be testing, but it is essential to shifting our work around culture, creativity and place to co-create better with and for the people of Salford.

### **Culture is Big, Creativity is Big; definitions that expand and enable**

In 2018, Greater Manchester's Culture team spoke to hundreds in Greater Manchester residents in creating the GM Culture and Creativity strategy, to find out what culture, heritage and creativity meant to them. "The answers were as diverse as our city-region. Some people said that culture, for them, meant religion, food, sport, and enjoying our green spaces". For the purpose of the city-region's document, 'culture' was defined to be aligned with heritage and the arts. While we respect this, we are interested in the original breadth of answers. Why do we see a museum as an inherently cultural space, but not a park or garden? Why is dancing on stages creative, but dancing in clubs only leisure? Why is singing in a village hall cultural, but singing in a football stadium not? We recognise that our class and socio-cultural upbringing impact our individual sense of 'taste' when it comes to experiencing culture. In this recognition, we want to keep our minds and definitions of culture and creativity big and flexible. As we engage with people across our city, we need to work with their values and aesthetics as starting points, continually seeking definitions that enable conversation rather than shut it down.

### **A City of Green and Blue**

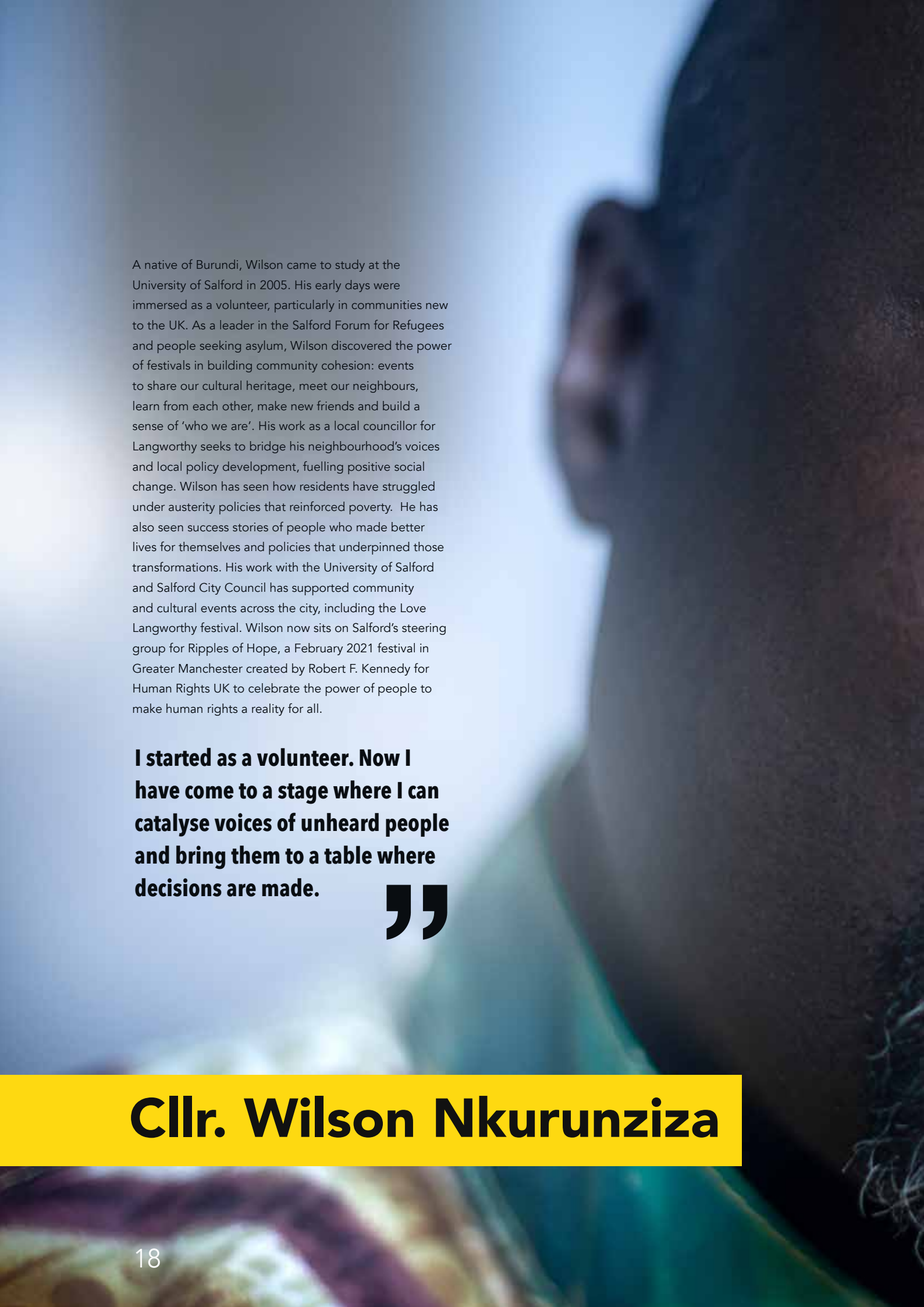
The concept of 'nature deficit disorder' looks at the disconnection between the urban experience our natural world. Salford is an immensely green city and we are starting to understand how our green spaces can directly impact our lives. We embrace a 'biophilic' philosophy in this strategy, promoting health and wellness throughout our outdoor environment, within homes and workplaces. In building this nature-connected philosophy into our strategic thinking about culture, creativity and place, can we aspire to higher levels of environmental sustainability? And better, more rooted, healthier lives for all in our city?





## **PORTRAIT SNAPSHOTS:**

**THROUGHOUT THE STRATEGY, WE WANT TO TIP YOU INTO THE EXTRAORDINARY PEOPLE OF THIS CITY, INDIVIDUALS WHO TOOK A BRAVE MOVE IN THEIR LIVES AND SALFORD MET THEM HALFWAY, RESULTING A MARKED CHANGE IN THEIR LIFE.**



A native of Burundi, Wilson came to study at the University of Salford in 2005. His early days were immersed as a volunteer, particularly in communities new to the UK. As a leader in the Salford Forum for Refugees and people seeking asylum, Wilson discovered the power of festivals in building community cohesion: events to share our cultural heritage, meet our neighbours, learn from each other, make new friends and build a sense of 'who we are'. His work as a local councillor for Langworthy seeks to bridge his neighbourhood's voices and local policy development, fuelling positive social change. Wilson has seen how residents have struggled under austerity policies that reinforced poverty. He has also seen success stories of people who made better lives for themselves and policies that underpinned those transformations. His work with the University of Salford and Salford City Council has supported community and cultural events across the city, including the Love Langworthy festival. Wilson now sits on Salford's steering group for Ripples of Hope, a February 2021 festival in Greater Manchester created by Robert F. Kennedy for Human Rights UK to celebrate the power of people to make human rights a reality for all.

**I started as a volunteer. Now I have come to a stage where I can catalyse voices of unheard people and bring them to a table where decisions are made.**

”

**Cllr. Wilson Nkurunziza**



# PEOPLE AT

**This is the beating heart of the Suprema Lex strategy: the central ethos and driver. In embracing ‘the welfare of the people is the highest law’ as our shared mantra in developing our culture, creativity, and place, we need clear work to embed this from day one. The strategy will dig into four more areas but action is needed to instigate this and do this well. We need to recognise and shout out for the great people-focused work in the city. We also need to listen more, strive for better and take ownership of the vision we are creating together. No one else will do it for us.**

We are not starting from scratch. Social value and social impact hold close focus for Salford’s political leaders, creative institutions, social enterprises, strategies, and partnerships. The Salford Social Value Alliance brings together 69 public, private and third sector bodies around a mission to embed social, environmental and economic value into all aspects of business, service

delivery, commissioning, procurement and collaboration to obtain the greatest benefit for local citizens. The Lowry is developing innovative approaches to capturing, measuring and improving its social impact across its extensive offer of arts programming, events and outreach. Walk the Plank is celebrated as “a trailblazer for Outdoor Arts in the UK; combining a constantly inventive artistic vision with socially grounded practice” Both Salford City Council and the University of Salford have placed social value at the heart of their corporate strategies are co-embedding a social value strategy into the Salford Crescent development. Working with their shared private sector partner, which is considered essential for the successful delivery of the project. The Crescent is the largest development site in Greater Manchester and its social value strategy seeks to achieve outstanding social value outcomes during the development lifecycle of the Project, creating improved models and practices to share across and beyond the city.

The following Delivery Plan will look at the higher-level activity that would support Suprema Lex and its specific projects and work streams. They seek both connectivity across sectors in the city to strengthen our ‘people-at-the-centre’ approach, as well as looking at the cornerstones needed to build more specific work outlined in this strategy.

# THE CENTRE

## PEOPLE AT THE CENTRE: SOCIAL PRESCRIBING

Social prescribing is a key element of the 'person-centred care' strategy embedded in the 2018 NHS Long-term plan and we are in a strong place to help galvanise the potential of creative and cultural offers within Salford's social prescribing ecology. START in Salford and Social AdVentures were early innovators in this area and the University of Salford's Social Prescribing Hub, launched in February 2019, is led by leaders in this field. RHS Bridgewater has been testing work funded by Salford's CCG prior to its opening in July 2020; furthermore, its relationship with THRIVE - who leads the field in training/research around social and therapeutic horticulture - is deep and growing.

There are clear links between Salford's growing work in socially-engaged creative engagement and best-

practice models for arts-based interventions within social prescribing frameworks. These conversations are ready and waiting within the city, bringing a range of Salford's key organisations- The University of Salford, Salford Community Leisure, the Lowry, START in Salford, and RHS Bridgewater –together to chart paths towards collective action.

Through the Suprema Lex strategy, we want to both build on the astounding achievements already made and impact the ongoing work in this area. Salford is well-placed to be a UK leader in social prescribing and has the partners to lead research, develop frameworks, deliver high-quality support for its residents, and share best practice with colleagues regionally, nationally and internationally.

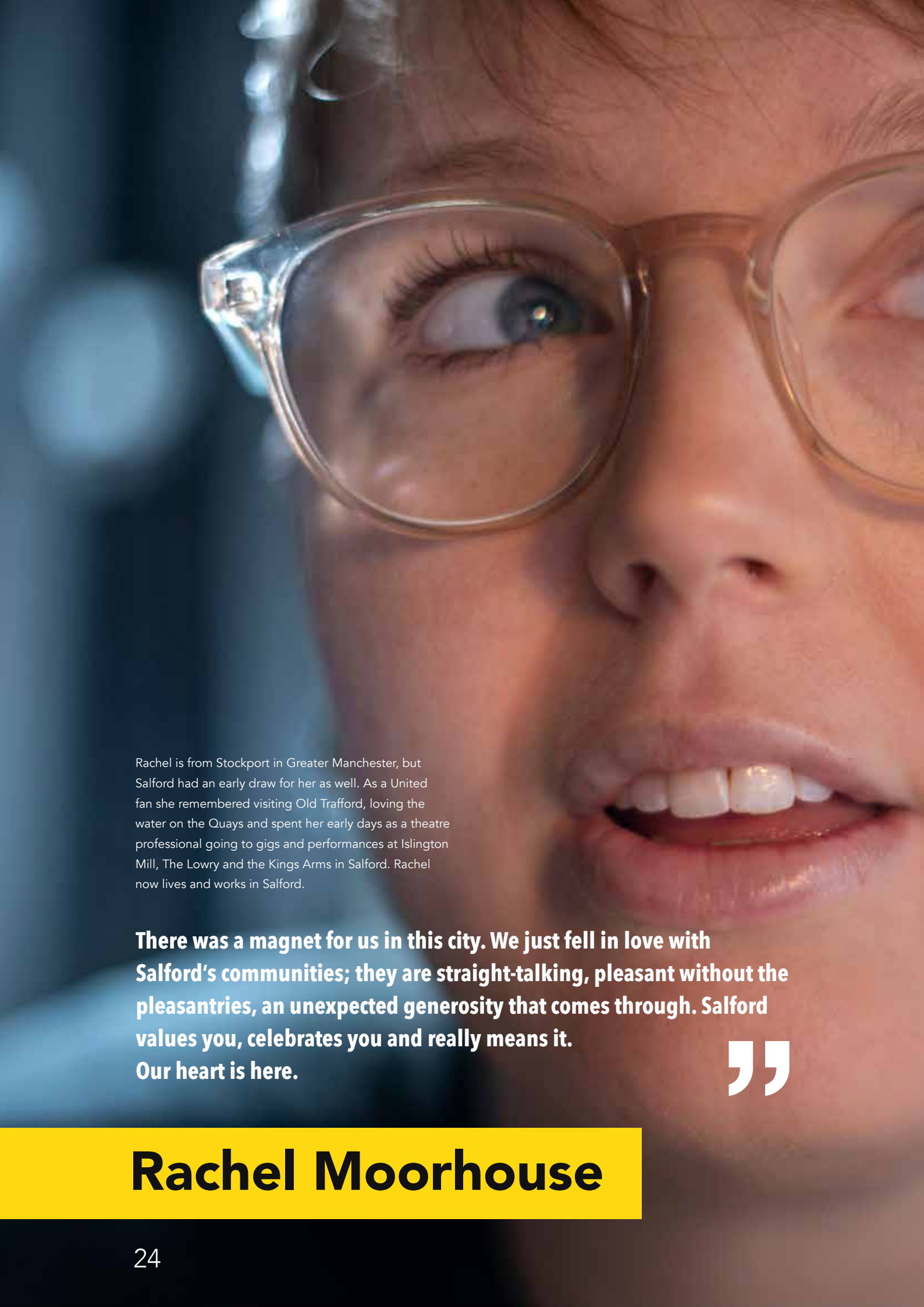
# ART WITH HEART

While Sarah grew up in Essex, her family holidayed in Salford each year and she has distinct memories of telling her family, "I'm going to live here someday." It just felt like home. And Sarah was right. She did her degree at the University of Salford, has built Art with Heart with Rachel over the last decade and Salford is the centre of her work, family and home.

Art with Heart got involved with The Lowry as part of the Studio Members scheme and their work blossomed, going from strength to strength since. They have been supported at all levels of The Lowry's Artist Development scheme, worked as Artists in Residence at UTC MediaCityUK, and now have their base in Islington Mill's professional community. Their creative work always starts with the grassroots and a sense of DIY and seeks to fire conversations, challenge perceptions and galvanise action.

**Sarah Emmott**





Rachel is from Stockport in Greater Manchester, but Salford had an early draw for her as well. As a United fan she remembered visiting Old Trafford, loving the water on the Quays and spent her early days as a theatre professional going to gigs and performances at Islington Mill, The Lowry and the Kings Arms in Salford. Rachel now lives and works in Salford.

**There was a magnet for us in this city. We just fell in love with Salford's communities; they are straight-talking, pleasant without the pleasantries, an unexpected generosity that comes through. Salford values you, celebrates you and really means it. Our heart is here.**

”

**Rachel Moorhouse**





# ART WITH HEART

# PEOPLE AT THE CENTRE: CULTIVATING SECTOR LEADERSHIP IN SALFORD

Our city is a place where new ways of thinking and acting have flourished. A 'city of firsts', Salford has a tradition of speaking truth to power, going against the grain, standing firm against norms. This has often not been an aspect of Salford celebrated, or even understood outside the city borders. It has proactively - sometimes defiantly - sought solutions for its people, its communities, its businesses, its past and its future. It consciously makes space for those that others ignore. Even with sparse resources to share, it often works to make space for respect and different ways of thinking.

The instigation of Salford's Culture and Place Partnership in 2017 was built on clear leadership across diverse sections of the city. National cultural leaders such as Julia Fawcett OBE, Chief Executive at The Lowry, and Jackie Kay, the Chancellor of the University of Salford and Poet Laureate of Scotland, are central to the Salford's vanguard encircling creative excellence and social change. Salford is the creative home of a number of Clore Fellows, including creative leaders from Islington Mill, Walk the Plank and Paradise Works. Some of the key developers at MediaCityUK/Salford Quays and central Salford are embracing new paradigms in embedding place-making into commercial developments.

Our city's cultural and creative leaders play a key role in putting people at the centre of the Suprema Lex strategy, but we want to take this further. We want to cultivate new leadership in the city, connecting proactive people to co-imagine better ways to do things, and take them into action.

This isn't only about supporting or connecting our established leaders; it is also about helping individuals - artists, architects, creative entrepreneurs, designers - onto a pathway towards leadership that grows alongside their creative, professional work. The Suprema Lex strategy does not aim to be an immovable monolith that creatives must respond to; where there is a desire, Salford wants to support its creatives, no matter their background or interest, to be agents of change. Suprema Lex seeks to cultivate a leadership ecology across the city, not just deliver a series of named outcomes and outputs. This approach is the bedrock of The Lowry's Artist Development programme and the University of Salford's Graduate Scholarship scheme, which make the space and provide the first line of resource to help artist/leaders to stand on their own.

Salford has well-established 'nodes of good practice' in specific areas of creative production and leadership. These include:

- Socially engaged creative practice
- Digitally engaged creative practice
- Creative entrepreneurship

As part of the Suprema Lex strategy, we want to connect these people and organisations as leaders and support their exchange and collaboration. We also want to support the development of new professional development, training and learning programmes to expand this practice across the city. Finally, we want to grow Salford's impact, reach and reputation as leaders in these creative fields.

# PEOPLE AT THE CENTRE: NEIGHBOURHOOD-BASED DELIVERY

The role of neighbourhoods, town centres and wards holds a strong sway in how residents identify to both place and community. While our creative and cultural institutions offer fantastic learning, participation, training and engagement opportunities in their buildings, they are not accessible to many parts of the city. Some of

the barriers to Salford's nationally-recognised cultural quarters and creative clusters are physical, in terms of transport and proximity. Others are cultural, social, and/or educational; these perceived barriers are more difficult to target and must be a key focus, as long-term solutions are most often found through long-term work.

Salford Community Leisure runs sixty venues across the city with a staff team that is diverse, connected at a neighbourhood level and could transform the offer across the city through partnership efforts and collaborative delivery. Walk the Plank, our internationally-renowned outdoor arts company, are playing vital roles in both community-led work with Little Hulton Big Local and

the annual Irlam and Cadishead Festival. As the city of Salford changes, other sites of the city may become potential hotspots for cultural and creative delivery. We must be open to discussions with public, private and third sector parities in the city to support the potential for localised delivery across the city.


## PEOPLE AT THE CENTRE: CHILDREN AND YOUNG PEOPLE

The experiences and prospects for our children and young people are a key priority in our 'people at the centre' ethos. In 2019, Salford was one of four recipients of ACE's 'Youth Performance Fund' award to fund the three-year 'Stage Directions' programme. With this £1 million grant, a collaborative team across the city is delivering the programme of activity across 12 schools and 3 community settings. Stage Directions also supports careers support/guidance around the creative and cultural industries, with a major regional Creative Careers event scheduled for January 2021. Salford's new Cultural Educational Partnership is exploring city-specific ways to embed and enrich the cultural/creative educational offer for Salford's children and young people.

The Durham Commission on Creativity and Education published its findings in October 2019 with some exciting and sobering findings. The Commission found that "through engaging in opportunities for creative learning, grounded in subject knowledge and understanding, students' creative capacity will be nurtured, and their personal, social and academic development greatly enriched." However, it also starkly stated that "it is among young people from disadvantaged backgrounds and those at risk of being culturally marginalised where opportunities for creativity are now most limited. Such neglect and exclusion is not acceptable or desirable for the future of our people and country." The deeper findings of this report inform the Culture and Place

Partnership's thinking and ways in which it supports cultural, creative and place-based delivery for children and young people, both in and out of school settings. As part of the 2018 Sector Deal for the Creative Industries, there was a clear focus on the 'talent pipeline' for the creative industries, funding a new Creative Careers programme that would "increase the supply and diversity of skills and talent in the creative industries... [by supporting] an industry-led creative careers programme aiming to reach at least 2,000 schools and 600,000 pupils in two years and industry development of apprenticeship standards." Salford's creative, cultural, and educational infrastructure has potential to contribute to this agenda, as well as creating provision that is Salford-specific in its focus and content. These seek to include routes for progression through vocational, non-vocational, and extra-vocational routes.

These skills and career routes are vital, especially for our city-region. However, children and young people are people first, not just vessels for 'talent'. Experiences of disadvantage intertwine with growing issues around mental health and wellbeing and, for young people, creative experiences can be a lifeline in the moment they are living, long before they might become a way towards a better future. Putting children and young people at the centre of Suprema Lex involves choosing a focus on their lives now, along with ways towards better lives and careers in times ahead.



Paige grew up in Kersal and, as a young carer for her dad and brother from a young age, received support from Gaddum's Salford Young Carers service for many years. Paige got involved a partnership project between Salford Young Carers service and The Lowry's Arts for Social Change programme, which uses creativity as a way for young people to express themselves, comment on the world around them, and speak truth to power. Within this experience, Paige worked with The Lowry to develop the documentary theatre production- Who Cares- which tells the real life stories of Paige and three other young carers from Salford which premiered at The Lowry in 2014.

Through Who Cares, Paige's story has since been seen by over 9000 people as it toured high schools and theatres across England, as well as receiving high acclaim at the Edinburgh International Festival. As part of this work, Paige visited young people to speak to them about young carers issues and the need for change to young carers rights, resulting in a sharing of Who Cares to The House of Lords at Westminster. Over this time on these programmes, Paige developed in her confidence, skills and knowledge and was then able to progress into a role as a staff member at The Lowry. In her work within the Learning and Engagement team, Paige now supports young people from Salford on projects with similar experiences to herself.

**As a young person, I would have never have had the confidence to walk through these doors and now I work here supporting young people who are from where I'm from. I'm really proud of everything we have achieved and I've learnt that giving someone the right support can enable them to achieve anything.**

”

**Paige Steers**



# THE CITY FOR MAKERS AND MAKING

When we talk about the 'arts', we think of paintings, theatre and music. When we talk about 'technology', we think of games and apps, hardware and software. Somehow, our attention goes to the end-product, the event, the stuff we buy and sell. In the mix, we forget about people, their ideas, and the processes that make these ideas a reality. We also forget that nothing is created in a bubble. Peoples' ideas emerge and grow in reaction to their lives, their communities and networks, the celebrations and crises around them. These ideas become clearer - something to chase or grow or craft – to become new businesses, new plays or exhibitions, events to celebrate or commemorate, spaces to build, inhabit and share. Ideas can come from anywhere, but they are made manifest in and by people. And, again, when thinking about the city's creative economy and ecology, we want to put Salford's people at the centre.

In this, we aim to make Salford the city for makers and making, a preferred place where creatives can live, work and make their work. While the vibe of a city is important, the drivers to make this happen are much more concrete. First, these drivers circle questions about resources: human resources, space, infrastructure for connectivity and, of course, cash. Spaces for creative production need to be affordable and not at risk to the next development or regeneration scheme. For some creatives, this is about access to specialist spaces or studios (i.e. dance studios, practice rooms, editing suites) with ease and affordability. Creatives need to be connected to each other, share opportunities to network and build new ideas, cluster together to raise collective profile or buying power, become each others' supply chains and loudest cheerleaders. They also need both pressure and opportunity to build real relationships to the city around them, to be part of the work in making better places, to become citizens of their wider Salford communities and not just the 'creative community' in the city. This involves real and perceived opportunities for aspiration and progression. For some, this might be getting that first commission, contract or professional gig. For others, this might be taking their work or business out of the city and onto national or international stages. It might be about connecting with the city's rich artist and/or creative networks, which bring amazing innovators into our city and Salford to the rest of the world.

This pillar cuts across the pressing needs and wildest aspirations of our city's creatives and want to send out the clear message:

**You can make it in Salford.**

# THE CITY OF MAKERS AND MAKING: CONNECTING THE GROWING ECOSYSTEM FOR CREATIVE PRODUCTION AND PRESENTATION

In 2016, 14 organisations across Salford and Manchester worked to create and submit a bid to ACE's Ambition for Excellence fund entitled 'Make It In Salford'. It was a galvanising moment: strong ideas were co-developed around spaces, connectivity, and collective power for creatives in this city. This pillar responds to identified and growing needs for city-regional and national levels, as the provision for diverse, connected and/or affordable spaces for creative production is shrinking across UK cities.

The Suprema Lex strategy takes a strategic look at existing and potential future spaces for creative production and the rent rates affordable for freelancers, microbusinesses and SMEs in working in cultural, creative, social and digital businesses. The cluster effect is essential to the sector's health and growth, so

infrastructure for networking and connectivity is key. Different types of infrastructure (spaces, policy, systems, shared businesses/organisations, etc.) needed to embed and sustain this in an ever-changing city.

But an ecosystem isn't just about buildings; people are at the centre of this too. In order to share ideas, drive change and expand our collective horizons, artists, creators and innovators need to both make and share their creative work. For some, this is about trade or developing new client relationships. For others, this is about commissions or new programming relationships. In all cases, Salford's creative and cultural ecosystem must include routes into and beyond of the city, as well as securing spaces for great creative work to be made.



# THE CITY OF MAKERS AND MAKING: DEFINING SALFORD'S CULTURAL AND CREATIVE INDUSTRIES ECOSYSTEM

The relationship between creativity and culture is so deep, they seem to share a certain DNA. However, when consider from economic perspectives, the relationship seems much more distant. Some areas of creativity – like architecture, design, and popular entertainment – have great economic potential; indeed the Creative Industries account for £92 billion GVA and are growing twice as fast as the UK's overall economy. The ever-expanding role of digital technology drives huge business development in broadcast, media, gaming and other tech-based creative production. In the same breath, other forms of creativity do not work to commercial models. Grants, fundraising and philanthropy subsidise arts and heritage, especially when operating in 'community' or socially-driven contexts. Fundamentally, the ideas of 'good' and 'good for business' frame different areas of creativity and culture based on the money they make.

From an insider's perspective, this divide is strange, almost absurd. So many creatives draw on skills from both commercial and non-commercial worlds: video games need design and coding, festivals need fantastic creative acts alongside seamless production and strong PR, media production companies need set designer to build by hand, artist use technology, everyone has a screen in their back pocket. The creative world does not happily sit into 'commercial' and 'non-commercial' activity, despite the stark distinctions in policy and governmental boards.

These stark distinctions often emerge when the focus is

on the product, not the people. A new app is clearly a different creative product than a new exhibition. And when creativity is done with excellence, it looks, sounds, or feels effortless. The high note of the soprano, the slickness of a new campaign, the chortles of laughter from a comedian's throwaway comment. The graft disappears in the craft; the maker must be an artistic genius, a digital whiz kid, has that Midas's touch. By focusing on the people and their processes, there is a much clearer alignment. Creative processes take years of dedication, include cycles of trial, error, and improvement. From the insider's perspective, creative processes are messy and there are no formulas to get it right. And as almost all creative products require collaboration, the need for other creatives – commercial, non-commercial, digital – is fundamental.

Instead of carving up the UK's creative industries into commercial and non-commercial spheres, the Warwick Commission spotlighted the important of The 'Cultural and Creative Industries Ecosystem' and the way that the sub-sectors work together to create different types of value. In the Suprema Lex strategy, we embrace this perspective and adopt it as our own starting place. Salford is already known as a city for creative production, from the creative businesses at The Landing at MediaCityUK to Hot Bed Press, the largest open access print workshops in the UK. However, we want to take this further. The Suprema Lex strategy embraces the breadth and variety of Salford's cultural and creative ecosystem, without hierarchy, preference or privilege. However,



we will consciously add three other subsectors in their particular value for culture, creativity and place:


- **The 'Green Sector':** horticulture, nature-based and environmental-focused work. The city of Salford has an abundance of green and park spaces, alongside swathes of rich agriculture land on its borders with Wigan and Warrington. RHS Bridgewater provides an exciting opportunity to the city for training and engagement within horticultural careers, a sector with a UK-wide skills shortage. In June 2019, a DCMS report on Garden Tourism highlighted the exclusion of horticulture from the Creative Industries, in which the RHS expressed unhappiness that gardens are not explicitly recognised "as a valid contributor to the creative economy". In Salford, we will redress this oversight.
- **Events-focused and 'Artisan' businesses in the experience economy:** Business like cafes, pubs, and bakeries sit comfortably into the hospitality industry. However, micro-brewers and artisan bakeries are fundamentally creative and Salford's

pubs, clubs and cafes play a crucial role in the city's creative and night-time economies. We embrace businesses and entrepreneurs in the hospitality sector and 'experience economy', inviting them into our strategic work across culture, creativity and place.

- **Conservation skills in the built environment and natural environment:** Heritage buildings make up a large percentage of the UK's built environment and, as part of the UK's Skills Shortage in the Construction Sector, jobs involving skilled crafts and trades are the most difficult to recruit for. We aim to work with the National Heritage Training Group to explore possibilities for Salford's role in this. Salford has a concentration of listed buildings and monuments and, through our diverse training, education and support organisations, could build a micro-cluster of conservation specialists in the city. We also seek to include conservation skills in relation to archives and the natural environment as well.



**Paul Tai**



In the final days of last summer, Paul hit a moment of complete loss: loss of a sense of direction, loss of a job, loss of a sense of community or purpose. On a long shot and a pipe dream, he decided to volunteer with Walk the Plank and found himself at the heart of the Bones of Paine, a collaboration between Walk the Plank and the Working Class Movement Library that celebrated the power of the radical writer Thomas Paine in spectacular and deeply profound ways. Coming out of the back gate

of the WCML for the final event and seeing the crowd that had turned up for the parade of Thomas's bones to their final resting place at the People's History Museum, Paul realised what he was doing was a part of something bigger than the event or himself. It was an anchor, a moment of connectivity and interconnectivity as a social and political being. It was a moment out of loss and into something new, a moment to build on. A step forward, both alone and amongst others.


**My work in the Bones of Paine made me reconnect with needs that I'd forgotten as missing until they were met and made real again by this tribal experience. Taking part in the writing workshops, exploring his revolutionary work, and his astonishing life and times was instrumental in reviving a deeper optimism in me that I had disconnected.**

”

**PLACE.**

# MAKING

There is something about place that hits you at an intuitive level, creating a sort of gut-reaction to its sense of identity, its feeling of openness or shelter, the mood or vibe that it invites. The Suprema Lex strategy actively positions 'place' as an element of key focus. For Salford, 'place' centres around the interaction between people and locale, enveloping the residue of their shared past, the activity in the present and mutual imaginings for the future. We understand places by a mixture of our first-hand experiences and the narratives or storylines surrounding them.



# PLACE- MARKING

The relationship between place and its past is an important one. Salford is a city with a strong industrial heritage with a number of conservation areas, listed buildings, parks and local history groups across the city's wards and neighbourhoods. There are numerous local history societies and the archives of the Working Class Movement Library, the University of Salford, Salford Museum and Art Gallery are amazing resources for place-based interventions and events. The legacy of L.S. Lowry cannot be underestimated in not only putting the people and place in the centre of his paintings, but with unapologetic directness and dignity that have come through from his paintings to now generations of audiences.

Place-making is a term most often used in architecture and planning when considering the built environment. It speaks to design principles - often focused on public spaces or the public realm - that engender a sense of distinctiveness, belonging and identity. In November 2018, RIBA's most recent report on place-making held a particular focus on people, championing 'better buildings and places, stronger communities and higher environmental standards'. Historic buildings and community/cultural assets play a strong role in this review, but much of the report reflects on intangible elements often difficult to capture in the formal planning, design and development process.


In the August 2019 Arts Council England-commissioned report on place-making, the authors stated that 'the role of cultural organisations as strategic partners in the more fundamental place-shaping role, building and moulding local communities and identities, remains underdeveloped'.

Salford's approach to place-making is strong, but in a moment of change. In planning for the continued transformation of its 'city centre area', Salford aspires to "be recognised for their creativity and innovation to deliver our 'place-making' aspirations, including the delivery of meanwhile and permanent cultural uses, public realm, and sustainable transport solutions". This aspiration is an important one, but difficult to chase in the varied landscape in the city as a whole. Some of the areas of the city are changing at a blistering pace, others are on track to change in the medium-to-long term, and yet others will not receive any major investment for the foreseeable future. When the Suprema Lex strategy considers 'place-making', it must work to embed the most impactful approaches for all three 'types' of centres and neighbourhoods in our city, as well as tools to enable both top-down and bottom-up activity to take place. Salford aspires to co-develop tools and approaches to co-create ideas, test them with council colleagues and developers, and where successful, embed new tools into the city's shared ways of working.

# PLACE-MAKING IN DEVELOPMENT & PLACE-MAKING IN REGENERATION

Salford's varied city-scape has been in a continuous state of flux. In some areas of the city, this change is developer-led while others change through publically-funded regeneration schemes. While the drivers of development and regeneration are different in many ways, they are two faces of the same coin. There are some common challenges and aspirations: there is often a desire to embed good design, make better places to live or work, and a need to work within financial constraints. However, in Salford's context, there is a strong opportunity to develop tools to 'bridge the gaps' and embed social/cultural value in the procurement, delivery and evaluation processes.

In looking specifically at Salford's physical city-scape, this strategy tunes into ongoing work with the city council's planning and regeneration team, exploring policy and tools that can support better place-making in Salford's ongoing development and regeneration. This strategy aims to engage in dialogue with the city's key developers, especially those who are seeking to create deeper social value through their work. We want to push the possibilities for development to bring value to communities across the city, recognising the challenges and innovating together for solutions to test and trial as the city changes.



When crises have hit in her community in Broughton, Keri has stepped forward with helping hands and a willing spirit time and time again. When floods devastated her estate in 2015, over 250 houses were flooded with many people without kitchens, furniture, or insurance to help put people's homes and lives back together. Keri worked with neighbours tirelessly, getting donated carpets, furniture, making and distributing food to elderly neighbours. She was amazed by the community spirit and strength in this time of incredible hardship and this galvanised Keri's role as a community leader.

Keri's efforts have not only brought people together in crises, but in joy and celebration as well. She helps run events in her local park and helps coordinate drama and dance classes for young people, to give them a sense of fun, belonging and aspiration. When The Lowry brought Paines Plough's Roundabout - the UK's first fully accessible, demountable and portable theatre to Broughton - Keri's work with the local schools and clubs connected the community's established activity to this exciting pop-up creative hub. Keri's drive not only supports those who need it, but spurs others to do so.

**I do live and breathe Salford; I want every person to shine and know their worth. For me, togetherness is the key: inspiring people, connecting groups and communities. I just want to say, "Be proud my friends and shine.**

”

**Keri Muldoon**





# PLACE-MAKING AND THE PUBLIC REALM

Place-making does not only concern new, revitalised or regenerated spaces. It concerns all areas of the city and, while much of development focuses on private spaces for living and/or working, there is particular importance of public spaces when considering 'place'.

Public spaces can include formal spaces like public parks and waterways and privately owned spaces like malls and shopping districts. They include our streets and pavements, as well historic districts and civic centres. In some cases, properties can become public spaces through meanwhile-use, creative interventions.

Salford has a depth and breadth of experience in animating public spaces. Walk the Plank, one of the UK's leading outdoor arts companies, have been based in Salford for nearly thirty years while working nationally and internationally. The company creates exciting public celebrations, including the Fire Garden for the re-opening of Peel Park in 2017, The Bones of Paine with the Working Class Movement Library linking Salford's radical history to the anniversary of Peterloo, and the closing event for the Bridgewater Canal's Est 1761 campaign in 2020. Their RIBA award-winning base, Cobden Works in East Salford, accommodates design

and fabrication workshops, training facilities, artist-led residencies, and is home to a number of creative practitioners who both work with communities and in public spaces.

Expertise exist in the Quays Culture outdoor arts programme, which produces interactive outdoor arts events at Salford Quays two times a year. Salford City Council's website includes clear information about how to close roads for street play and community events. Parks across the city are programmed with festivals curated in partnership with their local communities. The city's diverse public spaces – especially outdoor spaces – are currently underused: an opportunity ripe to redress via this strategy. In the case of privatised public spaces, there is healthy conversation developing about the operational balance between security/safety and participatory activity that supports creative engagement. While great things are possible, it is often about the 'routes through' from idea stages to project delivery that are the most difficult. In activating the strategy, we will work with cultural partners and council officers to make these routes through clearer, more transparent, and easier to navigate for creative engagement and interventions.

# ANIMATING THE CITY

As a city, Salford is awash with fantastic creative and cultural programmes, working across a vibrant and varied range of approaches, focuses, locations and audiences. However, many of these events seem to fly under the radar. Independent arts, culture or community organisations often focus their time and resource on delivery, rather than marketing and audience development. As a result, many great events become nearly invisible outside an organisation's 'established community'.

This strategy proposes to support a more connected approach event planning, marketing and communication in key cultural and creative events. It also aims to build infrastructure to maximise the programming opportunities for events: the city is packed with smaller creative, cultural and/or VCSE organisations supporting creative engagement. By connecting great community-based activity with larger cultural events, we can enrich and diversify the programming of city-specific events, as well improve the offer and reach for the city's residents and businesses. We want great culture to be pervasive across the city, readily available whoever you are or wherever you live, work, or make work in Salford. The Salford Culture and Place Partnership is well-placed to lead on the largest cultural and creative events in the city. We hope to raise the profile of the city and its creative community in doing so with the best the city has to offer. However, the strategy is equally interested

in supporting festivals and events led by independent creative and cultural organisations, exploring ways that the city's 'larger players' can support fantastic, people-focused activity without flexing size-based hierarchy. We want to cultivate an environment where great ideas and events can come from anywhere in the city and have a sound chance of becoming a reality.

To be clear, this is not about a shortage of creative ideas or events in the city: we enjoy a wealth of riches in this arena. Festivals like Sounds from the Other City and The Lowry's Week 53 festivals have continued to strive and innovate over the past decades, responding to their spaces and communities to create surprise, inspiration, new ideas, new ways of working and some ridiculously good fun. This strand of the strategy is about the connectivity of and infrastructure behind creative, cultural, and/or community events. In its focus on animating the city, the Suprema Lex strategy seeks to:

- Maximise the visibility and impact of cultural and creative events in the city of Salford
- Maximise the opportunities for connection and collaboration around in-city programming for such events
- Deliver mechanisms that can support both organisations across the city's cultural and creative ecosystem.

# DESTINATION SALFORD

As discussed in earlier in this strategy document, Salford has often struggled to create and communicate a unified narrative about the city's identity. The Suprema Lex strategy aspires to be the turning point in this endeavour. We believe that the city's strong industrial heritage, its unflinching focus on people and community, and its uncompromising ambitions for the present and future are part of the same story. Salford is a destination: somewhere to come, to land, to stay, an end point. In Martin Stockley Associate's book *The Reluctant Engineer and other Manchester Stories*, Warren Bramley offers this advice in the book's introduction:

**If you make the trip to Manchester follow my advice and make sure you say goodbye to your friends. I mean that sincerely because it's the type of place you visit, settle down for a while and then stay for a lifetime... With hindsight you must also make certain that you leave your tags behind. Any form of job description. We don't have them here. We're very resistant to labels... It's not what you do, it's who you are that's important.**

”

To borrow from a quote about Manchester when writing a strategy for Salford is contentious, but we are proud to be part of the Greater Manchester family. Bramley's sentiment is instantly recognisable when thinking about the vibe of city-region. This is a place to work and play, live and learn, party and protest, inspire and invest, dream big and dive deep. It doesn't put on airs and graces and it won't expect you to. Salford's innate spirit and heritage of innovation and pioneering co-operation makes it a true destination for a new generation of economically active creators, inventors, and early adopters.

Destination Salford isn't about inventing something new or spinning our city into something it isn't. From the inside, Salford knows exactly who it is and what makes us distinctive. This strand of Suprema Lex is about how we communicate to those outside the city, the stories we want to tell, and the dialogues we want to start.

There are clear ambitions for Salford's cultural tourism and experience economy. Cultural tourists stay longer and spend more than most other categories of visitors and is a direct benefit of Greater Manchester's investment in culture. The things that attract and retain visitors can

impact as much on the recruitment and retention of entrepreneurs, employees and students as on visitors. Ambitions for destination tourism are therefore closely aligned to and sometimes overlap with ambitions for identity, place-making, and the creative economy. The 'experience economy' is a growth area and, when co-located alongside cultural and creative destinations, can support Salford's overall positioning.

Salford is growing its international presence and reputation through new and long-term partnerships. The city's relationship with China is blossoming, cultivated through a series of collaborative projects. The University of Salford's work in course development, innovative art commissioning and co-presentation via the University's Art Collection is established and growing. RHS Bridgewater's Chinese Streamside Garden has been developed in collaboration with the Chinese community in Greater Manchester and embraces a unique fusion of Chinese and British horticulture. The Salford Dragon Boat Festival is in its tenth year, building intercultural exchange, fundraising and celebration to one of the largest international dragon boat festivals outside China. Walk the Plank has been active leaders in Creative Europe-funded work with partners across and beyond the EU. Furthermore, the University of Salford and Walk the Plank are co-developing an online course in Festival Management from September 2020 onwards, building on Walk the Plank's links with the festival sectors in West Africa, Gulf states, the Caribbean and the university's expansive global reach.

Salford is in a strong position on which we can build. Salford's Visitor Economy is growing faster than the Greater Manchester average with a 7% versus 5% growth in economic impact from 2014-2015, and The Lowry is the most visited, but only Salford based, attraction in Greater Manchester. However, at £24 per day, Salford's tourism spend is behind the average for Greater Manchester (£33) and considerably behind the City of Manchester (£42). But this too is set to change. RHS Bridgewater is investing £160 million to create its fifth garden - and only urban garden - in Worsley. MediaCityUK is set to expand and is taking a progressive stance on place-making and relationship building within its creative community. The Crescent Masterplan has ambitious and socially-activated plans for a new cultural quarter in City Centre Salford incorporating an ambitious

greening strategy. Each has huge potential for both Salford's visitor economy, as well as strengthening the cultural and leisure offer for Salford's residents and professionals.

Destination Salford sits outside of a pure 'sales-and-marketing' perspective; instead, it considers:

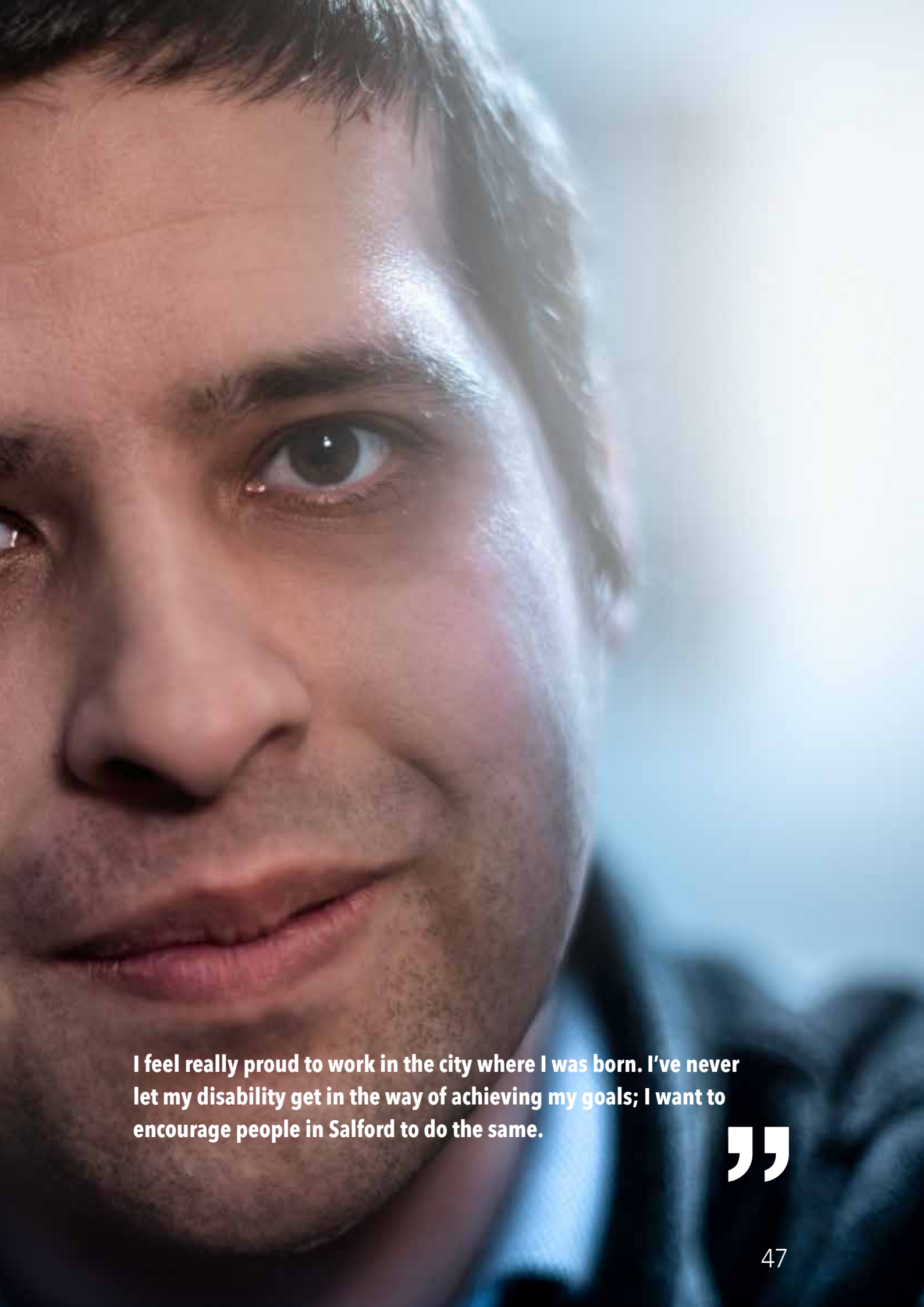
- The central narratives about our city, its culture, its places and ways of working integral to our city across culture, creativity and place
- Growing dialogues with some of the city's 'best kept secrets' and bringing them to the fore in regional, national and/or international contexts
- The specific audiences to whom we want to communicate (i.e. local residents, businesses and third sector organisations, national and city-regional policy makers, academic circles, sector-specific communities of practice, journalists, etc.) and the best methods to do so
- Potentials for advocacy alongside communication across the Suprema Lex strategy actions
- Ways in which collaborative working across Salford's Culture and Place Partnership can maximise the impact and provide mutual benefit for the partners involved and the city's wider creative and cultural ecosystem

Destination Salford also proposes an approach within our communications: taking an explicit openness in how we communicate our successes and failures. Each strand of Suprema Lex respond to both city-specific elements and wider national/international needs. In so many areas of contemporary life, the models in which we are working (championing creative ambition and high-quality art, supporting regeneration, education, equality of opportunity, environmental sustainability, economic growth) are not achieving their potential. Models might be outdated, in need of refreshing, no longer viable or for fit-for-purpose. Building on Salford's legacy as 'a city of firsts', Suprema Lex proposes that we first take a proactive approach to building research and evaluation mechanisms to understand the impact and effectiveness of our work. Then, be bold in the ways we communicate our findings - positive and negative - to communicate and build networks around good practice, as well as building a genuine reputation as a place where new things can happen.

A close-up, high-angle portrait of a young man with dark hair and brown eyes, looking slightly to the right. The background is a soft, out-of-focus blue and white. The lighting is dramatic, highlighting the contours of his face.

John is a Salford man, born, raised and living in Ordsall. As he left school, he had started working with Remploy, the UK's leading disability specialist, working to transform lives through sustainable employment. Ordsall Hall had just re-opened and, being a bit of a history buff, John secured an apprenticeship with the Ordsall Hall team. It was a fantastic team to work with and, with the support and guidance from the Salford Community Leisure staff who run the hall, he started to grow in skills, connections and confidence. As his traineeship came to an end, he continued as a volunteer, working with staff, working in the galleries, engaging with the heritage of Ordsall Hall and its unique sense of place in his community. In 2013, a new job came open at Salford Museum and Art Gallery, another vital centre for culture within Salford Community Leisure's portfolio. The skills and relationships built in his apprenticeship made him a perfect fit for the job and he is a key member of the galleries team. John has matured into his professional work, enjoying the time with visitors young and old, hearing their memories and responses and being a host and advocate for his city.

## John-Lee Gregg



**I feel really proud to work in the city where I was born. I've never let my disability get in the way of achieving my goals; I want to encourage people in Salford to do the same.**

”

# NEXT STEPS

**The Suprema Lex strategy sets out a vision – our vision - for culture, creativity and place in Salford. Our eyes are focused equally on the city’s needs and aspirations and we must now collaboratively craft a Delivery Plan that draw the roadmap towards this vision. As stated earlier, this strategy outstrips our present knowledge and resources. And while the Salford Culture and Place Partnership will lead on the strategy’s delivery, this strategy is for all of Salford. Like all of Salford’s cultural riches, it is for and already belongs to Salford’s people.**

It will be vital that the city’s anchor organisations make commitments to take the lead on projects and activities within the Delivery Plan. However, we will also outline opportunities for people, charities, businesses, schools, and other committed change-makers in Salford to be part of this strategy’s activation. Initially, Delivery Plans will be focus on 2020-2023 and will be published in September 2020. We cannot predict the emergencies and opportunities in the decade to come, so The Suprema Lex strategy will remain a live document and the main tool in our wayfinding process.



# RELEVANCE TO CITY, REGIONAL AND NATIONAL POLICIES

Cultural Cities Enquiry: enriching UK cities through smart investment in culture (February 2019)

Greater Manchester Culture and Creativity Strategy

GCDN's Social Impact of Cultural Districts report (March 2019)

UK Sector Deal for the Creative Industries (2018)

Sir Tony Bazalgette's 'Independent Review of the Creative Industries'; DCMS, 2017.

Warwick Commission 2015 report: 'Enriching Britain: culture, creativity and growth'

DCMS report on Garden Tourism (June 2019)

ACE's 'Experimental Culture: a horizon scan' (March 2018)

ACE's 'Let's Create': a ten-year strategy, 2020-2030

RIBA's report on place-making: 'Future Places: Ten Characteristics of Places People Want to Live' (November 2018)

Creative Clusters and Innovation, NESTA (November 2010)

Salford Local Plan (January 2019)

Salford Digital Strategy

Greengate Salford: Cultural Ambition report (2017?)

Durham Commission on Creativity and Education (October 2019)

