Driving growth through local government investment in the arts
“Economic growth is our number one priority across Government. That is why I welcome the Local Government Association’s (LGA) publication on arts and growth which sets out the fundamental relationship between the two. We believe in localism and this report demonstrates that where councils recognise this relationship, investment in arts at a local level has been maintained and subsequently economic growth can be realised. We will have funded the arts to the tune of £2.9 billion over this parliament and ensured that grant-in-aid funding has worked hand in hand with increased Lottery funding. We are committed to working with local government and their partners to find sustainable funding solutions and to both promote and maximise the economic impact of the arts.”

Ed Vaizey MP
Minister for Culture, Communications and Creative Industries

“Making sure that everyone has access to great art is the Arts Council’s ambition, and it’s one that we can only realise in partnership with Local Government. An inspiring cultural life is vital to the success of every local community, and increasingly councils are also investing in culture because they realise that it brings a real economic return. Our world class cultural sector is at the heart of growth in tourism and the creative industries – it is the hallmark of successful regeneration from Liverpool to St Ives, Margate to Gateshead. This publication demonstrates local government’s track record and on-going commitment in putting arts at the heart of economic growth. I look forward to working with councils to achieve this.”

Sir Peter Bazalgette
Chair, Arts Council England
Chair’s foreword

Councils are at the forefront of leading economic growth, promoting consumer and business confidence and supporting the private sector. With their local partners, councils are investing in infrastructure and housing, regulating growth and supporting local companies to grow and create jobs.

This paper argues that the arts also have a vital role to play in driving economic growth, and that local government is key to achieving this.

From international festivals and museums that attract hundreds of thousands of visitors to street entertainment that helps to revitalise a local high street and theatres that support young people to gain new skills, thriving and excellent arts create great destinations, great places to live and have economically valuable spin-offs.

The arts provide nearly 1 million jobs and the 67,000 cultural businesses contribute £28 billion every year to the UK economy. Tourism contributes £115 billion to the English economy and as well as attracting visitors to places, the arts encourage visitors to stay longer and spend more in destinations. Businesses choose to invest in places with a vibrant arts offer because they offer their employees a high quality of life.

Investment in the arts also delivers an impressive rate of return. Recent research from Arts Development UK reveals that for every £1 spent by local authorities on the arts, leverage from grant aid and partnership working brings up to £4 of additional funding. Where local government investment in the arts is holding up, it is because councillors have been persuaded by its contribution to growth.

As the case studies in this paper vividly illustrate, councils are using their wider economic leadership role to forge new partnerships, lever in funding and provide the support that is putting the arts centre-stage in the drive for economic recovery in many of our communities.

Councillor Flick Rea
Chair LGA’s Culture, Tourism and Sport Board
Driving growth through the arts

Local government has always been a vital part of this country’s arts landscape. From Hull and its poets to West Yorkshire and its painters and sculptors, place is central to artistic production. Even digital creation has its human geography, both virtual and real.

Opportunities to experience the arts are hallmarks of sustainable communities, in which citizens are healthy, law-abiding and engaged in civic life. Thriving and excellent arts attract visitors and have economically valuable spin-offs precisely because they are something many people want to enjoy – 70 per cent of adults and 97 per cent of young people attend arts events.

It is for these reasons that councils still play a major role in the arts, but that role is changing in response both to financial pressures and wider public sector reform.

As well as delivering against social outcomes, the arts have a significant economic impact. The contribution of just music, visual arts and performing arts exceeds £4 billion per year. The visitor economy contributes £115 billion to the English economy and the arts are central to creating great destinations that attract visitors and encourage them to spend in the wider economy.

A 2010 economic impact study of the Anvil Arts Trust in Basingstoke, which runs The Anvil, The Haymarket and The Forge, and which gets most of its funding from the council, found that it generated a net economic impact on the borough of £5 million.\(^1\) The study helped councillors to understand the importance of Anvil Arts as a sizeable economic entity, in addition to its artistic and social impacts.

A theatre, museum, or festival attracts visitors who do not simply spend money on their ticket or entrance fee, but also buy meals in local restaurants, go to local shops, or perhaps stay in hotels as part of their visit. These people might never have visited that location without the pull of the theatre, museum or festival. The economic value of this ‘pulling power’ goes further: the organisation may also buy some of its supplies from local firms, and its staff may spend their wages in the local area. The effects of the initial spend are multiplied as the money passes through each pair of hands.\(^2\)

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\(^1\) Net economic impact subtracts spending which would have happened anyway in the local area, without the event, from the total spend, so it measures additional economic impact as a result of an event. The gross economic impact of the Basingstoke Festival - total unadjusted spend in the local area during the event - was £6.2 million.

\(^2\) Measuring the Economic Benefits of Arts and Culture, Arts Council England, 2010
Local government and the arts

Apart from the national arts institutions, councils invest as much as Arts Council England (ACE) in our arts and museums infrastructure, spending around £800 million every year. Councils co-fund around 60 per cent of the 695 organisations in ACE’s National Portfolio.

As well as a principal funder of the arts, councils play a key brokering role in supporting local community and voluntary arts groups, and a management role that helps provide a framework in which artistic vision can be brought to fruition. This is crucial support for the 9.4 million people involved with voluntary arts groups. From liaison with licensing to access to rehearsal and performance spaces, advice on marketing and leading partnerships across public and private sector, councils facilitate almost all of the public leadership and support offered to the arts.

If the arts are going to be sustainable and contribute towards growth, we also need to open up new funding sources, as well as ensuring maximum return on public investment. As we move towards a mixed economy of arts funding, we need to ensure that the total public subsidy for the arts is aligned with the priorities of local communities – including economic growth. Local government can also be a driver for local donations to the arts up and down the country.

The LGA and ACE have signed a practical statement of purpose committing us to jointly supporting councils who want to boost growth through the arts.

The case studies on page 12 onwards are vivid examples of how councils are driving growth through the arts. They highlight five economic impacts, where local government investment, leadership and support of the arts are key to maximising the contribution of arts to growth.
1) Attracting visitors

The visitor economy is this country’s fifth biggest industry and one of the few sectors experiencing growth – it grew at over five times the rate of the UK economy as a whole in 2011 and contributes over £115 billion to Gross Domestic Product. Future growth potential lies in improving the productivity of the visitor economy. This means encouraging visitors to stay longer and spend more – and the arts are key to achieving this.

Festivals, museums, galleries and performances are crucial in attracting visitors, encouraging wider spend in the destination through a higher-value offer, and persuading visitors to convert day visits into overnight visits. The LGA’s analysis of the visitor economy has shown improving productivity is especially important for rural destinations, which can struggle to keep visitors in destinations overnight.

The 500,000 visitors to the council-supported Hepworth Wakefield during its first year contributed an estimated £10 million to the local economy and a recent economic impact of the council-supported Yorkshire Sculpture Park estimated its annual contribution to the economy to be £5 million.

2) Creating jobs, developing skills and tackling unemployment

The arts create employment – nearly 700,000 jobs in England and growing. There is a significant local and place dimension to the arts economy. Artistic clusters will often develop around the talents of individual artists or communities, helping to create jobs. For instance, the large number of commercial galleries, shops and artist and craft studios in St Ives helped to attract Tate St Ives, which contributes £12 million per annum to the local economy. The arts create spin-off jobs in occupations that support and promote the arts, such as IT, marketing, finance and technology.

The arts are also uniquely placed - through volunteering opportunities and apprenticeships - to reach, inspire and engage people who may experience barriers to entering the labour market, including disabled people, young people, and the long-term unemployed. Many libraries offer arts-related opportunities that help people to develop confidence and communication skills that assist with job-hunting and personal resilience. For example, Northamptonshire County Council has set up a network of creative writing groups for young people to develop their skills and confidence through the arts in the welcoming setting of a local library.
The creative economy in Cornwall supports 27,000 jobs. Cornwall’s vibrant arts offer includes 150 festivals, 300 private galleries, 10 theatre and dance companies, 72 museums and 1,000 village halls regularly used for cultural activities. In recognition of the economic value of the arts, and its ability to create jobs, the council is investing £6 million in a new extension to Tate St Ives and a new local archive centre.

### 3) Attracting and retaining businesses

The arts help to attract and retain all types of large and small businesses, and contribute towards a national and global reputation for places. Businesses want to start-up or re-locate in great places to live where their employees will enjoy a high quality of life.

According to a recent report by McKinsey, the cultural and social environment was the top factor in assessing the quality of life in global business re-location decisions – ranking higher than housing, transport and schools.³

“During the middle week of July when both the [Milton Keynes] Fringe and the International Festival had events taking place close to and in the Theatre District, this branch of Zizzi’s had a 35 per cent increase in covers and beat the target budget for the week by 34 per cent. The restaurant was in the top five for like for like sales and covers growth that week across the Zizzi chain nationally. In the first week of August, the restaurant estimated that 30 per cent of its mid-week customers were coming from or going to events at the International Festival”. Zizzi’s Manager – Theatre District

### 4) Revitalising places

The arts define places. You cannot shape a place, regenerate a community or deliver sustainable growth through infrastructure planning alone. Whether iconic attractions, such as the Sage Gateshead, or very local festivals that showcase local music, food and drink, the arts have a long history of helping to restore confidence in places, transforming reputations, attracting visitors and creating jobs. In turn, this helps to rebalance the national economy and contribute towards economic recovery.

The arts can also foster and sustain resilience in communities during difficult economic times by improving wellbeing, developing skills and providing learning opportunities. This is especially important for people who may be isolated and who do not have networks of family or friends.

5) Developing talent and investing in future value

Regional theatres, galleries, festivals and other local artistic opportunities provide a vital pathway to develop the artistic talent of the future. Supporting this is crucial to developing the future value of our arts offer. The arts will only generate growth if our artistic offer is of sufficient quality to attract audiences and visitors, so it is vital that artists, actors, writers, set designers and so on have a clear pathway from local to regional and, if they so desire, national and international opportunities.

The arts also generate important ‘spill-over’ benefits, which can contribute towards growth, as people start or develop their career in the arts and move into other sectors. For example, 86 per cent of the film workforce crossover into other audio / visual production, including music and theatre.

An on-going Arts Council study into ‘spill-over’ from publicly subsidised theatre shows 87 per cent of those working in theatre have worked in subsidised theatre primarily or at least some of the time. 70 per cent felt subsidised theatre was vital to career development.

The council-supported Turner Contemporary in Margate has helped to transform East Kent into a vibrant cultural destination, with a growing number of art workspaces, residential studios and independent shops, as well as a lively café and restaurant scene. It has generated an additional £13.8 million of value for the Kent economy and supports an estimated 130 (FTE) jobs in the county.

The innovative use of street entertainment in North Harrow increased early evening footfall in what had previously been a very quiet high street. A dance showcase event attracted over 150 people to the high street at a time when it is not uncommon for a dozen people to be shopping.

The success of Skyfall, which has grossed $537 million at the box office to date, is based on talent that has been fostered by the subsidised arts. The director, main star and several other actors all started their careers in subsidised theatre.

Hampshire County Council is investing in a new scheme for early career theatre artists in Hampshire. Three artists will benefit in 2013/14 from a pioneering training scheme to develop the best young theatre talent in the region.

Positioning the arts in the new economic landscape

The arts are already a key part of the economic vitality of places, and the challenge is to continue to reflect this in the developing economic landscape.

There are now 39 local enterprise partnerships (LEPs) and in Liverpool there is a new Mayoral Development Corporation. These groupings at functional economic
The West of England LEP identifies 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 - Roman Baths or SS Great Britain, Bath Festivals or Bristol Old Vic, Aardman Animations, Portishead, Massive Attack, Banksy and so on.

The LEP wants to increase the economic value contribution from the culture sector. To help achieve this, the Chair of the West of England LEP has commissioned Watershed, a Bristol-based cultural venue which acts as a creative digital innovation hub, to lead a working group in developing an action plan which increases the economic impact of cultural provision and the potential for supporting growth of visitor and creative economies.

The action plan is being developed to build on existing local authority investment and to grow the impact of the sector. Four action areas have been identified:

- visitor numbers and spend
- co-ordinated capital investment strategy
- creative entrepreneurship programme
- cultural and creative industries export strategy.
areas are a catalyst for strengthening partnerships between the arts and the private sector in pursuit of growth. Nearly all LEPs have highlighted tourism as a growth priority and more are recognising the importance of the arts to attracting visitors and encouraging higher spend in destinations.

There is a new approach to funding too. The government has begun to devolve more responsibility for growth-related funding and skills policy to local partners, which is something the LGA has long campaigned for. This is especially important for the arts, where more than a quarter of employers have had difficulty in recruiting due to a lack of experience and skills in applicants.

Councils have grasped these reforms – for example, the creation of enterprise zones up and down the country. City Deals are a major step towards shaping economic policy to the needs of local places.

The new economic landscape means that we need to ensure the arts are well-placed as part of councils’ overall drive to increase economic growth.

There are four key steps to achieving this:

1. **Local political leadership**
   Strong local political leadership is essential in driving partnerships, understanding local need, and articulating how the arts can help achieve local growth priorities to business, the wider public sector and communities.

2. **A strong story and evidence about the contribution of the arts to growth**
   Advocacy for the arts needs to be underpinned by a strong local narrative and credible evidence that will persuade local decision-makers. There is a growing body of evidence and methodologies that councils can use to assess the economic impact of their investment in the arts and inform future actions.

3. **Strategic engagement of the arts sector in the local economic landscape**
   A united and active local arts sector has a strong offer to make to councils and Local Enterprise Partnerships. It is essential that this is aligned to local economic priorities – whether that be growing the visitor economy, boosting jobs or attracting more inward investment.

4. **A clear policy for commissioning arts organisations to achieve economic outcomes**
   As councils deliver less direct and commission more, it is vital that arts organisations are ready to seize new opportunities and funding streams. ACE has recently launched a major new programme to support arts and cultural organisations to engage in public sector commissioning.

**Supporting growth through a single cultural conversation**

The case studies in this paper show that the arts offer tangible opportunities to boost economic growth – whether through tourism, the creative industries or improving skills and educational attainment.

In the current climate of unprecedented budget pressures, LGA and ACE have agreed a practical statement of purpose setting out how we will work together, and with councils, to improve collaboration across cultural services and maximise their contribution to local growth priorities.
Arts Council England will:

- apply the principles and framework of the single conversation to our engagement with individual local authorities and work with those who offer the best partnership opportunities
- continue to make a comprehensive offer to local government, which will include: access to funding through Grants for the Arts; support for schools through Artsmark; support for young people through Arts award; support for young people to enjoy a wide ranging music education; and maintaining an overview of the public library network across England, sharing best practice
- provide investment to our National portfolio of arts organisations and regional museums
- continue to work with the LGA on joint improvement activity, investing where appropriate
- maximise the potential for relationships with local government to strengthen our work, for instance, Bridge organisations, the Libraries Development Initiative, and our strategic funding – particularly where local government is a co-investor.

The Local Government Association will:

- apply the principles and framework of the single conversation to our engagement with individual local authorities and Arts Council England
- support Arts Council England to understand the broader context within which council funded and supported culture operates in
- maintain networks of councillors and officers to help identify and share good practice on the contribution of the arts to growth
- continue to work with Arts Council England on joint improvement activity, investing where appropriate
- embed the single cultural conversation across the work of the LGA and in other relevant improvement offers to councils.

Together we will:

- reinforce the value of culture across other sectors; emphasising in particular the contribution our sector makes to growth.
- ensure that national cultural policy supports a single cultural conversation.
- provide practical support to councils to unlock fully the benefits of collaboration and the contribution of culture to growth, including leadership seminars and peer support.
- support places to facilitate new and developing partnerships between libraries, museums, culture and the arts and other bodies such as Local Enterprise Partnerships.
Case studies

Attracting Visitors

Tourism in Wakefield
Wakefield has become a major visitor destination for Yorkshire as a result of the area’s excellent and high quality cultural offer which includes The Hepworth Wakefield, Yorkshire Sculpture Park, Theatre Royal, National Coal Mining Museum for England and the National Trust’s Nostell Priory. These leading attractions received over 1 million visits in 2011/12.

Tourism is a key economic driver for the district, worth £323 million to the local economy employing 9,000 FTE jobs. For example, the 500,000 visitors to the Hepworth during its first year contributed an estimated £10 million to the local economy and a recent economic impact assessment of the Yorkshire Sculpture Park estimated its annual contribution to the local economy to be £5 million. Development work at Pontefract Castle over the last 18 months has resulted in visitor figures rising to 49,727 in 2011/12, a 66 per cent increase on the previous year.

Wakefield Council has invested significantly in developing tourism in the district in recent years, from supporting major cultural attractions such as The Hepworth Wakefield and Yorkshire Sculpture Park to developing its own tourism attractions, events and festival programme; resulting in a positive impact on the local economy.
Basingstoke Festival
Basingstoke Festival ran from 22 June 2012 to 15 July 2012. It was the first time that an arts and culture festival of this scale had been organised in the Borough. Almost 90 events covering drama, music, dance, comedy, film and creative arts were held in over 20 venues. The festival also featured talks, walks and events that celebrated the history of the area and its countryside. In 2011-12, Basingstoke and Deane Borough Council invested £15,000, which was mainly used for marketing and publicity, and funded a part-time festival coordinator.

The headline findings from an independent impact study showed that the festival contributed towards local growth and helped to improve the productivity of the local visitor economy:

- More than 130,000 audience members attended nearly 90 events.
- The average audience member at selected events sampled during the festival spent between £32 and £60, which generated a total expenditure of between £755,000 and £1.42 million in the local area.
- 33 per cent of the audience were attracted to Basingstoke from outside the Borough, and spent up to 30 per cent more than audience members from Basingstoke.
- It is estimated that £583,000 was spent in the Borough, of which £233,000 (or 40 per cent) was spent by visitors who live outside the Borough, so bringing new money into the economy – a 38:1 rate of return on the councils’ £15,000 investment.
- 64 per cent of attendees said they were irregular attendees of arts events in the Borough, suggesting the festival is attracting a new audience.
Driving growth through local government investment in the arts

Liverpool – a cultural boost to the city’s economy. Major cultural events in Liverpool generated £73 million for the local economy in 2012, with the City Council taking a leadership role in driving growth through the visitor economy using four key events: the Olympic Torch Relay, Music on the Waterfront, the Mathew Street Music Festival and Sea Odyssey.

23,000 people descended on the city’s Pier Head to take part in an evening celebration after the Olympic Torch relay, bringing in £2.5 million. The Music on the Waterfront event pulled in crowds of 24,000 and generated £2.3 million. For Mathew Street Festival 180,000 people visited the city and spent £20 million. Sea Odyssey, a weekend where three giant marionettes traversed the streets of Liverpool to commemorate the Titanic disaster, has been classed as Liverpool’s biggest ever and most successful event, bringing in £46 million and 800,000 people to the city across the 3 day event.

In 2012 the average visitor spend was £38.82 per person, with those staying overnight spending an average of £27.65 per person on accommodation.

Manchester International Festival
The Manchester International Festival (MIF) emerged as a legacy of the Commonwealth Games. It was championed by Manchester City Council as the first manifestation of the new brand concept of Manchester as the ‘original modern city’. In a crowded field, MIF’s ‘unique selling point’ as a festival was that it would be a biennial, artist-led festival with a focus on commissioning and producing new work as well as presenting special events by leading world artists. The first Manchester International Festival took place between 28 June and 15 July 2007. There have been two further editions in 2009 and 2011.

The Festival has rapidly emerged as a significant player on the international festival circuit and as an important driver in the local economy. Manchester City Council has invested just over £2 million in each MIF (out of a total funding base of £11 million for MIF11 from the public and private sectors, ticket sales and other earned income). The other public funders include Salford City Council, the Association of Greater Manchester Authorities and Arts Council England.

The 2011 Festival attracted 231,598 people to 213 performances and 20 new commissions. It generated media coverage to the value of £23.39 million and achieved an economic impact of £37.6 million and has had spin-off benefits.

For example, footfall in Manchester City Centre was up on 2010 and hotel occupancy rates increased (up from 69 per cent / 72 per cent in June/July 2010 to 81 per cent / 80 per cent in June/July 2011). MIF11 drew audiences from 52 countries while selling the lion’s share of its tickets (65 per cent) to Greater Manchester residents.
More than half of the visitors were from outside of Liverpool. The events supported nearly 1,500 jobs as visitors also spent money in the city’s shops, bars, hotels and restaurants.

Mathew Street Festival and Music on the Waterfront were both funded by Liverpool City Council in partnership with the European Regional Development Fund.

Creative industries in Cornwall

In Cornwall, the cultural sector provides jobs for a workforce of 27,000, with an estimated 7,260 people working in a tourism related business. In St Ives, a town with a population of 12,000, 1.5 million visitors descend each year. Contributing to this is Tate St Ives, which since its opening in 1993, has attracted 4 million visitors. Visitor spend is estimated to be around £200 million per annum; £176 million by staying visitors and £48 million by day visitors. The gallery alone is estimated to contribute around £12 million per year to the local economy.

Cornwall Council is working to build on arts and cultural attractions as a key area for boosting local growth; a budget of £6 million was agreed by the council for investment in the priority transformational projects, such as the new extension to Tate St Ives and the new archive centre. Further to this, a £4 million redevelopment of the Grade II Porthmeor Studios and Fishermen’s Cellars was recently completed and was one of the council’s priorities for investment, with £250,000 of capital and £40,000 per annum of revenue put in to support the fishermen’s occupation of the cellars as well as helping the project to attract £900,000 from Sea Change, £250,000 from European Fisheries Fund (EFF), as well as European Regional Development Fund (ERDF), Heritage Lottery Fund (HLF) and Arts Council England (ACE) funding.
York Museums Trust
York Museums Trust is an independent charity which manages York Castle Museum, Yorkshire Museum and Gardens, York Art Gallery and York St Mary’s. The buildings and their contents are owned by the City of York Council, which has agreed to long-term funding of the Trust. In 2002 the Council entered into a partnership agreement with the newly constituted York Museums Trust (YMT) to turnaround the business performance of the museums which had been losing an average of 37,000 visits every year over the previous ten years and were costing around £120,000 more to run each year. The museums are now central to the City of York Council’s ambition to be a world class city recognises as a great place to invest, visit and do business. They attract over 600,000 visits every year and make a significant contribution to growth:

- **YMT brings £6.4 million annually into the regional economy.**
- This supports 100 full time equivalent jobs for York people.
- **The economic impact of visits to YMT venues is worth at least £15.5 million per year to the York economy.**
- This is the equivalent of 196 full time jobs supported in the York economy…
- …and represents a ‘return on investment‘ of around £10 of impact for every £1 invested by City of York Council.
Enterprise Hubs in Northamptonshire libraries
Libraries in Northamptonshire are delivering Enterprise Hubs through an innovative partnership approach supporting the economic growth and development of the county. Enterprise Hubs in Libraries offer business start-up advice and mentoring, job clubs and business, IT, CV and finance workshops. The Enterprise Hub at the Central Library helped over 60 people in the first two months.

Due to the programme’s success, the council is planning to extend the concept by setting up a ‘hatchery’ space in their libraries. This will provide an opportunity for business incubation for up to one year, bringing the benefits of being based in a community hub with the knowledge surrounding which the library provides – plus access on tap to the expertise and advice of the Enterprise Hub. To help encourage young entrepreneurs they are allocating one of the Library business spaces to under 25s.

Job matching in Shepherd's Bush Library
The Workzone area of Shepherd’s Bush library in Westfield is an innovative partnership between Ealing, Hammersmith and West London College, JobCentrePlus and Hammersmith and Fulham Council.

The project provides a dedicated recruitment and retention service for retailers on the Westfield site and for other employers, helping them to fill their jobs locally. Individuals benefit from a range of services from financial help with childcare costs to help with job interview techniques.
Walsall Works – jobs for young people in creative digital services

Walsall Works was launched in January 2012 and is an innovative two-year programme to create real jobs within real businesses. Walsall Council has made a financial commitment of £2.2 million to stimulate the local economy and tackle youth unemployment. In Walsall, the unemployment rate for 18-24 year-olds is 13.9 per cent, almost twice the national average, and 697 young people are not in education, training or employment.

The objective of Walsall Works is to create jobs in key growth sectors locally – one of these is creative digital services. Employers are offered an incentive payment of up to £6,000 to recruit a young person as an apprentice and support their personal development. This payment enables employers to offer young people work for at least 12 months and pay higher rates than the national apprenticeship wage – in response to research that shows small and medium sized businesses face significant barriers to recruitment because of increased supervision and financial constraints.

So far 11 creative and digital businesses in Walsall have committed to the scheme and are providing opportunities for young people. 252 young people registered with Walsall Works expressed an interest in creative and digital businesses, making it one of the most popular choices. Walsall is currently developing a Creative Industries Academy. A first meeting has been convened with practitioners and employers in this sector to scope out an understanding of the employment growth in the sector. The aim is to develop a pre-apprenticeship model that is fit for future workforce development needs within existing and new creative industries and businesses. The learners will hopefully progress to employment or apprenticeships locally created.
Encouraging positive choices through the arts in Wigan

Wigan Leisure and Culture Trust (WLCT) and Fallen Angels Dance Theatre is currently working in collaboration with Wigan Council and THOMAS and The Recovery Foundation to provide a creative recovery programme enabling participants to make positive choices, take control of their own lives and providing exit routes back into employment.

The project aims to support individuals to consider their current life choices, encouraging positive change through participation in the arts and a cultural and creative process. A further aim is to enable participants to make the transition into independent living, sustain positive relationships and build opportunities for employment.

Since the project began in May 2012, a number of links with exit referral schemes have been established to which over 20 individuals have been referred. The success of the project will be highlighted at the Recovery Festival, in Westminster, later this year to launch a nationwide government initiative to promote a greater understanding of recovery to the business community and the mutual benefits to all.
Canada Water Library
The London Borough of Southwark opened their new Canada Water Library on 28 November 2011. It is the anchor scheme for the Council’s growth and regeneration for this part of the inner London Borough of Southwark.

During the lengthy public consultation about the design of the building, there was strong community support for arts provision within the library. Local communities wanted to be able to attend performances but also have opportunities to learn new skills and confidence through participating in the arts – especially young people.

Therefore as well a stock of 60,000 items, a café, and meeting and learning rooms the building has a purpose designed 150 seater culture space. The space is designed to be flexible and can accommodate a wide range of activities and events including art, dream, film, dance, reading, drama, music and also public meetings.

The artistic programme and care of the space are contracted to the Albany – a well-known theatre and arts company based in Deptford. The performance programme is well developed with major authors, musicians and theatre groups having performed in the last year.

The new library’s culture space is attracting a much wider and more diverse audience than the previous library was able to. In its first 12 months of service, the building received 489,000 visits.

The age profile has changed significantly with the arts programme the culture space hosts. Many young people are learning new confidence and skills to equip them for employment from participating in arts and creative writing programmes and one-off activities including the Sketchbook Project from Brooklyn, New York City.
Driving growth through local government investment in the arts

Attracting and retaining businesses

**Greenwich’s Digital Peninsula**

The Royal Borough of Greenwich has put the creative and digital industries at the heart of plans to boost local growth and jobs. In June 2012 the Royal Borough launched a £14 million Revolving Investment Fund to support its local growth strategy. Working with major technology companies and universities, the Royal Borough is leading the creation of a digital business district that supports all stages of business development – from training the workforce, to incubators for start-ups and shared office space for more established businesses.

The Digital Enterprise Greenwich Centre at Greenwich Peninsula is now home to a growing number of small to medium digital firms who can collaborate easily by sharing the same space. Digital Enterprise Greenwich has been developed in conjunction with neighbouring Ravensbourne – a world-class college for digital arts, fashion, music production and architecture. The 30,000 square foot of premium office space has attracted investment from technology giants Cisco who’ve put in cutting edge communications technology at the centre. Partnerships with other companies such as Living PlanIt and Infusion are securing funding and expertise to support innovation and growth in the area.

The Digital Peninsula overall is now home to over 140 digital businesses and start-ups and is rapidly becoming one of London’s most exciting new business districts.

Digital skills courses are also available to Greenwich residents so as well as the superb opportunities for local businesses, it also means local residents are well-placed to secure new jobs that are created in the creative and digital sectors.
From Hollywood to Borehamwood

Home to this country’s first talking film, Hitchcock’s Blackmail in 1929, and to the original iconic trilogies of both Star Wars and Indiana Jones, Elstree Studios has seen its fair share of ups and downs over its 85 year history.

The uncertainty for the future of one of this country’s most loved Studios came to an end in 1996 when Hertsmere Borough Council took control of the derelict site, investing £5.5 million to build two new state of the art sound stages opened by HRH the Prince of Wales in 1999. In the past 12 years these two stages alone have generated a total of £10.8 million and continue to generate almost £1 million per annum.

With additional investment into its infrastructure by the Council, the 2000s saw a resurgence at Elstree Studios, particularly in television with live entertainment shows such as Dancing on Ice filmed there. The most successful British film of all time, The King’s Speech, filmed all its interior studios shots at Elstree.

Currently the Studios pay the Council rental income of £1.1 million - the equivalent of 20 per cent of the Borough council tax subsidised for every home across Hertsmere.

And yet a quarter of the site is not in use. The Council is investing £2.5 million and secured £2 million from the LEP to transform almost four acres of land into commercial studio space. The LEP money is a loan, part of a revolving loan fund which is repayable with interest so it can be made available to other initiatives across Hertfordshire. It will be repaid from rental income from new studios, which is anticipated to raise £1.1 million to nearly £2 million every year.
Revitalising places

**Milton Keynes Summer of Culture 2012**

Over 160,000 people attended a range of arts and heritage projects, events and festivals which took place in Milton Keynes from May to September 2012, under the banner of promoting a ‘world-class Milton MK’.

Milton Keynes Council invested £197,000 in the Summer of Culture and International Festival. This was used to lever in an additional £1 million from participating organisations. **The total economic impact is estimated to be £6.4 million gross and £4.9 million after allowing for additionally.** 58 jobs in the culture and sport sector were safeguarded as a result of the Summer of Culture and 675 new posts and opportunities were created for Summer of Culture events. 81 per cent of attendees who responded to an evaluation survey agreed with the statement “this event has made me more likely to attend similar events in Milton Keynes in the future”.

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**Economic Impact Assessment of Glyndebourne Opera House, East Sussex**

East Sussex has a number of significant cultural organisations but in order to strengthen and grow the cultural sector in the area, East Sussex County Council is addressing a lack of evidence to demonstrate the cultural sector’s value by commissioning research to create an evidence base for a new Cultural Strategy. This will include an Economic Impact Assessment of Glyndebourne, an internationally recognised 1,200 seat opera house which presents approximately 120 performances a year to around 150,000 people.

Glyndebourne impacts on the economy in its role as an employer of both permanent and seasonal teams, as a purchaser of supplies, as a cultural tourism attraction, as an attractor of overnight visitors and because of its quality brand so closely associated with the county. However, there is a lack of robust data to evidence this economic impact, so the council has commissioned an economic impact study with a view to achieving a number of outcomes:

- A clear and robust report that assesses the economic impact of Glyndebourne on its immediate environment, the county and the region;
- An examination of untapped potential of Glyndebourne to have a positive impact on the East Sussex economy with proposals and recommendations for achieving growth in this area; and
- A study which can be utilised to inform and attract future investment.

East Sussex County Council is happy to talk to other councils who are considering commissioning similar economic impact studies.
Seasonal street entertainment in Harrow
The London Borough of Harrow has used music, dance and street entertainment in a quiet high street in North Harrow without an established evening economy. Following a successful bid to the Greater London Authority’s Outer London Fund, the Council was able to deliver a series of events, and other measures to increase footfall and spend. A dance showcase event kicked off the new entertainment programme on the evening of 31 October 2011. Performers from local schools and community groups staged demonstrations of African, Irish, Indian and street dance. Over 150 people were attracted to the high street at a time when it is not uncommon for a dozen people in total to be shopping.

This was followed by a Christmas event held on 10 December with seasonal street entertainment. Again, footfall was up significantly and the event attracted valuable local media coverage. The new partnerships that had been forged between the council and traders came to fruition over three days in March 2012 when a Spring Market was held. Over 4,000 people attended and firmly put North Harrow on the trading map. Combined with other council support, such as offering traders training to improve their visual merchandising, a review of planning policy and the introduction of a Local Development Order, shop vacancy rates in North Harrow have been falling. There were eight vacant units in June 2012, compared to 16 units in November 2011.
The Staffordshire Hoard

Mercian Trail

The Staffordshire Hoard, an internationally-renowned find of Anglo-Saxon gold and silver, was discovered in Hammerwich, just outside Lichfield in July 2009. Soon after its discovery, a partnership of councils (Birmingham City, Stoke-on-Trent City, Staffordshire County, Lichfield District, and Tamworth Borough) and Lichfield Cathedral came together to help raise funds to save and care for the hoard, and to maximise its long-term benefits across the region and further afield. The hoard was successfully jointly acquired by Birmingham City Council and Stoke-on-Trent City Council in June 2010.

To thank local people for their donations to secure the hoard through the ‘biggest ever public give’ to art, a summer tour was arranged in 2011. It visited Staffordshire Hall, Lichfield Cathedral and Tamworth Castle between 1 July and 18 September 2011, attracting over 50,000 visitors with an estimated economic impact of over £1.5 million. The Hoard Galleries at Birmingham Museum & Art Gallery and The Potteries Museum & Art Gallery in Stoke-on-Trent have also attracted more than a million visitors since the hoard was first displayed.

The Staffordshire Hoard has the potential to shine a light on the region’s rich Mercian heritage and expose regionally significant stories in a linked and meaningful way, as well as to generate a wide sense of civic pride and maximise economic regeneration through development of the visitor economy. This is being taken forward as part of the emerging Staffordshire Hoard Mercian Trail. The trail underpins the ambition to boost the region and nation’s profile through the Staffordshire Hoard, and will be echoed in the emerging strategies of the local LEPs, the local partner councils and Enjoy Staffordshire’s visitor economy strategy.
Supporting cultural social enterprises in Portsmouth

Portsmouth City Council has long understood the link between the cultural life of the city and social and local enterprise. The Council has taken the opportunities presented to look at creative ways to ensure the richness of leisure and arts activity across the city, and to enhance some of our heritage sites and museums.

The Council has worked with the community to create a charitable trust to maintain and run Southsea Skatepark, a thriving facility valued by young people in the city. Hilsea Lido, an outdoor swimming pool in the north of the city, has been turned over to the control of Hilsea Lido Pool for the People, helping to preserve a much-loved family leisure destination. The city’s Guildhall is now managed by the Portsmouth Cultural Trust, seeking to fully realise the potential of this city centre arts and ceremonial venue.

Heritage sites have also benefited from this creative thinking. Since 2010, a local catering enterprise Yellow Kite has been running a cafe in Southsea Castle, focusing on supplying healthy food (it was originally developed as part of Portsmouth’s Healthy Towns programme). This has helped increase the visitor numbers to the site, and created a vibrancy about it. A local entrepreneur has taken over management of the Square Tower, supporting ceremonies such as weddings there but also hosting pop-up vintage tea shops and markets, again placing a site of historic significance right at the heart of city life. The Council has recently worked with a city community to develop a charitable trust to renovate and develop uses for Wymering Manor, a building mentioned in the Domesday Book but now redundant.
Revitalising Halifax Town Centre

Calderdale Council is running a project to transform The Piece Hall, a Grade 1 Listed Georgian masterpiece in the heart of Halifax, West Yorkshire. The project’s vision is to transform the opportunity for people to understand, enjoy and engage with The Piece Hall, by establishing state-of-the-art interpretation and learning centres and brand new opportunities to volunteer. The £19 million project, supported by the Heritage Lottery Fund, will conserve the building, whilst installing the necessary modern infrastructure and services to deliver high quality business and public facilities. The Piece Hall’s courtyard will be transformed into an attractive and thriving town square surrounded by a range of high quality visitor facilities and an events programme to draw in local people and visitors. The Piece Hall will become a vibrant arena for business, pleasure, entertainment, learning, participation and relaxation.

Overall, the plans aim to create a sustainable, dynamic 21st century cultural and creative business economy and become Calderdale’s heritage centrepiece.

Three further projects, drawing on public and private sector investment, are being developed alongside the Piece Hall by the Council and its key partners. A new young people’s centre, the Orangebox, opens this summer benefitting from a £4.2 million DfE investment, while a new Central Library and Archive on an adjacent Grade 2 listed site, will receive £9.25 million from the Council. The £5.9 million Cornerstone extension to Square Chapel Centre for the Arts, funded by Arts Council England, is the final piece of the jigsaw that will transform this area of the town centre, creating jobs, boosting the local economy and making it the key destination for culture and tourism in the town and beyond.
Developing Skegness and East Lindsey as a cultural centre

In 2012, East Lindsey District Council invested £350,000 into events across the district, with the majority of the budget being spent on the annual SO Festival. The aim of the festival is to be a major economic driver for the East Coast, Lincolnshire and the East Midlands, helping keep Skegness in the top 10 UK tourist resorts, as well as involving and engaging local residents in cultural activity. The long term aspiration is to put Skegness and East Lindsey on the map as a centre for culture, a place that innovative and new art works can be developed and seen in the face of the stereotype of a traditional seaside town, and to invite people from across the UK and beyond to celebrate and indulge in high quality arts, year-round.

This investment resulted in the following key achievements:

- Attracted an audience of 70,000 during the Skegness weekend of the Festival, comprising 8,000 individual people each seeing an average of 9 different artworks and performances.
- Appealed to all sectors of the population and to local residents and visitors alike.
- Brought high quality art and performances to Skegness and to an audience many of whom had no, or limited, experience of live culture outside of the SO Festival.
- Contributed a range of economic benefits to the local area:
  - An estimated net economic impact, after the application of multipliers, of £405,000 for the SO Festival Skegness weekend
  - Attracted further national funding of £456,000 for activities/performances as part of the wider SO Festival
  - Advertising Equivalent Value of £850,461
  - Brought 2,500 additional visitors to Skegness and generated 1,650 commercial bed nights.
Developing talent and investing in future value

**Impulse: theatre training for graduates in Hampshire**
Hampshire County Council has invested £15,000 in a new scheme for early career theatre artists in Hampshire. The purpose of Impulse is to attract and retain the best young talent in the region, by providing opportunities to work with Hampshire’s three producing theatre companies. As well as benefiting the individuals, Impulse is part of Hampshire County Council’s commitment to connecting communities with creative excellence. This includes developing the best theatre makers in the country in recognition of the importance of theatre to Hampshire’s arts and visitor economy. Three artists will benefit from a 16-week residential course in 2012/13.

**Investing in future value**
An on-going Arts Council study into ‘spill-over’ from publicly subsidised theatre shows 87 per cent of those working in theatre have worked in subsidised theatre primarily or at least some of the time. 70 per cent felt subsidised theatre was vital to career development.

Big names who started their careers in council-supported theatres include Sir Nicholas Hytner (Leeds Playhouse – now West Yorkshire Playhouse), Sir Trevor Nunn and Sir Ian McKellen (Belgrade Theatre in Coventry) and Sir Derek Jacobi (Birmingham Rep).