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SUPPLEMENTARY PAPERS

Committee	ECONOMY & CULTURE SCRUTINY COMMITTEE
Date and Time of Meeting	THURSDAY, 16 JANUARY 2020, 4.30 PM
Venue	COMMITTEE ROOM 4 - COUNTY HALL
Membership	Councillor Howells (Chair) Councillors Henshaw, Gordon, Gavin Hill-John, Parkhill, Robson, Sattar, Stubbs and Simmons

The following papers were marked 'to follow' on the agenda circulated previously

6 Culture Short Scrutiny: Next Steps (Pages 3 - 40)

Appendix A – to follow.

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Date: Friday, 10 January 2020

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A Short Scrutiny Report of the:
Economy & Culture Scrutiny Committee

**CULTURE
IN
CARDIFF**
February 2020



Cardiff Council

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FOREWORD

To be drafted



Chair, Economy & Culture Scrutiny Committee
February 2020

TERMS OF REFERENCE

To explore the current and future role of Culture in the economy of Cardiff and to understand the role of Cardiff Council and partners in ensuring a sustainable way forward for Culture in Cardiff by:

1. Reviewing the existing landscape including partnership working, budget and resources.
2. Exploring the place- making and economic roles of Culture in Cardiff, and its impact on the region and nation.
3. Referencing good practice from other core cities in UK and experiences from across Europe, captured via Eurocities Creative Cities work.
4. Exploring what is needed to ensure a sustainable way forward re the role of Cardiff Council and Culture in Cardiff and make recommendations accordingly.

KEY FINDINGS

KF1. *To be agreed*

KF2.

DRAFT

RECOMMENDATIONS

The Economy & Culture Scrutiny Committee recommends:

R1. To be agreed

R2.

DRAFT

DEFINITIONS OF CULTURE

1. The term Culture can cover a wide range of activities and areas, including visual arts, literature, music, dance, museums, galleries, cinemas, theatres, libraries, festivals, events, heritage, craft, design, popular and grassroots culture. It links with creative industries, as recognised by the Cultural Cities Enquiry¹:

‘.... distinctions between ‘cultural’, ‘creative’ and ‘digital’ enterprises are fast eroding. Artists are increasingly incorporating digital mediums into their practice, and at the sharp end of the creative industries this is mirrored in widespread fluidity of people, skills and technology, particularly in the fast-growing new field of Createch, based on the interplay of creativity and technology.’

2. The importance of culture is highlighted in a response from Mr Nick Capaldi, Chief Executive, Arts Council of Wales:

“The Arts illuminate and give life to the wide range of strategies that underpin public life. From arts and health to cultural tourism, public art to town centre re-generation, the arts bring meaning, authenticity and enjoyment to our everyday lives. They create and sustain jobs, enrich education services, bring people together, improve our quality of life. The arts are fundamental to the well-being of the people of Wales.”²

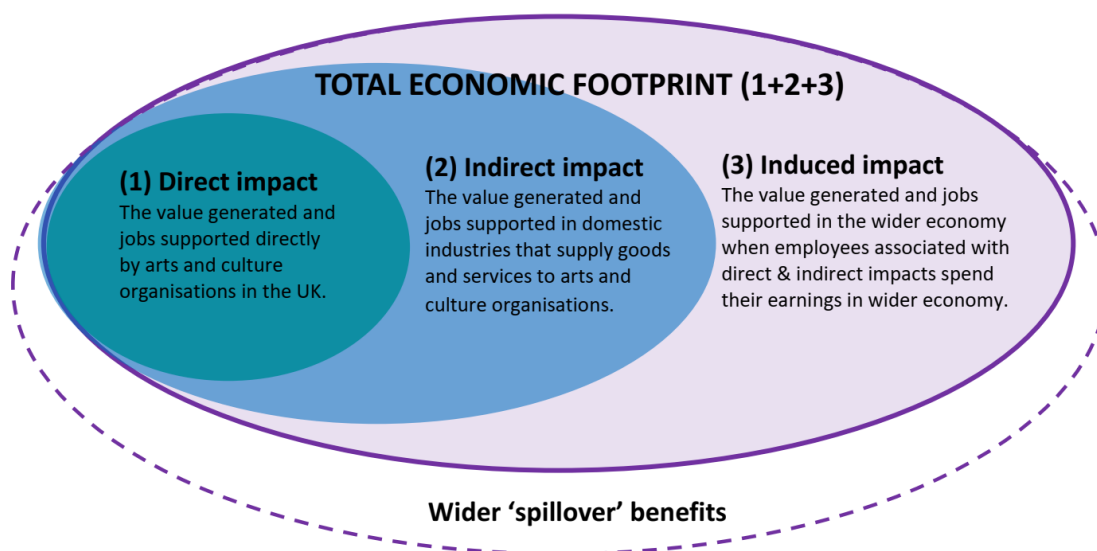
ECONOMIC ROLE OF CULTURE

3. Culture contributes to the economy by: creating wealth by generating and supporting jobs, including high-wage roles; raising the profile of locations and thus attracting visitors and those looking to relocate; and encouraging individuals to learn new skills, boosting confidence and increasing employability.

¹ The Cultural Cities Enquiry was sponsored by Core Cities, Key Cities, Arts Council England, Arts Council of Wales, Creative Scotland and Belfast City Council and reported in February 2019. The report has been sent to all Committee Members and is available at: <https://www.corecities.com/cultural-cities-enquiry>

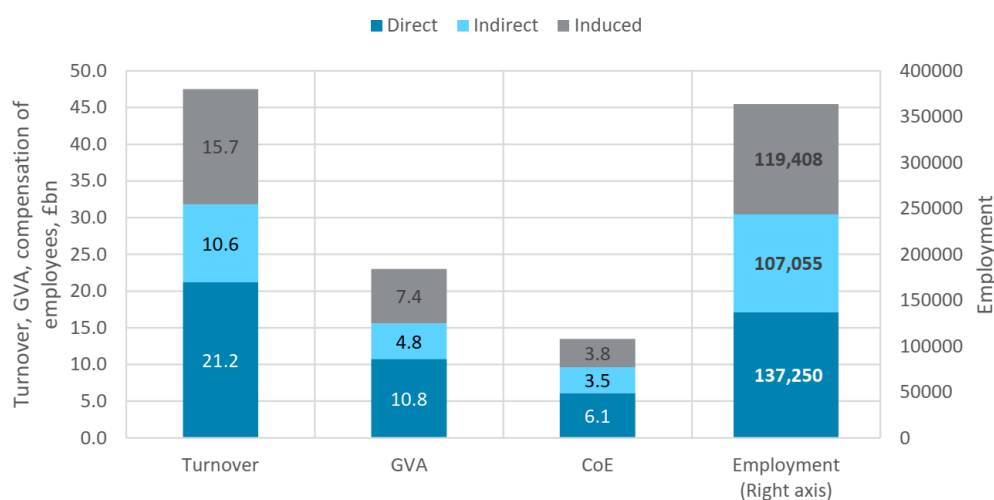
² Email from Mr N Capaldi – sent 26 September 2019

4. Arts Council England commissions regular reports that provide the most comprehensive overview available of the economic role of culture in the UK. The reports use an input/output model to calculate economic contribution, as illustrated by the graphic below:



5. The most recent report, published in April 2019³, shows the following direct, indirect and induced impacts:

Figure C: The direct, indirect and induced impacts of the arts and culture industry in the UK, 2016.



³ The contribution of the arts and culture industry to the UK economy – CEBR April 2019, available at: <https://www.artscouncil.org.uk/publication/contribution-arts-and-culture-industry-uk-economy-0>

6. The creative industries are the fastest growing sector of the economy in Wales, generating jobs, raising the profile of Wales and attracting visitors. £150 million per year is spent on holidays where culture and heritage is the main activity, with numbers increasing, generating demand for transport, accommodation, catering and other tourism-related business.⁴
7. In addition, the quality of cultural facilities influences people when they are thinking about where to locate, as they seek a good quality of life for themselves, their families and their employees.
8. Members heard from Paul Kaynes, Chief Executive National Dance Company of Wales that there is combined impact from having seven national companies based in Cardiff. A large number of people work for these organisations, live in Cardiff and/ or work and make products in Cardiff, contributing to the economy and creative life of the city. In terms of his own company, Paul highlighted that it helps to promote Wales and Cardiff as it tours internationally and across the rest of the U.K. Last year, it toured in Germany, Hong Kong, Poland, Austria and Switzerland and this year it is touring in Korea, the Netherlands and the United States of America. Its work attracts visitors to Cardiff and Wales, for example, visitors came from Switzerland and North West England to watch its Parade performances. The company itself has a £1.5M turnover, employing a standing group of dancers including international dancers who then base themselves in Wales.
9. Members heard from Andy Eagle, Chief Executive Chapter Arts Centre that it is a major economic creative hub in Cardiff, with circa 116 direct employees, 38 companies based within the footprint of Chapter and circa 140 people working out of their buildings. In his experience, the creative industries are a massively important part of the fabric of Cardiff, contributing to the economy and to quality of life.

⁴ As above

PLACE-MAKING ROLE OF CULTURE

10. Culture has a role in place-making, via regeneration and in and of itself, by providing a range of opportunities for people to express themselves, participate in creative activities, feel included, both individually and as part of a community, learn and have rewarding experiences.
11. In turn, this brings a range of benefits, including: improved enjoyment and confidence levels; increased physical and mental wellbeing; increased aspirations; and a sense of community and cohesion.
12. The place-making role of Culture is demonstrated clearly in the UK City of Culture initiative. The bids by various cities to win the title of UK City of Culture, with the consequent additional funding and publicity, focus on the benefits to the place and the people that an increased emphasis on culture will bring e.g. Coventry's winning bid to be UK City of Culture 2021 includes economic, participation, cohesion, health and legacy benefits.
13. Recent figures for Wales, from 2015, suggest that levels of attendance at cultural events and active participation in cultural pursuits are high – 79% of adults attended at least one arts event, whilst 40% participated in artistic activities.⁵ In a Cardiff context, Members heard that there are approximately 750,000 visits per annum to Chapter Arts Centre alone.
14. Members heard that many cultural organisations in Cardiff have programmes of artist development and support and run regular classes for community groups e.g. Chapter Arts Centre run dance, guitar and music classes, whilst the National Dance Company of Wales has a Youth Company, runs classes for adults with Parkinson's Disease and carries out outreach work with schools as well as fundraising for bursaries for its students.
15. Andy Eagle, Chapter Arts Centre, stressed that the creative industries play an important role in improving quality of life, helping with health and well-being, creating wealth and enabling people to enjoy arts and create art. In his view, arts can be transformative for any city and Cardiff is ideally placed to take advantage of this, given its network re culture.

⁵ 'Light Springs Through the Dark' – December 2016

EXISTING LANDSCAPE

Cardiff Overall

16. Members heard that Cardiff's cultural offer is very distinctive and of exceptionally high quality. Cardiff benefits from having seven national companies based here as well as local, community based grassroots activity, such as the 'Made in Roath' festival, and a range of high quality events, including Diffusion Festival, the IRIS Film Festival, the Festival of Voice, Cardiff Singer of the World, Artes Mundi, The Big Gig, Children's Literature Festival and more.

'The quality and dynamism of the city's cultural scene doesn't just contribute to place-making, it defines it. The particular diversity of people, place, language and cultural heritage is what sets Cardiff apart from other UK cities, and makes it shine as the Welsh capital city. ...The cultural scene in Cardiff is distinctive, arguably unique, and we are on our way to being an international quality city in terms of its offer to residents and visitors alike.' David Drake – Ffotogallery

'I welcome this enquiry by Cardiff, a city which has a demonstrably strong cultural offer and reputation... Cardiff is widely recognised as being a strong city in terms of its cultural offer and sense of local identity, and therefore this enquiry is about building on strengths rather than a wholesale correction of the current direction of travel.' Chris Murray – Cultural Cities Lead & Director - Core Cities

'The arts and creative sectors in Cardiff are flourishing and vibrant with the success of high-profile organisations such as Wales Millennium Centre, Welsh National Opera, BBC National Orchestra of Wales attracting even more cultural activity into the city.' Arts Council of Wales

Partnership Approach

17. Members heard that Cardiff Council takes a project-focused, partnership-based approach to work on cultural activities, ensuring cross-departmental working supports and facilitates these opportunities. Specifically, the Council works to:
- promote culture in Cardiff on world stage
 - provide advice and support
 - signpost opportunities
 - identify property and locations

- facilitate networks and cultural partnership working.

18. In terms of partnership working, officers highlighted the following key networks:

- Creative Cardiff
- Clwstwr
- Broadcasting sector
- Arts Council for Wales
- VAGW
- Music Board.

19. When asked what is working well, several external witnesses stated that, for them, partnership working is successful:

'many examples of excellent partnership working in Cardiff' examples cited where Literature Wales involved include Roald Dahl celebrations, Pete Fowler mural, Children's Literature Festival, Cardiff City FC football and poetry workshops – Literature Wales

'strong network of partners and collaborators – range of private and public sector organisations' – David Drake – Ffotogallery

'excellent partnership working e.g. Cardiff Contemporary – no longer taking place but partnerships developed from template to deliver future events' – Arts Council of Wales

20. In addition, the Council has been a key contributor to the work of Core Cities re Culture, with the Leader, Councillor Thomas, being the lead member for Culture for Core Cities. This has enabled Cardiff Council to hear first-hand the evidence presented as part of the Core Cities Cultural Cities Enquiry and to participate in discussions with other core cities on these matters.

Existing resources

21. In terms of current Council resources, the Council employs a Creative Industries and Culture Manager (Ruth Cayford), who works with the wider Economic Development team and partners on specific projects and on promoting Cardiff to attract investment and opportunities re culture. Officers work to align resources from service areas, utilising venues, green spaces and cityscapes, and working with partners to access resources

available to them. Members heard from Councillor Peter Bradbury, Cabinet Member, that the Council alone did not have enough money to do what was wanted but that:

‘he was pleased that the Council was not closing the avenue to the sector and was working to provide a sustainable future for venues.’⁶

22. Members heard that other local authorities, such as Manchester and Liverpool, have a higher level of resources focused on Culture, and that, in Manchester, arts and culture are embedded in the work of the local authority, considered as part of all their work. Councillor Bradbury highlighted that Manchester’s Cultural Strategy rests on 10 years of central Government infrastructure investment as well as Manchester having been part of the wider Greater Manchester Authority Area for a similar length of time; these have brought in more resources than are available to Cardiff. Paul Kaynes, National Dance Company of Wales, stated that, whilst Manchester has a different hinterland and resource level in the Greater Manchester Authority Area than Cardiff, the idea re a single, unifying principle still applies; it is not the preserve of a large place with money to spend.
23. External witnesses highlighted current resources available from:
- Generous venues and organisations keen to work in collaboration and present a broad range of creative output (*Literature Wales*)
 - Excellent Higher Education institutions bringing new talent into Cardiff and ensuring the sustainability of the sector (*Arts Council of Wales*)
 - £20 million grant funding into Cardiff-based organisations, via Arts Council of Wales, with funding from Welsh Government and National Lottery
 - Investment from Welsh Government Major Events unit – for example, for Diffusion: Cardiff International Festival of Photography (*Ffotogallery*)
 - Inward investment from international sources (*Ffotogallery*)
 - Inventive partnerships and fresh approaches to sustain key initiatives and develop new ones during time of funding standstill/ reduction (*Literature Wales*).

⁶ Minutes of Economy & Culture Scrutiny Committee, 3 October 2019

24. Members noted that, to deliver what was wanted, there was a need for investment - partnership was key. Councillor Peter Bradbury agreed, highlighting the ongoing work on the Music Strategy and Music Board, where:

‘Board members have been told that the Council cannot fund what it could 20/25 years ago; they also understand it is a partnership and the importance of working together to achieve things. Members of the Board will be used to being in large organisations and the cooperative ways of working. Officers added that lots of money is spent in the sector from various sources and there was a need to make the most of them for Cardiff.’⁷

25. Members were interested to understand whether the Cardiff Capital Region City Deal would help re Culture, in addition to the work on improving public transport provision that will assist access to culture. Neil Hanratty, Director of Economic Development, highlighted that the previous Capital Culture bid had looked to include and utilise assets across the region, so the principle of working together at a regional level re culture was established. The Arts Council of Wales sees the City Deal as a *‘game-changing opportunity’*; cultural organisations and partnerships need to harness the opportunities available from wider development initiatives:

‘culture needs to find its place within this – culture is needed to ensure City-Region sustains scale, range and quality of cultural activity that its population will demand’

Accessibility of Culture

26. Members explored how to ensure accessibility and inclusivity of culture in Cardiff, recognising these as essential components of an effective approach. Members were pleased that external witnesses agreed with this:

‘Inclusivity and Accessibility should be touchstones for all cultural organisations in the city’ – David Drake, Ffotogallery

‘Experiences of all of the residents of Cardiff should be part of its cultural life and everyone should be able to see themselves reflected in the cultural output of the city’ – Literature Wales

⁷ As above

27. Members discussed the importance of good transport systems to get people to and from cultural activities. Councillor Peter Bradbury explained the Council works closely with Network Rail on strategies to make the flow of people less problematic and that this should improve further with the completion of the transport interchange and the Metro.
28. The Committee enquired how the Council meets its statutory duty to involve young people and children in decisions re culture and future direction. Councillor Bradbury and officers outlined several mechanisms used by the Council to ensure this, including:
- putting culture at the heart of everyday life in schools, working in partnership with cultural organisations and leaders who partner with specific schools;
 - Cabinet Members visiting schools for Q&A sessions, including on culture;
 - referencing the Well Being and Future Generations Act in every report to Cabinet;
 - responding to campaigns, such as the Womanby Street grassroots campaign led by 18-36 year olds;
 - ensuring that the Signature Event will cover all genres, all ages and all levels, to be an inclusive event;
 - consulting and engaging with young people, via the Youth Council, via Sound Diplomacy work on the Music Strategy and via other bespoke consultations; and
 - responding to issues raised via consultation and engagement, for example the issues re accessing and regulating music venues and the need for more performance spaces open to young people.
29. Councillor Bradbury highlighted that, whilst a lot is already done *‘we can always do more and meet with the Youth Council and young people to see what we can do – we need to listen and cater offer accordingly’*.
30. The Committee asked how young people are supported to engage in cultural activities and were informed that the Council engages with partners to work on this. External witnesses stated that it is a core part of their work to engage young people; this often forms part of their grant funding conditions but is also an essential part of their ethos helping to nurture talent and create audiences of the future. Andy Eagle, Chapter, emphasised that access forms a core part of their ticketing strategy, aiming to increase the number of young people

who attend Chapter. Paul Kaynes, National Dance Company of Wales, highlighted that they give young people a voice by enabling them to make their own work and providing a platform for youth dancers across Cardiff and South Wales as well as raising funding from trusts and foundations to subsidise their bursaries.

31. Witnesses were asked to explain whether they provided outreach and engagement into deprived communities and into BME communities. Paul Kaynes, National Dance Company of Wales, explained they run a Youth Company, weekly dance classes for people with Parkinson's Disease and work in schools, sometimes intensively as recently in Cantonian High School and Allensbank School, working with all pupils including pupils with special needs such as Autism. Andy Eagle, Chapter, explained some of the work Chapter Arts Centre does, including a film workshop day for BME filmmakers, which had circa 80 attendees.
32. Written submissions to the short scrutiny provided some further examples of work to ensure accessibility and inclusivity:

Ffotogallery:

- *'It's about throwing our doors open to new opportunities and new partnership working, for everyone who is interested in working with us.'*
- *'Engagement projects working with all sections of the community, including disabled, LGBT+ and culturally diverse communities.'*

Literature Wales:

- *Ensuring representative inclusion throughout activities and structures.*
- *Providing platforms for and encouraging under-represented voices.*
- *Ensure small-scale community activity and higher profile city-wide events represent all citizens of Cardiff and their heritage, identities and experiences.*
- *Encouraging and enabling partnership working.*
- *Maintaining support for community and communal spaces.*
- *Ensuring community and cultural organisations are engaged at an early stage in planning large-scale sporting and cultural events to add value and impact and ensure all residents are represented.*
- *Work with Transport for Wales to maximise potential of Metro to connect communities and ensure people across Cardiff have access to cultural offer; travel subsidies would help reduce potential barriers for those on a low income.*

- *Consult regularly and strategically with sector to discuss opportunities to showcase cultural output to wider audience.*
- *Consider developing a bid to be Wales' first UNESCO City of Literature.*

33. With regard to the Youth Pavilion in Butetown, Members asked if there were enough resources to provide staff and support for young people; Councillor Peter Bradbury, Cabinet Member, advised that this falls under the remit of his Cabinet colleague, Councillor Sarah Merry, and that he would discuss with her how to use existing partnerships to promote cultural activities.

Performance and Impact

34. Members considered it important to be able to measure performance in order to be able to determine success and know where best to direct resources. Members asked how the Council measures what it is achieving and were informed there were targets for:

- Number of visitors to Council Venues
- Participation levels
- Number of visitors – staying and day visitors
- Delivery of an Indoor Arena
- Delivery of a Signature Event.

35. Councillor Peter Bradbury, Cabinet Member, stated that culture is judged in many ways; he considered it was important to have a critically acclaimed event in Cardiff and to increase visitors. With regard to the Music Strategy, the Music Board would work to create a roadmap and detailed responses to the Sound Diplomacy recommendations and these would be used to judge progress and success.

36. Members were interested to understand how health and well-being impacts of Culture could be captured. Councillor Bradbury highlighted that Greenwich Leisure Ltd (GLL), which has a contract to run the Council's leisure centres, have worked out a quantifying benefit per pound for health and leisure activities. Andy Eagle, Chapter Arts Centre, highlighted the Return on Social Investment model and the industry leading work re modelling impact of culture undertaken by Beatrice Garcia, Liverpool University.

37. Members also heard that grant-funded projects have specific targets that are measured and monitored by the award body, such as the Arts Council of Wales that currently invests £20million in Cardiff.
38. Members asked if there had been any work undertaken on the Economic Impact of Culture in Cardiff. Officers explained that there was work undertaken on creative sector analysis and individual events but not on culture overall. Officers added that they would be sceptical of the accuracy of any work on this as there are a huge number of assumptions.

Signature Event

39. With regard to the new Signature Event, Members were informed that this would promote Cardiff and Wales for music tourism and Cardiff as a festival and conference destination, showcase and support new talent and contemporary performance and provide a legacy for the music industry in Cardiff and Wales. The aim is to provide an event respected by the music industry that initially covers a two-week period and hosts a range of music events that attract international audiences.
40. There was discussion about how the Signature Event would fit in with existing music/ sound events, with external witnesses emphasising the need to celebrate these events and make the most of them. Neil Hanratty, Director of Economic Development, stated that he agreed with this and that the Signature Event looks to pull these together into a programme that runs over the course of 2-3 weeks, so that existing events support the overall offer and all benefit from the additional promotion that a Signature Event brings.
41. Members sought clarification about how the signature event would tie in with smaller cultural events around the City so that everyone could feed into it and participate. Councillor Peter Bradbury, Cabinet Member, stated that: *'a showcase event wouldn't be all about the centre of Cardiff, it needed to be relevant to people all over the city. Music would be at the heart of the event so the Music Board would play a critical role in ensuring that grassroots organisations are represented in any showcase event.'*⁸

⁸ Minutes of Economy & Culture Scrutiny Committee meeting 3 October 2019

SUSTAINABLE FUTURE FOR CULTURE

Role of Cardiff Council

42. There is clear recognition from key stakeholders that Cardiff, as the capital city, has a key role to play in creating jobs and prosperity for the city-region by continuing to attract major cultural events and investment, maximising cultural assets and attracting visitors. Members discussed with stakeholders what the role of the Council should be re this, given current limitations on its resources and ability to grant-fund, due to pressure on council budgets, and what the role of partners should be.
43. Witnesses highlighted that the Council has a significant leadership and facilitating role to play, for example in bringing partners together to develop a vision, market Cardiff, attract events and visitors and to create greater capacity for creative industries and jobs. Members heard the following specific ideas re the future role of the Council:

Lead & Facilitate:

- Articulate and lead the City's cultural ambition
- Provide a framework for collaboration and cooperation to achieve collective outcomes
- Play a facilitating role, fully active participant in planning and decision-making but does not have to lead on all high profile initiatives and projects
- Lead on development of a short, focused Cultural strategy
- Lead on the development of a Cultural Compact
- Tackle silo working ensuring impact of council initiatives on Culture is addressed

Support & Promote:

- Facilitate the discussions amongst cultural organisations to agree appropriate branding and marketing of the cultural offer
- Give visibility to and value cultural contribution of existing organisations – emphasise year-round offer of city rather than one-off events.
- Foreground cultural offer, not only music but also visual arts, film, performance, design, architecture and literature.
- Add weight and political support for large-scale cultural programmes

Lever in Resources:

- Being imaginative, inventive and innovative in how it works with creative sector
- Liaising with organisations to see how the Council can best help

- Using its power and leverage to support development – the Council has leverage re borrowing/ lending money in a supportive way to help development in a sustainable
 - Enable the creative use of public assets for cultural purposes in ways that do not drive up hard-pressed budgets
 - Make Council property available for cultural use
 - Explore and discuss new financing arrangements to assess basis for lobbying for change at UK and Welsh Government level
 - Leverage funds through other mechanisms, such as discretionary tax relief
 - Utilise planning gain for cultural purposes.
44. Members heard that a current example using some of these types of approaches is the Council's work with Chapter Arts Centre, where the Council is working with them re assets and consolidating the offer at the main site as well as re incubator units that Chapter will run, generating income and helping to meet demand for innovation sites.
45. Members heard that the aims of the current council administration support innovative approaches and are: to give creative arts/cultural sectors a real voice in decision making in the Council; *and* to ensure venues have a valuable/sustainable future.
46. To this end, the priorities identified by Cllr Peter Bradbury (Cabinet Member) are to:
- improve the infrastructure by developing an Indoor Arena and regenerating Cardiff Bay
 - work with the Creative Industries and Screen Sector
 - introduce a Music Strategy, establish a Music Board with key stakeholders and work with them to develop an International Music Signature Event
 - safeguard the long-term future of the New Theatre⁹.

Cultural Strategy

47. Members asked witnesses for their views on a Cultural Strategy. Nick Capaldi, Arts Council of Wales, stated a Cultural Strategy is needed and that it would be preferable for the Cultural Strategy to be relatively slim, with clear, overarching goals applicable across all sectors and that looked across the whole of Cardiff, rather than just the city centre.

⁹ Economy & Culture Scrutiny Committee Meeting 3 October 2019

‘The essential thing is that there is a clear, co-ordinated strategy that ensures that individual initiatives add up to more than the sum of their individual parts. And investment is needed to incentivise change. Without it, it’s all talk and no action.’

48. In terms of the coverage of the Strategy, Members heard this depends on how ambitious the Council and partners want to be: it should cover arts, culture and heritage as a minimum but, ideally, it would also include sports, as has happened recently in Hull during its City of Culture year. Councillor Bradbury, Cabinet Member, Culture & Leisure, stated that it would need to promote all forms of Culture including music, dance and the other cultural offers from Cardiff. Andy Eagle, Chapter, stressed the need for it to recognise the value of arts in Cardiff, the national companies based in Cardiff but also local, grassroots activity; community activities need to be engaged with as part of the development of the strategy. Nick Capaldi, Arts Council of Wales, stated that development planning needs to be included in the Strategy, so that culture is considered during the planning process.

49. In terms of the vision for Culture in Cardiff, Members heard the following:

- *‘Use culture to give Cardiff an edge and a character that will ensure its long-term viability as a leading UK city’*
- *‘Cardiff’s ambition should be to give full rein to ambition and imagination throughout our city to the point where, amongst all UK nations, Cardiff stands tall and distinct – recognised not only for the wealth and breadth of the cultural assets available, and the prosperity they engender, but also for the influence they have on the personal and social development of everybody that lives or visits the city’.*
- *‘Projects and programmes that continue to define the city within national and global context, but at the same time play strongly into a sense of local identity and connectedness to place, in a manner that people recognise and feel is authentic’.*
- *‘Liveability has to be at centre of long-term strategy, for Cardiff and City Region’.*

Increasing Collaborative Working

50. Members heard that there are opportunities for cultural organisations in Cardiff to collaborate more effectively. This could help to improve the reach of cultural work in Cardiff,

diversifying audiences by extending into communities and breaking into new areas of Cardiff. Equally, the 7 national companies based in Cardiff could work together more, for example on international work, thus further boosting the profile of Cardiff. Paul Kaynes, National Dance Company of Wales, highlighted that this happens in other cities, such as in Newcastle & Gateshead, where cultural organisations come together in a consortia and work to agree an agenda and to find resources; leadership is key for this to be effective.

Cultural Compact

51. Chris Murray, Core Cities Cultural Enquiry Lead, stated that a City Compact for Culture would help by stimulating partnerships that focus on the day-to-day role of culture in the life of Cardiff. His view is that the Compact may initially have to be led by the local authority to get it up and running but that it could then head towards achieving some form of independence as is starting to take place in other core cities. He stated that it would be useful for the Compact to be recognised by Government as the 'go-to' body for resource negotiations and allocation as a whole. The Arts Council of Wales is also supportive of a Cultural Compact approach that takes ownership of cultural developments and assists in forming a strategic framework. Ruth Cayford, Creative Industries & Culture Manager, informed Members that Cardiff Council is holding initial discussions with partners regarding the possibility of utilising a cultural compact model, as outlined in the Core Cities Cultural Cities Enquiry report. Further information on the Compact model is provided at points 64 – 68 of this report.

Resources

52. Witnesses highlighted the need to ensure that there is sufficient resource for culture in Cardiff to deliver quality content and compete with other cities that have teams and resources to plan and deliver strong, cohesive cultural strategies and programmes of activities. There are concerns about the long-term sustainability of the arts sector in Cardiff, with resources having stood still or declined over recent years due to pressures on public finances. The specific need for low-cost creative spaces and work spaces in Cardiff was also highlighted to Members.

53. Witnesses highlighted that the Council still has control of significant levers, which could be used for cultural purposes, including:

- assets such as land and buildings
- strategic planning, including negotiated developer contributions
- financial levers, such as tax reliefs, tax breaks, tax Increment Financing, BIDs, pension fund investment in infrastructure, community asset transfer, Proceeds of Crime Act funds, Aggregate Levy Fund Wales, dormant bank accounts etc.

54. Witnesses highlighted that the Council can play a significant role in working with partners to attract additional resources and help to align resources. Chris Murray, Core Cities, stated that partnership working to develop a strategic alliance such as a Compact may increase Cardiff's ability to negotiate for resources with government and its agencies, as: *'the locality is clearly making best use of the resources available to it and is more likely to be able to demonstrate that some additional resource will deliver substantial additional gains.'*

55. In addition to the financial levers listed at points 43 and 53, witnesses emphasised other sources of funding:

- *'additional funding can be secured – from national and international sources, private and public.. however, to secure funding, the projects and programmes of work should involve innovative partnerships, creative ambition and international reach. None of this is incongruous with a commitment to local involvement and inclusion'* – David Drake, Ffotogallery
- *'Core Cities are arguing for a Tourism Levy'* – Chris Murray, Core Cities
- *'City Deal – culture needs to find its place within this – culture is needed to ensure City-Region sustains scale, range and quality of cultural activity that its population will demand'* – Arts Council of Wales.

56. The Council can also lead on work with partners to align resources. The Arts Council of Wales highlighted that the Council could utilise the Well Being of Future Generations Act's requirement for a 'thriving culture' to assist with this alignment. Chris Murray, Core Cities, stated that:

'Resource alignment is best achieved by understanding what strategic objectives the city is trying to deliver through and with the cultural sector and then aligning agencies within and beyond the sector to achieve these aims e.g. if health linked to deprivation is a major focus, then establishing new kinds of partnerships between NHS, public health, cultural and other agencies could not only align existing resources but find ways of bringing in additional resources'.

Marketing Cardiff's Cultural Offer

57. Members found that underlying much of the discussions during this short scrutiny is the need to market effectively the cultural offer of Cardiff. Some witnesses felt that Cardiff does not make the most of its distinctive and exceptionally high quality cultural offer and that the marketing and promotion of Cardiff does not sufficiently highlight the cultural offer. There is a need to recognise what exists in Cardiff, what a very good offer it is and to achieve a voice of clarity about this nationally and internationally.

58. Witnesses stressed the need for cultural organisations in Cardiff to work together to coordinate and lead the marketing and promotion offer, defining what is distinctive about Cardiff's cultural offer. This needs to include marketing and promoting all forms of culture. Witnesses agreed that the Council should not impose the marketing but that the Council has a key role in facilitating the discussions amongst cultural organisations to agree appropriate branding.

'A stronger brand identity for the cultural offer of the city– less red dragons and rugby balls and more celebration of the existing contemporary visual and performing arts to be found in the city' – David Drake - Ffotogallery

59. Andy Eagle, Chapter Arts Centre, stated that it would be useful for Cardiff to learn lessons from other cities re how they have achieved clarity on their cultural message and cited Manchester as a good example of this. Members asked whether this meant that Cardiff needed to choose a particular genre of culture to ensure clarity but were reassured that other cities have managed to achieve clarity and have a broad cultural offer, including Manchester and Hull, recently a City of Culture where the offer encompassed all arts and sports. Witnesses emphasised that the key is to have original, modern and innovative branding that runs right across all art forms and festivals, as happens in Manchester.

60. Some witnesses felt that the current marketing of Culture on the Visit Cardiff website could be enhanced, capitalising on opportunities to promote cultural tourism by having an up-to-date and informative section on arts, culture and creative sector events and attractions. In addition, promotional offers could be developed, for example targeting city breaks, cultural visitors and residents with themed or seasonal events, such as focusing on the Autumn season of cultural festivals and events.

61. Members discussed the fact that the Signature Event will inevitably focus on marketing the music offer of Cardiff and sought reassurance that this will not be to the detriment of other cultural forms in Cardiff. Councillor Bradbury, Cabinet Member Culture & Leisure agreed, stating that currently *'we are focusing on the Music Strategy but we recognise that we need to focus on the wider cultural offer'* and that this should form part of the cultural strategy and agenda.
62. Paul Kaynes, National Dance Company of Wales, highlighted that, in their experience, it is vital to have an effective, clear PR and media strategy that is externally focused, able to draw people in from outside Cardiff and Wales. At the same time, residents are the most important advocates for events, given their role as attendees, hosts and interacting with visitors, as well as encouraging visits to events from their family and friends. It is therefore important that local 'hearts and minds' are won in support of events, such as the Signature Event, and the marketing of Cardiff.

GOOD PRACTICE

63. There are two main reports that capture the lessons learnt from other core cities in UK and experiences across Europe: Core Cities - Cultural Cities Enquiry Report¹⁰; and Eurocities – Future Creative Cities.¹¹

Core Cities Report

64. The Core Cities **Cultural Cities Enquiry Report 'Enriching UK Cities through smart investment in Culture' (February 2019)** highlights that smart investment in cultural activities brings enormous benefits to cities and people. The report covers a broad range of cultural activities and identifies four key areas to ignite the power of culture to drive economic growth. These are:

¹⁰ The report has been sent to all Committee Members and is available at: <https://www.corecities.com/cultural-cities-enquiry>

¹¹ The report 'Future Creative Cities' - December 2017, has been sent to all Committee Members and is available at: <http://www.eurocities.eu/eurocities/news/Future-creative-cities-Why-culture-is-a-smart-investment-for-cities-WSPO-AWWHJC>

- a) **Cultural City Compact** – bringing people and institutions together e.g. creative people, universities, industries, businesses and Arts Council to establish city-wide plans that focus on bringing in higher levels of investment, making the best use of cultural property assets and attracting diverse talent.
- b) **Focus on new investment proposals** – including imaginative and creative use of financial sector, such as corporate social venture funds, enterprise development partnerships, attaining available tax credits and exploring the possibilities of a tourism tax.
- c) **City Talent Development** – including planning how to attract and retain a diverse range of talented, creative people and business.
- d) **Cultural and Heritage Property Assets** – using these to drive urban regeneration and maximising civic returns from these.

65. The report makes eight recommendations based on the above, as follows:

- i. Cities to establish Cultural City Compacts with financial support from national governments
- ii. Establish and enhance collaborative networks of cultural organisations to share professional expertise and support joint investment in shared infrastructure.
- iii. Cultural organisations and cities should make it easier for people to give more by offering contactless giving, to improve donor experience and increase donations.
- iv. Establish place-based Corporate Social Venture Funds with investment from local business, city institutions and social investors, to provide repayable finance and business support to grow local social enterprises with a cultural or creative focus.
- v. Support small organisations to access existing creative tax reliefs and extend the remit of the scheme to cover literature and popular music.
- vi. Establish a pilot BIDs+ scheme. Establish a UK wide review of the merits of a tourist levy.
- vii. Cultural organisations to set diversity targets for leadership and boards, and publish progress. City Compacts to support city-wide plans for development of creative talent pathways.
- viii. Establish portfolio approaches to cultural property assets, maintaining civic/ community/ cultural sector ownership to recycle returns.

66. For each recommendation, the report sets out practice tools to help with their implementation, as well as providing contextual information to explain the reasoning behind the recommendation.

Cultural City Compact

67. Members discussed the Cultural City Compact concept detailed in the Cultural Cities Enquiry and heard that *‘the Compact will be the primary vehicle for discussion between local partners and with government about how best to deploy culture for the city’*¹². The Compact aims to co-create and co-deliver a holistic vision for culture in cities, bring people and institutions together to establish citywide plans that focus on bringing in higher levels of investment, making the best use of cultural property assets and attracting diverse talent. They include:
- Developing creative and digital clusters
 - Local skill strategies – growing, attracting and retaining talent
 - Tourism and Destination Management plans
68. Chris Murray, Core Cities, highlighted that a number of Compacts are now up and running, with a conference for early adopters held in November 2019. A UK-wide network of Compacts is likely to emerge to take this work forward.

Raising income

69. Members noted that the Cultural Cities Enquiry has interesting recommendations for raising income and asked whether these have been considered. Officers explained that they are discussing these with Core Cities and working towards developing policies.

Eurocities Report

70. The **Eurocities ‘Future Creative Cities’**¹³ report concludes that the following are needed from city administrations to make investment in culture in cities work:

¹² Minutes of Economy & Culture Scrutiny Committee, 3 October 2019

¹³ <http://www.eurocities.eu/eurocities/news/Future-creative-cities-Why-culture-is-a-smart-investment-for-cities-WSP0-AWWHJC>

- **Bold Vision for Culture** – where the city administration moves to a partnership mindset, acting as a trusted partner and facilitator to help develop a vision in cooperation with cultural and creative sector.
- **Understand Cultural Resources** – improve city administration working with cultural and creative sector by better cooperation between service areas rather than relying on one service area to be the link
- **Value Cultural Workers** – recognise that investing in culture should not come as a systematic trade-off for additional social and economic impacts
- **Innovation for Culture** – explore and open up new avenues of funding and encourage experimentation and cross-fertilisation between cultural and creative sectors
- **Help Cultural Workers to become organised** – improve their representation at City level fora and facilitate structuring of local networks/ associations, including identifying ‘link pins’ and ‘creative mediators’
- **Monitor and Evaluate** – document the impact of Culture.

Other Good Practice

71. Members asked witnesses to identify UK cities that they felt exemplified good practice re Culture and why they felt this. Members received the following responses:

- Liverpool, Glasgow, Hull, Newcastle/Gateshead – *utilising City of Culture as catalyst and recognising regeneration potential of culture. Liverpool Council has made a real commitment to the arts and this has resulted in city becoming one of hottest weekend destinations in the U.K. – Arts Council of Wales*
- Leeds, Bristol and Manchester – *strong, successful cultural programmes – they have culture departments and clear cultural strategies, with sufficient resources to underpin these – Arts Council of Wales*
- Liverpool – *invested in visual and performing arts infrastructure long before European Capital of Culture 2008 – David Drake, Ffotogallery*
- Glasgow – *become vibrant, diverse, future facing city – David Drake, Ffotogallery*
- Hull and Coventry – *used UK City of Culture to reposition their city’s reputation internationally, whilst instilling pride in local achievements and traditions and engaging residents across the city in the process – David Drake, Ffotogallery.*

72. Chris Murray, Core Cites, highlighted the following key points when looking at good practice:

- *Useful to define specific elements of good practice that trying to capture/ most important to Cardiff e.g. economy, regeneration, community engagement, reputation and profile, financing etc. and then look at appropriate case studies*
- *Think about what are the principles or dynamics at work in successful examples that could inform a programme that is authentically Cardiff.*
- *Look at cities with comparable history and profile to Cardiff, for example port cities such as Bilbao, Rotterdam, Hamburg, some Baltic cities.*
- *Avoid seeing high-profile projects as useful examples – these are usually culmination of years if not decades of regeneration activity rather than starting point for regeneration.*

Coventry

73. Coventry's winning bid to be UK City of Culture 2021 focused on the benefits to the place and the people that an increased emphasis on culture will bring, emphasising inclusivity for all its diverse communities. It contains the following stated 'step changes' that will result from the year-long programme of activities:

- a. Culture Driving the Economy –
 - i. 2,116 new jobs
 - ii. Increase in visitor spend
 - iii. 100 new businesses supporting arts and culture
 - iv. Increased GVA from creative industries
- b. Culture Closing the Gaps in Participation –
 - i. More local people engaging in culture
 - ii. More local people being trained culture reps
 - iii. Programmes to reach in to communities and schools
- c. Culture Building Bridges –
 - i. More young people not in education, employment or training participating in culture
 - ii. Increase in BAME audiences
 - iii. Increase in BAME, Disabled and Young People on boards of publically funded culture institutions
- d. Culture Underpinning the Health of the City –
 - i. Culture projects re mental health
 - ii. Culture projects re obesity

- iii. Reduction in levels of depression and anxiety
- iv. Increase in dance and physical activity
- e. Culture Takes Pride of Place – Recognition and Legacy –
 - i. increase in neighbourhood and city centre satisfaction
 - ii. increase in volunteers and participations
 - iii. increase in graduate retention
 - iv. sustainability fund for building resilience and legacy.

Hull

74. To be completed

APPROACH TAKEN

- M1. Members undertook the short scrutiny of Culture in Cardiff over two committee meetings in October 2019 and December 2019, with additional meetings held in January 2020.
- M2. Members received evidence from the following internal stakeholders who attended question & answer sessions and contributed to a panel discussion:
- Cllr Peter Bradbury, Cabinet Member – Culture & Leisure
 - Neil Hanratty – Director of Economic Development
 - Kathryn Richards – Head of Culture, Venues, Tourism and Events
 - Jon Day – Operational Manager – Economic Development, and
 - Ruth Cayford – Creative Industries and Culture Manager.
- M3. Members also received evidence from the following external stakeholders who attended committee in December 2019 and contributed to a panel discussion:
- Andy Eagle – Chief Executive, Chapter Arts Centre
 - Paul Kaynes, Chief Executive, National Dance Company of Wales.
- M4. Scrutiny Services wrote to a range of cultural organisations in Cardiff, to ask if they wished to submit their views in writing to this short scrutiny. Responses were received from:
- Ffotogallery
 - Arts Council of Wales
 - Literature Wales
 - Chris Murray - Core Cities Lead for Cultural Cities Enquiry.
- M5. As part of the short scrutiny, Members met with Mr Nick Capaldi, Chief Executive Arts Council of Wales, who wished to contribute to the scrutiny in person and was unable to attend either committee meeting due to prior commitments that could not be re-arranged.
- M6. In order to inform the Inquiry, desk-based research was undertaken referencing good practice from other core cities in the UK and experiences from across Europe, captured via the following publications:

- Core Cities UK – *Cultural Cities Enquiry Report – Enriching UK cities through smart investment in Culture* – February 2019
- Eurocities – *Future Creative Cities Report – Why culture is a smart investment for cities* – December 2017

M7. Members also looked at the approach taken in the following cities that witnesses highlighted as exemplars:

- Coventry
- Hull.

M8. The desk-based research, coupled with evidence from internal and external witnesses, was used to identify suitable findings from the Inquiry.

FINANCIAL IMPLICATIONS

The Scrutiny Committee is empowered to enquire, consider, review and recommend but not to make policy decisions. As the recommendations in this report are to consider and review matters there are no direct financial implications at this stage in relation to any of the work programme. However, financial implications may arise if and when the matters under review are implemented with or without any modifications.

LEGAL IMPLICATIONS

The Scrutiny Committee is empowered to enquire, consider, review and recommend but not to make policy decisions. As the recommendations in this report are to consider and review matters there are no direct legal implications. However, legal implications may arise if and when the matters under review are implemented with or without modification. Any report with recommendations for decision that goes to Cabinet / Council will set out any legal implications arising from those recommendations. All decisions taken by or on behalf of the Council must (a) be within the legal power of the Council; (b) comply with any procedural requirement imposed by law; (c) be within the powers of the body or person exercising powers on behalf of the Council; (d) be undertaken in accordance with the procedural requirements imposed by the Council e.g. standing orders and financial regulations; (e) be fully and properly informed; (f) be properly motivated; (g) be taken having regard to the Council's fiduciary duty to its taxpayers; and (h) be reasonable and proper in all the circumstances.

COMMITTEE TERMS OF REFERENCE

- To scrutinise, measure and actively promote improvement in the Council's performance in the provision of services and compliance with Council policies, aims and objectives in the area of economic regeneration.
 - Cardiff City Region City Deal
 - Inward Investment and the marketing of Cardiff
 - South East Wales Economic Forum
 - Economic Strategy & Employment
 - European Funding & Investment
 - Small to Medium Enterprise Support
 - Cardiff Harbour Authority
 - Lifelong Learning
 - Leisure Centres
 - Sports Development
 - Parks & Green Spaces
 - Libraries, Arts & Culture
 - Civic Buildings
 - Events & Tourism
 - Strategic Projects
 - Innovation & Technology Centres
 - Local Training & Enterprise

- To assess the impact of partnerships with and resources and services provided by external organisations including the Welsh Government, joint local government services, Welsh Government Sponsored Public Bodies and quasi-departmental non-governmental bodies on the effectiveness of Council service delivery.
- To report to an appropriate Cabinet or Council meeting on its findings and to make recommendations on measures, which may enhance Council performance or service delivery in this area.

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Economy & Culture Scrutiny Committee Membership



Councillor Nigel Howells
(Chairperson)



Councillor Iona Gordon



Councillor Jane Henshaw



Councillor Gavin Hill-John



Councillor Thomas Parkhill



Councillor Adrian Robson



Councillor Adbdul Sattar



Councillor Elaine Simmons



Councillor Ed Stubbs

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