

Cities and Growth

There is evidence that when used intelligently and aligned with other investment, an attractive cultural offer adds value to cities, boosts productivity and levers in investment and skills.

- 'Creative clusters' specialising in particular industries can be a key driver for investment and growth outside London
- Arts & culture are important to local visitor economies, with £856 million expenditure by tourists directly attributable to the UK's cultural sector in 2011.
- A good cultural offer is often a major attraction to investors and to a skilled workforce.
- The creative industries, which are worth £71.4 billion to the UK economy, rely on the strength of our cultural infrastructure.
- This sector has major growth potential – expanding by almost 10% in 2012, outperforming all other economic sectors.
- The presence of arts & culture has spillover benefits. It can foster creativity, innovation and entrepreneurial activity in the wider economy.

At the root of all the examples outlined below are strong partnerships. These are delivering valuable jobs and growth for their local areas, and have grown organically. By adopting a more proactive approach, there is an opportunity for government departments such as BIS, DCMS and CLG to create incentives and environments conducive for universities, local authorities and cultural organisations to work in partnership to regenerate local areas and grow city-region economies.

Although there is unlikely to be public money available for large cultural projects there are a number of examples that suggest that smaller, more targeted investment can have as much an effect and can draw in further investment in the built environment from elsewhere.

Regeneration through capital projects that create landmark cultural buildings

Salford

The Arts Council invested £52million of The Lowry's overall project cost of £127million. The Lowry receives around £1m per annum as a National Portfolio Organisation (NPO).

The Lowry is the cornerstone of the broader £1.4b regeneration project of Salford Quays – now the new home to the BBC – which has seen the former docks regenerated into one of Greater Manchester's strongest growing areas.

The Quays area accounted for almost 75% of new employment opportunities in Salford between 2003 and 2008

In the period 2001-2011 the number of households on Salford Quays grew by 43%

The Lowry was opened in spring 2000. The public space and the striking architecture of The Lowry serve as a focal point for visitors arriving to Salford Quays and has become an iconic image of the regeneration of Greater Manchester. During the first 12 months, more than one million visitors visited The Lowry, and the site served as a finishing place for triathlons during the 2002 Commonwealth Games, reflecting the status and appeal of the new space.

The Lowry was an anchor development, preceding the Imperial War Museum North and other key developments, eventually leading to the relocation of the BBC to MediaCityUK. There is a projected additional £200 million of investment from MediaCityUK to 2020, bringing the total investment in Salford Quays by the end of that time to £1.6 billion.

Margate

Turner Contemporary is one of the key visual arts organisations in the south east region, considered to be one of a string of world-class internationally renowned visual art galleries along the south east coast, including Eastbourne's Towner museum of contemporary art, De La Warr Pavilion in Bexhill, Hasting's Jerwood and Pallant House Gallery in Chichester.

The Arts Council invested £4.1million of the Turner Contemporary's overall project cost of £17.4million. The Turner Contemporary receives around £570k per annum as an NPO.

In its first year, 495,000 visitors passed through Turner's doors, more than treble what was predicted for the first year of operation and 20,000 of which said that they had never been to an art gallery before

Turner Contemporary has generated an additional £13.8m of value for the Kent economy and supports an estimated 130 (FTE) jobs in the county

Only 5% of visitors to the gallery were 'incidental', 95% of all visitors were making a planned visit meaning that Turner Contemporary is attracting a new audience to Margate

There is a real, tangible change in the area of Margate around the gallery, with more than 35 new businesses opening in the Old Town and Lower High Street. Shops have reported doubling of takings and estate agents a surge in people looking to buy property in the town.

Audience satisfaction levels have peaked at high of 92% and Turner Contemporary has received awards from Conde Nast, the Civic Trust and the British Guild of Travel Writers and was long listed for the Art Fund Prize 2012. Margate was nominated 7th in Rough Guide places to visit in 2013.

Using culture to build a sense of place in new towns

Milton Keynes

Milton Keynes is home to the UK's largest collection of contemporary urban sculpture with over 200 works of art in public places.

A £30 million theatre and gallery opened in October 1999. Built with £20.1 million of Arts Council funding. Up to 1,400 people regularly enjoy West End productions including drama, comedy, opera and dance.

MK Gallery is the only international contemporary visual arts organisation within a 40-mile radius and is now established as a key cultural asset for Milton Keynes – it received £400k a year as an NPO.

Milton Keynes Gallery has plans for an ambitious £10m expansion to mark the 50th anniversary of the town in 2017.

The Arts Council also support the The Stables music venue with £340k NPO funding in 2013/14.

Since 2010 The Stables has put on the Milton Keynes International Festival which transforms central Milton Keynes with a world-class, multi-arts programme of extraordinary events in unusual places and public spaces.

In 2012 the festival attracted 92,000 over the 10 days with hundreds of volunteers clocking up 3,500 hours. Almost 72% of people surveyed said attending the festival was their main reason for visiting Milton Keynes. Some 500 hotel rooms were booked by visiting artists and production crews alone.

Coming to the festival significantly improved people's perception of Milton Keynes, added to their sense of pride for the city and encouraged a sense of community.

The Arts Council's £562,000 investment brought in funding, goods and services from other public bodies, businesses, trusts and foundations. It helped deliver a festival turnover of more than £1.8 million, which generated over £4.5 million of economic benefit to the city.

Opportunities through new towns such as Ebbsfleet

Ebbsfleet could be the beginning of a series of new towns running alongside high speed rail.

Within Ebbsfleet the plans for a new town based around the train station have so far failed to engage with a cultural offer – beyond the stalled attempt to build Mark Wallinger's White Horse sculpture. Ebbsfleet has been touted by George Osborne as the first new Garden City in almost a hundred years.

There are plans to build 15,000 homes, put in infrastructure and set up a development corporation – however there has been no word of any library or further cultural offer. Cultural infrastructure needs to be seen as being as important as new bus routes or supermarkets.

Lessons need to be learnt about what made the initial garden cities so liveable – certainly culture has a part to play.

Cultural infrastructure at the heart of the economy and new growth Bristol

The Bristol city region is placing a sustainable and distinctive cultural offer at the heart of its economic strategy. This is over and above the value to the local economy in its own right of the creative and cultural sector with a turnover of £100m.

The West of England LEP has identified a strong, vibrant and diverse cultural offer as a fundamental ingredient in the infrastructure of a healthy and competitive economy. The region has ambitious targets for jobs growth and economic development and recognises that cultural investment delivers significant benefits including:

- essential driver of the visitor economy
- energising the innovation capacity of the creative sector
- vital for attracting and retaining talent especially in knowledge intensive industries and
- lead role in place making and marketing with many of the major ‘brands’ which are associated with the West of England being cultural and creative industries.

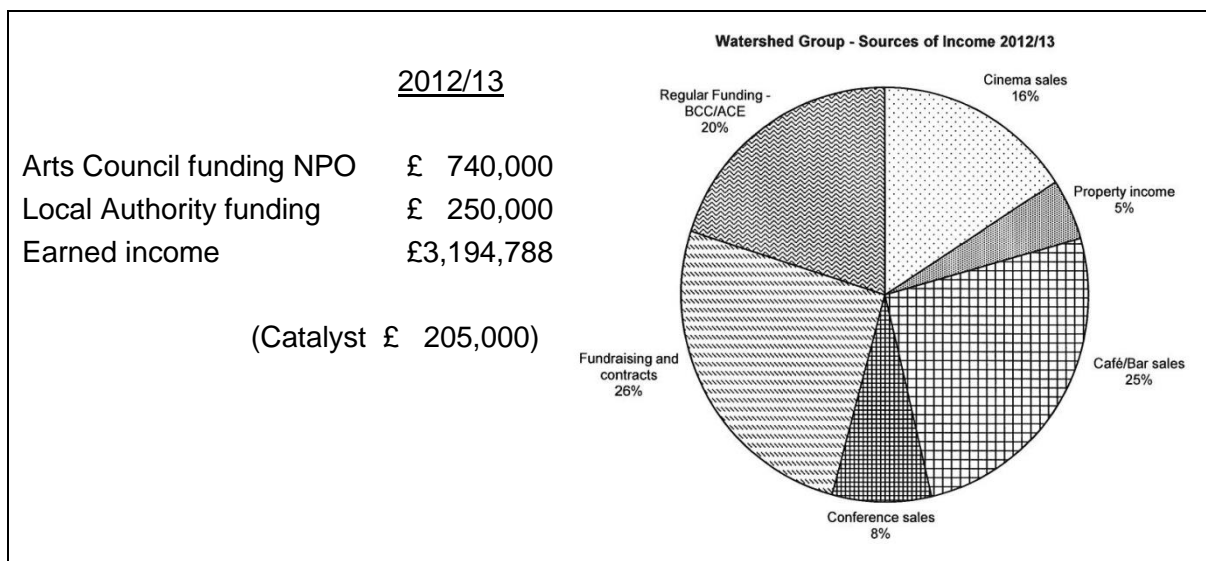
To achieve this the LEP has set out to increase the economic value contribution from the culture sector. It has commissioned the NPO Watershed to lead a working group in developing a plan to increase the economic impact of cultural provision, and support the growth of visitor and creative economies.

Watershed Arts and Media Centre is major regional centre for cinema, digital media and new technology. Through a £3.5 million capital grant it has completely refurbished its premises, adding a new cinema and improved resources.

Watershed provides access to a huge range of moving image work beyond the mainstream marketplace. It also provides opportunities for artists to develop their use of digital media and film and participation and learning programmes.

Watershed’s work aims to build on existing local authority investment and Arts Council investment and to grow the impact of the sector, with four areas identified:

- visitor numbers and spend
- co-ordinated capital investment strategy
- creative entrepreneurship programme
- cultural and creative industries export strategy



A catalyst for the creative and digital industries sector has been the Enterprise Zone at Bristol Temple Quarter, which has succeeded in leveraging significant inward investment. This is supported by growing a creative, technology and digital sector workforce in Bristol.

Through the Creative Employment Programme 16 organisations in Bristol will receive £198,000 towards the creation of 72 new apprenticeships. The largest number of guaranteed jobs in that round of the programme.

Thurrock

In Thurrock, the Council and South East LEP have invested with other agencies (including central government and the Arts Council) in the skills element of the creative industries. This arose from a recognition that the local supply and demand for labour was skewed towards low-value unskilled industries that were in decline, subject to mechanisation and vulnerable to cheaper labour elsewhere.

High House Production Park is a hub centre for the creative industries, offering state of the art technology to creative businesses and flexible spaces. It is the home to the production workshop of the Royal Opera House, which has developed a skills sharing programme with arts companies in the East of England, and a flagship national training centre for Creative and Cultural Skills (the sector skills council for the creative sector).

This has run alongside the Creative Employment Programme, a £15m fund (supported by the Arts Council) to enable the creation of 6,500 traineeships, formal apprenticeship and paid internship opportunities in England for young unemployed people aged 16-24 wishing to pursue a career in the arts and cultural sector. The

programme has benefitted more than 1,000 people, leveraging over £7 million investment in training that would not otherwise have been spent. Over 60% of apprentices have stayed with their employers after completing their training, meaning that permanent job opportunities have been created as a result. An ambitious challenge has been made to employers to pull together to create a further 50,000 jobs by 2016 by taking on apprentices.

Higher Education co-investing in culture

Northumbria University

Northumbria University worked with the Arts Council and the local authority to open BALTIC 39 as a new cultural hub in Newcastle. The building houses a public gallery, 32 artists' studios and a base for fine art students studying at Northumbria University. A joint professor is held between BALTIC and the university. The Centre acts as a hub for the commercial creative sector in the city with fashion design graduates displaying work at BALTIC 39, many of whom have gone into the industry at names such as Givenchy, Hermes and Topshop.

Derby

The University of Derby owns and operates Derby Theatre as a 'learning theatre.' This enhances the experience of the University of Derby's theatre arts students (for example, opening up shadowing opportunities on the theatre's in house productions), it has also opened up new opportunities for emerging professional companies, including formal and informal mentoring, access to rehearsal space and opportunities to present their work.

It has brought new work to Derby audiences as well as local emerging artists into contact with artists who can provide inspiration and advice. Derby Theatre won the 2013 Times Higher Education Award for excellence and innovation in the arts. The University invests £500,000 grant funding per year into the artistic programme, as well as taking responsibility for the building and the Arts Council has awarded £300,000 per year for three years into the development of the learning theatre through strategic funds.

University of Sunderland and the National Glass Centre

The centre originally opened in 1998, and was the first of the major new art buildings funded by the National Lottery. The operation of the Centre was taken over by the University of Sunderland in 2010 in recognition of its cultural value to Sunderland and the wider North East region. The University aimed to make it a venue of national significance and recognised its strategic value to their higher education offer.

The university invested £975,000 alongside £337,000 from the HLF and £750,000 from the Arts Council into an ambitious re-development project. The transformation of the attraction looked to create an internationally-recognised arts venue alongside an extensive range of learning activities.

Having been absorbed by the University of Sunderland the National Glass Centre entered into partnership with Sunderland's other principle arts, organisation the Northern Gallery for Contemporary Art, in order to successfully apply as a joint organisation for regular Arts Council funding and ensure that best use was being made of both cultural venues.

Building on cultural activities to boost the visitor economy

Liverpool

Liverpool Culture Company commissioned research into the impact of Liverpool '08, which found that

- 9.7 million additional visits to Liverpool were generated, 35% of all visits to the city in 2008.
- An economic impact of these visits of £753.8 million (additional direct visitor spend) across Liverpool, Merseyside and the wider North West region.
- 2.6 million visits from Europe and around the world were motivated by the Liverpool ECoC in 2008, with 97% of these being first-time visits to the city.

Not all investments have to be capital-intensive to pay off. In 2012 Liverpool City Council submitted applications with a combined value of approximately £200,000 towards a city wide and site specific performances by Royal Deluxe called Sea Odyssey for in April 2012. The narrative was based upon the Titanic and featured a 9m tall wooden puppet and her 6m tall dog walking through the streets of Liverpool over the weekend, as she plays out a story inspired by the. An evaluation estimated that the event generated nearly £10 million additional or abstracted spending by visitors for Liverpool that would not have occurred had the event not been held.

This built on the success of Capital of Culture 2008 and Liverpool Biennial in changing perceptions of the city. This last Biennial in 2012 directly generated £17.1m in spend by visitors to the city, with a further £1.5m generated by resident spend.

Folkestone

Folkestone has made a name for itself in cultural terms through regeneration, since it created a 'Creative Quarter' in the old town. It now hosts a variety of well received festivals like the Folkestone Triennial (which receives funding of around £350k from Grants for the Arts). Folkestone is interesting because it is a mix of private & public sector funding, with local communities playing a huge part supported by the council.

Roger De Haan, has been a big part of the success, while Lottery funding for projects like art installations in Lower Leas Coastal Park and combinations of Lottery and Arts Council funding have been important for revitalising the old Metropole Centre into what is now known as the Quarterhouse.