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## AGENDA

<b>Committee</b>	ECONOMY & CULTURE SCRUTINY COMMITTEE
<b>Date and Time of Meeting</b>	THURSDAY, 5 DECEMBER 2019, 4.30 PM
<b>Venue</b>	COMMITTEE ROOM 4 - COUNTY HALL
<b>Membership</b>	Councillor Howells (Chair) Councillors Henshaw, Gordon, Gavin Hill-John, Parkhill, Robson, Sattar, Simmons and Stubbs

*Time  
approx.*

- 1 Apologies for Absence** 4.30 pm  
To receive apologies for absence.
- 2 Declarations of Interest**  
To be made at the start of the agenda item in question, in accordance with the Members' Code of Conduct.
- 3 Minutes (Pages 3 - 12)**  
To approve as a correct record the minutes of the previous meeting.
- 4 Culture Short Scrutiny (Pages 13 - 74)** 4.30 pm  
Policy development scrutiny of role of Council and partners re ensuring a sustainable way forward for Culture in Cardiff.  
  
Cllr Peter Bradbury, Neil Hanratty, Kathryn Richards, Jon Day, Ruth Cayford  
  
Neil Wicks – Deputy Director, National Museum Wales  
  
Hannah Firth – Director, Chapter Arts Centre  
  
Paul Kayne – Chief Executive, National Dance Company of Wales

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|----------|--|---------|
| <b>5</b> | <b>Cardiff Capital Region City Deal - Joint Overview and Scrutiny Update Report</b> <i>(Pages 75 - 78)</i> | 5.35 pm |
| <b>6</b> | <b>Correspondence</b> <i>(Pages 79 - 82)</i>   | 5.45 pm |
| <b>7</b> | <b>Way Forward</b>   | 5.50 pm |
| <b>8</b> | <b>Urgent Items (if any)</b>   |         |
| <b>9</b> | <b>Date of next meeting</b>  |         |

The next meeting of the Economy & Culture Committee is on Tuesday 17 December 2019 at 4.30 pm

**Davina Fiore**

**Director Governance & Legal Services**

Date: Friday, 29 November 2019

Contact: Andrea Redmond, 02920 872434, [a.redmond@cardiff.gov.uk](mailto:a.redmond@cardiff.gov.uk)

ECONOMY & CULTURE SCRUTINY COMMITTEE

3 OCTOBER 2019

Present: Councillor Howells(Chairperson)  
Councillors Henshaw, Gordon, Gavin Hill-John, Parkhill,  
Robson, Sattar and Stubbs

30 : APOLOGIES FOR ABSENCE

Apologies for absence were received from Councillor Simmons.

31 : DECLARATIONS OF INTEREST

None received.

32 : MINUTES

The minutes of the meeting held on 19<sup>th</sup> September 2019 were agreed as a correct record and signed by the Chairperson.

33 : CULTURE IN CARDIFF

The Chairperson welcomed Cllr Peter Bradbury, Cabinet Member for Culture & Leisure; Neil Hanratty – Director of Economic Development; Kathryn Richards – Head of Culture, Venues, Tourism & Events; Jon Day – Operational Manager and Ruth Cayford – Creative Industries & Culture Manager to the meeting.

Members were advised that this item was the first part of the Committee's short scrutiny into the current and future role of Culture in the economy of Cardiff. Committee are specifically interested in exploring what the Council and partners need to do to ensure a sustainable way forward for Culture in Cardiff.

The Chairperson invited the Cabinet Member to make a statement in which he said that this was an important piece of work, which provided scene setting for the Committee's other areas of work. There were two things that were trying to be achieved; to ensure venues have a valuable/sustainable future and to give creative arts/cultural sectors a real voice in decision making in the Council. He added as a disclaimer that there was not enough money to do what was wanted but he was pleased that the Council was not closing the avenue to the sector and were working to provide a sustainable future for venues.

Members were provided with a presentation on Culture in Cardiff after which the Chairperson invited questions and comments:

Members referred to the Youth Pavilion in Butetown and asked if there were enough resources to provide staff and support for young people. Members were advised that this falls in the remit of Councillor Merry's portfolio, but the Cabinet Member stated he would be happy to look at ways existing partnerships are used to promote activities in Butetown and would have the discussion with Councillor Merry. Officers also noted

that there is engagement with other partners to see what can be done to support young people.

Members noted that previously the organisers of the Triathlon were looking for around £8k as a contribution for filming the triathlon in Cardiff Bay and asked if this had been progressed. The Cabinet Member explained that he has met with the Triathlon organisers and discussed how they could make it work, he hadn't heard back from them as yet but if they could make it financially viable then the Council could provide officer support.

Members were pleased to see the reference to a showcase event and asked how this would tie in with smaller cultural events around the City so that everyone could feed into it and participate. The 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.

Members asked about targets and whether there were any specific targets outside of the Indoor Arena and Signature Events that the Council hoped to achieve. The Cabinet Member explained that there were targets on participation and the number of visitors in some venues and these were longstanding. Officers explained that the Arts Council currently invest £20m in Cardiff and they have very specific targets that are all measured.

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 itself. Officers added that they would be sceptical of the accuracy of any work on this as there are a huge number of assumptions. Indirect impacts such as visitor numbers are measured.

Members considered that it was important to be able to measure success and determine priorities, whether that is more events, more creative industries, more visitors or all of these. The 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; and how to measure the success of this may be an interesting topic for a task and finish group.

Members asked what the Council's top 3 priorities were. The Cabinet Member stated that current priorities were to safeguard the long-term future of the New Theatre, to move the sector on from feeling like they don't have a voice by establishing the Music Board and responding to the points in the Sound Diplomacy report.

Members noted that to deliver what was wanted there was a need for investment and partnership was key; the Cultural Cities Enquiry had lots of interesting recommendations for raising income for investment such as donations and tourist levy; Members asked if these had been considered. Officers explained that they are working with Core Cities and the Chief Executive is looking Nationally and the tourist levy is high on the agenda, this was work in progress and nowhere near policy development as yet; it was important to reflect on the recommendations of the Cultural Cities enquiry first.

AGREED: that the Chairperson, on behalf of the Committee, writes to the Cabinet Member conveying the observations of the Committee when discussing the way forward.

#### 34 : MUSIC STRATEGY - CONTAINS CONFIDENTIAL APPENDIX 5

The Chairperson welcomed Cllr Peter Bradbury, Cabinet Member for Culture & Leisure; Neil Hanratty – Director of Economic Development; Kathryn Richards – Head of Culture, Venues, Tourism & Events; Jon Day – Operational Manager and Ruth Cayford – Creative Industries & Culture Manager to the meeting.

Members were advised that this item is to enable pre-decision scrutiny of the report to Cabinet on the next stages in developing a Music Strategy. The report sets out the proposed response to the recommendations of the Sound Diplomacy report that Committee considered in April 2019. It also seeks approval to establish a Music Board. The scope of the scrutiny is to examine these, the recommendations to Cabinet, whether there are any risks to the Council, the timeline and the next steps.

The Chairperson invited the Cabinet Member to make a statement in which he thanked Committee for its previous scrutiny of this item, it had been very supportive and a good cross party piece of work. He explained that in April Cabinet noted the report and committed to a further report on the next steps. There had been a series of recommendations from the Sound Diplomacy report and the Council are responding to these although most will be deferred to the Music Board. Terms of Reference had been established for the Music Board as it was important to have clarity over roles etc. The Closing date for expressions of interest was last Friday, no information could be made public until decisions were made and there would be no announcement until the last person had accepted their position. Applications were being assessed against set criteria.

Members were provided with a presentation on the Music Strategy after which the Chairperson invited questions and comments from Members, reminding Members that Appendix 5 was confidential and if there were any questions on this, then it would be necessary to go into closed session.

Members asked what success of the Music Board would look like and how it would be measured. The Cabinet Member stated that there needed to be a plan for the next 12/24 months; the first 6 months would be working on the roadmap. Initially the Board would look at responding to the Sound Diplomacy Report, once there were detailed responses to the recommendations they would be brought to Committee before going to Cabinet.

Members noted that there had been reports of certain genres of acts feeling discriminated against in Cardiff and asked if there was a need to look at licensing, or even a wholesale review. The Cabinet Member noted the criticism that had been received about the licensing Police Officer. He considered that all genres needed to be represented and it was important to work with the sector on this. The Police had been looking at intelligence, thinking there would be problems and then objecting to licences; this was a key point made by Sound Diplomacy.

Members mentioned Noise Pollution and asked how the Board would be able to deal with these issues. The Cabinet Member said he felt sympathy for established music venues who then have residential developments built around them. The Sound Diplomacy report has been shared with Shared Regulatory Services and the Cabinet Member has asked for a response from them re the issues pertinent to them.

Discussing Transport, Members noted that after large events there was sometimes issues with getting people home and asked what work would be done with regard to timings of trains etc. The Cabinet Member explained that they work closely with Network Rail on strategies to make the flow of people less problematic; things have got better and once the transport interchange is in place more improvements will be seen; he added that the situation is always evolving and the Council was always in discussions with the relevant transport organisations. Officers added that not all solutions are in the Council's gift however and that there are issues such as drivers hours/signalling etc. to consider too. Also it was a dichotomy as people want to ensure they can get home before they book tickets to events, but Network Rail need to see a demand for later trains before they are put on. Major Events do have a transport Strategy and there was a need to look at timetables for public transport; there would be an opportunity to extend the timetable with the Metro, and discussions were ongoing with the Council lobbying for extra hours even for ordinary weekend events.

Members referred to the Governance of the Board, the Terms of Reference and Nolan Standards and asked what happens if one member becomes difficult, hadn't declared conflict of interest etc., and whether the responsibility would be with the Board or Cabinet. The Cabinet Member explained that the Terms of Reference covers this and it would be the responsibility of the Chair of the Board (the Council's Leader) to dismiss.

Members noted that with regards to Finance from a Council perspective, the Council will be the secretariat, and asked how members expectations would be managed in terms of innovative ideas etc. given there is no funding available. The Cabinet Member explained Board members will be aware of this and 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.

Members asked if Officers were confident that the Board could be supported administratively from existing resources. Officers explained they were confident they could provide the secretariat and anything further would be looked at case by case at the time.

Members noted the reference to a World Class Conference Hall and sought assurance that this was St David's Hall. Members were advised that it was, it hasn't fallen down the rankings, it is still one of the best in the world, it just needs some maintenance.

The Chairperson reminded Members that they are required to consider Appendix 5 in a closed session to discuss information deemed exempt, in accordance with

paragraph 14 of Part 4 and paragraph 21 of Part 5 of Schedule 12A of the Local Government Act 1972.

Accordingly, The Chairperson moved that Committee resolve to exclude the Public from the meeting at this point.

RESOLVED: –

- I. that members of the public and the press leave the Committee room. The remainder of the item would be in closed session and the webcast would be paused and restarted at the end of the closed session.
- II. that the views of the Committee would be discussed during the way forward section of the meeting and a letter sent to the Cabinet Member in due course.

35 : NEW THEATRE - CONTAINS CONFIDENTIAL APPENDIX A AND APPENDICES 1, 2, 3, 4 AND 5

The Chairperson welcomed Cllr Peter Bradbury, Cabinet Member for Culture & Leisure; Neil Hanratty – Director of Economic Development; and Kathryn Richards – Head of Culture, Venues, Tourism & Events to the meeting.

The Chairperson informed Members that this item was to enable pre-decision scrutiny of the report to Cabinet on the outcomes of the market process undertaken to secure a theatre operator to rent, operate and maintain the New Theatre.

The scope of the scrutiny was to examine this, the recommendations to Cabinet, whether there are any risks to the Council, the timeline and the next steps.

Members were reminded that Appendix A and Appendices 1 to 5 of Appendix B were confidential and if there were any questions on these it would be necessary to go into closed session.

The Chairperson invited the Cabinet Member to make a statement in which he said that he was pleased to be at the current position, he was comfortable with the recommendations. He stressed that it was important to note that to get to the current position, all options had been considered, including charitable arm's length, procurement exercise etc. but none had provided the savings required or secured sustainability of the New Theatre. He stated that that what was before Committee was potentially a proposal to safeguard the New Theatre for the next 25 years, with no subsidy and substantial income. The Council would retain the maintenance of the roof and exterior structure of the building and there was an opportunity for Capital Investment into the building. There was a commitment to enhance musical theatre and ballet; the existing staff structure would be retained with good Trade Union relations and the volunteering programme would also be retained. Essentially it was a property lease, therefore there was slightly less control over programming but the proposed company already provides lots of the current programme.

The Chairperson invited questions and comments from Members on the public information.

Members asked what the figures were in relation to the NNDR for the New Theatre and were advised it was around £100k but Officers would check the figure and provide accurate information.

Members referred to the Christmas Pantomime and that it brings in the most revenue of the whole year; Members were assured that the Pantomime was under no threat whatsoever.

Members referred to programming and were concerned over the reference to less control, and worried about the loss of first class drama productions and asked if the programming would be monitored by the Council. Members were advised that the proposed company would likely attract more first class productions as it has its own production arm.

The Chairperson advised Members that they are required to consider Appendices 1 to 6 in a closed session to discuss information deemed exempt, in accordance with paragraph 14 of Part 4 and paragraph 21 of Part 5 of Schedule 12A of the Local Government Act 1972.

Accordingly, The Chairperson moved that Committee resolve to exclude the Public from the meeting at this point.

RESOLVED: –

- I. that members of the public and the press leave the Committee room. The remainder of the item would be in closed session and the webcast would be paused and restarted at the end of the closed session.
- II. that the views of the Committee would be discussed during the way forward section of the meeting and a letter sent to the Cabinet Member in due course.

## 36 : CARDIFF EAST INDUSTRIAL STRATEGY

The Chairperson welcomed Cllr Russell Goodway, Cabinet Member Investment & Development, Neil Hanratty – Director of Economic Development and Jon Day – Operational Manager to the meeting.

Members were reminded that this item was to enable pre-decision scrutiny of the report to Cabinet that seeks Cabinet approval for the proposed Cardiff East Industrial Strategy and the next stages in implementing it, including requesting Cabinet to consider potential support for the Cardiff Parkway development.

The scope of the scrutiny was to examine the proposed Industrial Strategy and the next steps in delivering it, whether there are any risks to the Council and the recommendations to Cabinet.

The Chairperson invited the Cabinet Member to make a statement in which he said that the Administration acknowledges in Capital Ambition and Policy Statements that the Southern Arc of Cardiff, if a single local authority, would be the poorest in Wales, although this has been masked by what has happened in Cardiff Bay. There has been no significant investment in Cardiff East for a long time; it suffers from



inaccessibility, Bute Street is the most Eastern train station. The LDP identified the area as having most of the remaining employment land available and the need to maximise accessibility and allow people who live there to access the City Centre. It was important to open up the East of the City over the next decade or so and the Metro would be integral to that and the development of Cardiff Parkway Railway Station, which would provide a catalyst for new employment opportunities in the East of the City. The Strategy is written to align with the UK Government Industrial Strategy, in order to boost the chances of accessing available resources to build the infrastructure necessary to release potential to offer opportunities.

Members were provided with a presentation on the Cardiff East Industrial Strategy after which the Chairperson invited questions and comments;

Members noted that the recent Transport for Wales news report had not mentioned Cardiff Parkway when discussing new stations being built and also had not mentioned Newport Road or Rover Way. Members considered that these were key areas and asked how confident the Cabinet Member was that Cardiff Parkway would be delivered. The Cabinet Member said he was as confident that he could be, he had spoken to the Cardiff Parkway team who would be submitting planning applications in Spring 2020 and who were working closely with planners now with regards to what was required. He was encouraged that Welsh Government wanted to be part of the project and therefore assumed that they would help deliver on it. He did however acknowledge the entire development of the strategy is dependant to a significant degree on the development of the transport infrastructure as an integral part. The Council has the financial interest as land holding become more valuable. Officers added that the Cabinet Report does refer to the train stations at the locations mentioned.

Members noted that the report states that projects without strong green credentials won't have Council support and asked how this could be balanced against planning controls. The Cabinet Member conceded that the Council can't do much if people own the land and proposals meet other criteria, however if the project was reliant on public sector support, without strong green credentials, it would not get it.

Members asked who would sit on the Cabinet Sub Committee and the Cabinet Member advised that this was a decision for the Leader but he thought it would be himself, the Cabinet Member for Strategic Planning and Transport and probably the Leader.

Members asked about the mechanism and whether the reports would go to Cabinet for ratification or if there would be delegations to the subcommittee to deliver the strategy. The Cabinet Member expected that it would have to be endorsed by Cabinet.

Members noted that there was lots of work to be done and lots of it predicated by investment, and asked how confident the Cabinet Member was that it could be delivered. The Cabinet Member said that he has had conversations with politicians in Welsh Government, business owners, leaders in the strategy area and there was lots of support for what was trying to be achieved. He hoped that the private sector will have proposals to dovetail into the strategy that they will deliver themselves. There may be public sector pump priming, there was an early commitment to improve the

transport infrastructure. There was a need for a bridge over Rumney from Llanrumney into the Park and Ride at Pentwyn and a private partner was needed for this.

Members referred to the fact that the Transport Strategy was linked to the wider Regional Strategy of boosting employment opportunities for valley communities and asked how Cardiff was working with the Capital Region/City Deal. The Cabinet Member replied that he was confident with regards to Cardiff Parkway having benefits to the valley communities. He noted that the Ebbw Vale railway should link to Cardiff Parkway and there were discussions with the Leader of Newport City Council around working together as Newport was the next obvious growth area. It was important to get the Metro right and working well and for there to be just one change from Cardiff Central to Cardiff Parkway; road improvements would be needed to service this and Cardiff would be looking to City Deal for assistance. Officers added that they would also be opening relief and freight lines, cross rail for continuous lines. The Cabinet Member added that he was confident in the resources required for the project area, they had identified the mechanism where additional NNDR generated could be used to improve the infrastructure that services it.

Members asked whether any other opportunities for green tourism had been identified at the site. Officers advised that they would be opening up the walkway/cycleway closer to the coast. The Cabinet Member said they hoped to develop state of the art green energy projects, which could become visitor attractions in their own right; Business tourism was also being considered, with creative thinking there were lots of opportunities.

Members noted that creative thinking was not always apparent in Local Authorities and asked if this was an opportunity for Cardiff to lead the way. The Cabinet Member agreed that it could be, he said that when the strategy is launched they would invite the world to come to Cardiff. He wanted Cardiff to be a progressive Authority that welcomes good ideas and delivers leading edge schemes/projects with partners. Officers added that the landscape left behind from previous industrial use offers a great opportunity to clean up the landscape and deliver environmental improvements.

Members discussed the motorbike/scrambling track and Officers advised that it was still open and fully utilised by the Council who were looking at a deal with a company to clean up the site for an environmental project and part of the deal would be the relocation of the motorbike/scrambling facility.

Members asked about timescales and when the strategy was likely to be completed. The Cabinet Member advised it was a 20 year project, looking at the scale and value it is comparable to the non-residential component of Cardiff Bay.

AGREED: that the Chairperson, on behalf of the Committee, writes to the Cabinet Member conveying the observations of the Committee when discussing the way forward.

## 37 : ISV - NEXT STAGES - CONFIDENTIAL APPENDICES 4 & 5

The Chairperson welcomed Cllr Russell Goodway, Cabinet Member Investment & Development and Neil Hanratty – Director of Economic Development to the meeting.

The Chairperson advised Members that this item was to enable pre-decision scrutiny of the report to Cabinet on the proposed development strategy for the ISV.

The scope of the scrutiny was to explore the key factors shaping future plans and the fit between these and wider Cardiff Bay regeneration plans, the financial assumptions in the report, whether there are any risks to the Council, the timeline, the next steps and the recommendations to Cabinet.

Members were reminded that Appendices 4 & 5 of Appendix A are confidential and if there were any questions on these, then it would be necessary to go into closed session.

The Chairperson invited the Cabinet Member to make a statement in which he said that this had all started in 1998, it had been a difficult project to progress due to the struggle to wrestle landholdings from the Cardiff Bay Development Corporation, who had wanted the area as purely residential with high rise flats. Land was later transferred to the Welsh Development Agency and a further struggle to acquire it followed; there were remediation requirements for it to be developable. There had been further difficulties with individual projects such as the International Pool and Ice Rink. He was hopeful that the Council was now in a position to bring landholdings with partners to deliver ambitions for the peninsula of the Bay.

Members were provided with a presentation on ISV Next Stages after which the Cabinet Member invited questions and comments from Members;

Members asked where the hotel would be located and were advised potentially on the waterfront.

Members asked if the plan was modelled on somewhere else and were advised that officers had looked at lots of examples across the world and partners who are working in the USA and Middle East. More locally they were looking at Belfast (Vertigo), but this would be unique in the UK.

Members considered the area needed to have open space, areas for walking and cycling and a park with trees and shrubs. Members noted that the plans showed development right up to the waterfront but thought the ambition was to have a cycle route around the Bay. The Cabinet Member explained that the pedestrian walkways would be separate from the Cycle/Car areas; it was not possible for cyclists to have absolute access, there needed to be some separation, to meet the needs of those with visual impairments and some other disabilities.

Members referred to Community and Sense of Place and the importance of this to residents that live there; it would be important for them to have somewhere other than bars and restaurants etc. The Cabinet Member explained that there would be green spaces and trees; he considered it a valid point that there was a lack of community in some developments such as the Inner Harbour. He agreed to give

thought to a pocket park or community centre or other community space he considered that they could try to engineer a solution to this and perhaps link to existing Grangemoor Park. Officers added that the current plan for Cardiff Pointe does include a small park and that Pont Y Werin Bridge offers access to a park on the other side of the river.

Members asked how linkages and public transport to the City Centre could be achieved. Members were advised that this had been discussed with colleagues and they have explored the potential of park and ride facilities such as Culver House Cross or Junction 33. If parking away and using the bus could be offered it could help underpin the financial costs, but there was a need to ensure that they don't cause traffic backed up to the A4232, solutions needed to be explored in tandem with the development and water based transport was one of these ideas.

AGREED: that the Chairperson, on behalf of the Committee, writes to the Cabinet Member conveying the observations of the Committee when discussing the way forward.

38 : URGENT ITEMS (IF ANY)

None received.

39 : DATE OF NEXT MEETING

14 November 2019 at 4.30pm in Committee Room 4 County Hall Cardiff.

The meeting terminated at 8.15 pm

**CYNGOR CAERDYDD  
CARDIFF COUNCIL**

**ECONOMY & CULTURE SCRUTINY COMMITTEE**

**5 DECEMBER 2019**

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**CULTURE IN CARDIFF: SHORT SCRUTINY**

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**Purpose of the Report**

1. To provide Members with information to inform the second stage of their short scrutiny into Culture in Cardiff, including: a summary of the key themes explored in the first stage (attached in full at **Appendix A**); and written submissions received from local stakeholders and expert practitioners (attached in full at **Appendix B**, with a summary).

**Structure of the meeting**

2. At the meeting, Members will be able to discuss with external witnesses:
  - a) the existing landscape of culture in Cardiff;
  - b) the place-making and economic roles of culture;
  - c) whether there are any lessons from good practice elsewhere that are applicable to Cardiff; *and*
  - d) what is needed to ensure a sustainable way forward re the role of Cardiff Council and Culture in Cardiff?
3. External witnesses due to attend include:
  - a) Hannah Firth – Chapter Arts Centre, Director
  - b) Neil Wicks – National Museum Wales, Deputy Director General
  - c) Paul Kaynes – National Dance Company of Wales, Chief Executive
4. Councillor 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 – Tourism) and Ruth Cayford (Culture & Creative Industries Manager) will attend, to contribute to the discussion and respond to points raised.

5. Members will also be able to consider written submissions received from local stakeholders and experts in the field, attached at **Appendix B**.

### **Scope of Culture Scrutiny**

6. At their meeting on 19 September 2019, Members agreed they wished to explore the current and future role of Culture in the economy of Cardiff. Members clarified that they wished to understand the role of Cardiff Council and partners in ensuring a sustainable way forward for Culture in Cardiff.
7. Members agreed a scope for this scrutiny, which is attached at **Appendix C**. This set out that Members wish to:
  - a) Review the existing landscape including partnership working, budget and resources.
  - b) Explore the place-making and economic roles of Culture in Cardiff, and its impact on the region and nation.
  - c) Reference good practice from other core cities in UK and experiences from across Europe, captured via Eurocities Creative Cities work.
  - d) Explore what is needed to ensure a sustainable way forward re role of Cardiff Council and Culture in Cardiff and make recommendations accordingly.

### **Key Themes**

8. During the first stage of the short scrutiny, held at the October committee meeting, Members explored definitions of culture and the place-making and economic roles of culture as well as asking internal witnesses for their views on the current position regarding the work of the Council in relation to culture in Cardiff.
9. The key messages from the first stage are captured in **Appendix A** in full and are summarized below:

#### Definition of Culture

- a. The term 'culture' covers a wide range of activities; distinctions between cultural, creative and digital enterprises are becoming less clear.

### Economic Role of Culture

- b. Culture contributes to the economy by generating and supporting jobs, including high-wage roles; raising the profile of locations and thus attracting visitors and relocaters; and improving employability by encouraging individuals to learn new skills and increasing confidence.

### Place-making role of Culture

- c. Culture assists in regeneration and boosts community cohesion by encouraging participation in rewarding experiences, thus helping to improve physical and mental well-being and raise aspirations.

### Role of Cardiff Council

- d. The current administration has clearly stated that they believe Cardiff has a role to play for the region and Wales in terms of attracting major cultural events and investment, maximizing cultural assets and attracting visitors.
- e. The current administration is prioritising the introduction of a Music Strategy, with associated Board and Signature Event, infrastructure improvements including an Indoor Arena and enhanced Cardiff Bay offer, ensuring venues have a sustainable future, and working with creative industries and the screen sector.
- f. The Council has less resource available to spend on cultural activities and thus takes a project-focused approach, harnessing resources from across the Council and working with partners to access available funding, promote Cardiff and attract investment. It is recognised that, to achieve its aims and priorities, partnership is key for the Council, as the Music Board illustrates.
- g. The Council measures visitor and participation levels and tracks progress on delivery of the Indoor Arena and Signature Event. Grant-funded projects have specific targets measured and monitored by the award body.

### Accessibility of Culture

- h. The Council engages with partners to work to support young people to engage in cultural activities.
- i. The Council works with Network Rail to manage the flow of people re major events; this should improve with the completion of the Transport Interchange and the Metro.

### Signature Event

- j. This will promote Cardiff for music tourism and as a festival and conference destination. It will support and showcase new talent and contemporary performance and attract an international audience.
- k. Councillor Bradbury, Cabinet Member, clarified that the signature event would be relevant to people across Cardiff, with grassroots organisations represented in any showcase event.

### Good Practice

- l. The Cultural Cities Enquiry report details the concept of a Cultural City Compact, where councils work in partnership with local stakeholders to agree and deliver plans to bring in investment, utilize cultural assets and attract diverse talent. Conversations on this have commenced in Cardiff.
- m. The Eurocities Future Creative Cities report similarly highlights the role of councils in promoting a partnership approach to developing a shared vision and delivery plan, including encouraging innovation and assisting cultural workers to become organised.

### **Written Submissions**

- 10. To inform this short scrutiny, the Chair wrote to local stakeholders<sup>1</sup> seeking their views on the issues covered by the scope of the short scrutiny. His letter was subsequently shared on social media, widening the opportunity for local stakeholders to contribute. The Chair also sought the views of renowned practitioner in the field, Chris Murray, Core Cities Cultural Cities Enquiry lead officer.
- 11. At the time of sending out these committee papers, four responses have been received, from Arts Council of Wales, Literature Wales, Ffotogallery and Chris Murray, Core Cities; these are attached in full at **Appendix B**, along with a summary of the key points made.

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<sup>1</sup> A copy of the letter is attached at Appendix B



12. In addition, Committee Members have arranged to meet Mr. Nick Capaldi, Chief Executive - Arts Council of Wales, in January 2020, to discuss the issues covered by this short scrutiny, as he is unable to attend Committee today.

## **Way Forward**

13. Members will have the opportunity to discuss what is needed to ensure a sustainable way forward for culture in Cardiff with: external witnesses - Hannah Firth (Chapter), Neil Wicks (National Museum Wales) and Paul Kaynes (National Dance Company of Wales); and internal witnesses - Councillor 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 – Tourism) and Ruth Cayford (Culture & Creative Industries Manager).

14. In particular, Members may wish to explore:

- i. What should the vision for culture in Cardiff include?
- ii. What is working well and what could be improved?
- iii. How can we work to attract investment and resources?
- iv. How can we best align resources and identify additional funding?
- v. Are we using our cultural assets as effectively as possible?
- vi. How could the Council use its' resources to assist?
- vii. What do we need to do to attract and retain diverse talent?
- viii. What should the Council be prioritising as its next steps re culture?
- ix. Are we working in partnership effectively?
- x. Are there examples elsewhere that Cardiff Council can learn from?
- xi. How should we work to make Culture more accessible and inclusive?
- xii. Are we promoting and marketing Culture in Cardiff effectively?
- xiii. How should we build on Cardiff's offer?
- xiv. What are witnesses' views on a Cultural Cities Compact approach?
- xv. What role should Cardiff Council play re Culture in Cardiff?
- xvi. Is there anything else witnesses would like to bring to the Committee's attention regarding Culture in Cardiff?

## **Legal Implications**

15. 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 any modifications. 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 powers 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. Scrutiny Procedure Rules; (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.

## **Financial Implications**

16. 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. Any report with recommendations for decision that goes to Cabinet/Council will set out any financial implications arising from those recommendations.

## **RECOMMENDATION**

The Committee is recommended to:

- i) Consider the information in this report, its appendices and the discussion at the meeting; and
- ii) Decide the way forward for any future scrutiny of the issues discussed.

**DAVINA FIORE**

**Director of Governance & Legal Services**

**29 November 2019**

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## MAIN FINDINGS FROM STAGE ONE CULTURE SHORT SCRUTINY

3 October 2019

### 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 Enquiry<sup>1</sup>:

*‘.... 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.”<sup>2</sup>*

### Economic role of Culture

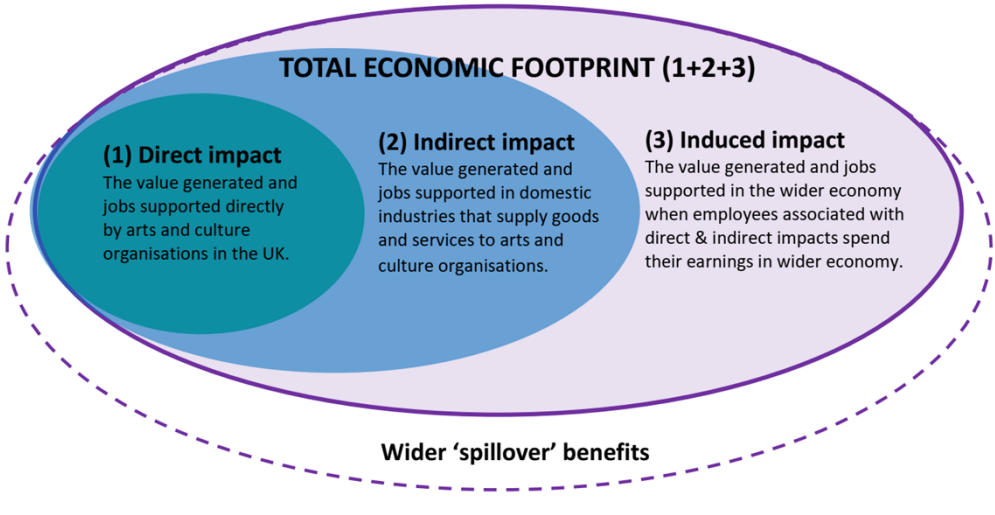
3. Culture contributes to the economy by: generating and supporting jobs, including high-wage roles; raising the profile of locations and thus attracting visitors and those looking to relocate; and encouraging individuals to learn new skills, boosting confidence and increasing employability.
4. Arts Council England commissions regular reports that provide the most comprehensive overview available of the economic role of culture in the UK. The

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<sup>1</sup> 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>

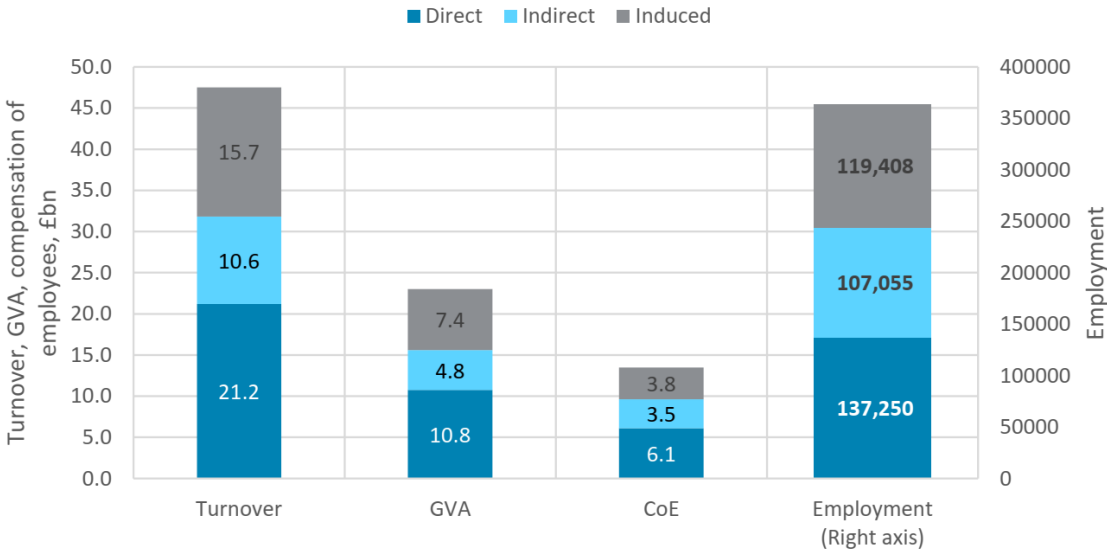
<sup>2</sup> Email from Mr N Capaldi – sent 26 September 2019

reports use an input/ output model to calculate economic contribution, as illustrated by the graphic below:



5. The most recent report, published in April 2019<sup>3</sup>, 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.



<sup>3</sup> 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.<sup>4</sup>
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.

### **Place-making role of Culture**

8. 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.
9. 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.
10. 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.<sup>5</sup>
11. 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.

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<sup>4</sup> As above

<sup>5</sup> 'Light Springs Through the Dark' – December 2016

## **Cardiff Council - Role**

12. There is clear recognition 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.

13. The aims of the current administration are twofold:

- to give creative arts/cultural sectors a real voice in decision making in the Council; *and*
- to ensure venues have a valuable/sustainable future.

14. To this end, the priorities identified by Cllr Peter Bradbury (Cabinet Member) at the Committee Meeting in October are: to introduce a Music Strategy, establish a Music Board and develop an International Music Signature Event; improve the infrastructure by developing an Indoor Arena and regenerating Cardiff Bay; work with the Creative Industries and Screen Sector; and safeguard the long-term future of the New Theatre.

## **Cardiff Council - Approach**

15. 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; and facilitate networks and cultural partnership working.

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

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

17. In terms of cultural activities, the following were highlighted to Members, at the October committee meeting:

- Cardiff Singer of the World
- Artes Mundi



- The Big Gig
- Children's Literature Festival
- Fair Saturday
- Cultural programme supporting major and local events
- International cultural / creative conventions and conferences

### **Cardiff Council - existing resources**

18. 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.'*<sup>6</sup>

19. In terms of current 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. There is limited grant funding available and officers work to align resources from service areas, utilising venues, green spaces and cityscapes, and working with partners to access resources available to them.

20. 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.'*<sup>7</sup>

### **Cardiff Council – performance**

21. 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:

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<sup>6</sup> Minutes of Economy & Culture Scrutiny Committee, 3 October 2019

<sup>7</sup> As above

- 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.

22. 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.

23. Members also heard that grant-funded projects also 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.

24. 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.

### **Accessibility of Culture**

25. Members asked how young people are supported to engage in cultural activities and were informed that the Council engages with partners to work on this. 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.

26. 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.

### **Signature Event**

27. 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.

28. 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.'*<sup>8</sup>

### **Good Practice**

29. There are two main reports that capture the lessons learnt from other core cities in UK and experiences across Europe: Cultural Cities Enquiry Report<sup>9</sup>; and Eurocities – Future Creative Cities.<sup>10</sup> Members noted that the Cultural Cities Enquiry has interesting recommendations for raising income and asked whether

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<sup>8</sup> Minutes of Economy & Culture Scrutiny Committee meeting 3 October 2019

<sup>9</sup> The report has been sent to all Committee Members and is available at: <https://www.corecities.com/cultural-cities-enquiry>

<sup>10</sup> 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>

these have been considered. Officers explained that they are discussing these with Core Cities and working towards developing policies.

30. Members also 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’*<sup>11</sup>. 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
- 

31. The Eurocities ‘Future Creative Cities’<sup>12</sup> report concludes that the following are needed from city administrations to make investment in culture in cities work:

- **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.

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<sup>11</sup> Minutes of Economy & Culture Scrutiny Committee, 3 October 2019

<sup>12</sup> [http://www.eurocities.eu/eurocities/news/Future-creative-cities-Why-culture-is-a-smart-investment-for-cities-WSP0-](http://www.eurocities.eu/eurocities/news/Future-creative-cities-Why-culture-is-a-smart-investment-for-cities-WSP0-AWWHJC)

[AWWHJC](#)

16 October 2019

Cardiff Based Culture Organisations  
By Email:



Dear Colleague,

Cardiff Council's Economy & Culture Scrutiny Committee is undertaking a short scrutiny into Culture in Cardiff, exploring the current and future role of Culture in the economy of Cardiff and looking to understand the role for Cardiff Council and partners in ensuring a sustainable way forward for Culture in Cardiff.

As a key stakeholder in the sector, the Committee would welcome your contribution to the short scrutiny. The scope for the short scrutiny is:

- |  |
|--|
| <ol style="list-style-type: none"><li>1. Review the existing landscape including partnership working, budget and resources.</li><li>2. Explore the place-making and economic roles of Culture in Cardiff and its impact on the region and nation.</li><li>3. Reference good practice from other core cities in UK and experiences from across Europe, captured via Eurocities Creative Cities network</li><li>4. Explore what is needed to ensure a sustainable way forward re role of Cardiff Council and Culture in Cardiff and make recommendations to the Cabinet accordingly.</li></ol> |
|--|

The Committee has a number of areas where they would like to hear from you, which are detailed below. You do not have to answer all the questions if you prefer not to and there is an open question at the end so that you can raise other issues pertinent to the Short Scrutiny if you wish to. The Committee welcomes contributions in English or Welsh.

**Existing Landscape**

1. What is working well in terms of partnership working in Cardiff and what should be improved?
2. Have your budgets and resources for Culture in Cardiff stayed the same, increased or decreased over the last five years? What has been the impact of this?

**Place-making and economic roles**

3. What are your views on the place-making role of Culture?
4. What data would you cite re the economic impact of Culture in Cardiff on the local area, region and/or nation?
5. How should we ensure inclusivity and accessibility to Culture in Cardiff?

### **Good Practice examples**

6. Which UK cities do you feel exemplify good practice re Culture, and why?
7. Do you think there are any lessons we could learn from approaches taken in Europe and, if so, what are they?

### **Sustainable Way Forward**

8. How should we build on Cardiff's cultural offer?
9. What should we be prioritising for future growth and why?
10. How can we best align resources and identify additional funding?
11. Is there anything else that you would like to bring to our attention regarding Culture in Cardiff?

If you wish to submit evidence, please send an electronic copy of your submission to [aholt@cardiff.gov.uk](mailto:aholt@cardiff.gov.uk) . Alternatively, you can write to:

Angela Holt - Principal Scrutiny Officer  
Scrutiny Services, Cardiff Council  
Room 263c, County Hall  
Cardiff  
CF10 4UW

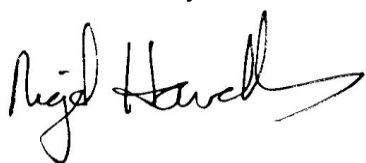
Submissions should arrive by **Monday 25<sup>th</sup> November 2019**.

### **Disclosure of Information**

*It is normal practice for Cardiff Council Scrutiny committees to use the evidence provided to the Committee in its report or in supplementary evidence to a report. The evidence you provide may therefore appear in a public document. In addition, in the event of a request for information, submitted under UK legislation, it may be necessary to disclose the information that you provide.*

*If you are providing any information which you feel is not suitable for public disclosure, you must stipulate which parts should not be published and provide a reasoned argument to support this. Cardiff Council will take this into account when publishing information or responding to requests for information.*

Yours Faithfully,



**COUNTY COUNCILLOR NIGEL HOWELLS**  
**Chairperson – Economy & Culture Scrutiny Committee**

## Culture Short Scrutiny - Written Submissions – Key points Collated

ACW - Arts Council of Wales

DD - David Drake

LW- Literature Wales

CM - Chris Murray

### Cardiff Overall

- Flourishing and vibrant arts and creative sector	ACW
- High profile organisations attracting cultural activity to Cardiff e.g. WMC, WNO, BBC Orchestra	ACW
- Quality and dynamism of Cardiff's cultural scene defines it	DD
- Diversity of people, place, language and cultural heritage is what sets Cardiff apart from other UK cities	DD
- Cultural scene in Cardiff is distinctive, arguably unique, and we are on our way to being an international quality city in terms of offer to residents and visitors alike.	DD
- Demonstrably strong cultural offer and reputation	CM
- Widely recognised as being a strong city in terms of its cultural offer and sense of local identity	CM
- <b>This enquiry is about building on strengths, rather than a wholesale correction of the current direction of travel.</b>	CM

### Vision for Cardiff

- Use culture to give Cardiff an edge and a character that will ensure its long-term viability as a leading UK city	ACW
- Liveability has to be at centre of long-term strategy, for Cardiff and City Region	ACW
- Harness the opportunities of wider development initiatives from City Deal – game-changing opportunity	ACW
- 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.	ACW
- 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.	CM

### What is working well?

- Contact with key officers is regular and positive – trusted and knowledgeable – work well together	ACW
<b>Partnership working:</b>	
- Excellent partnership working e.g. Cardiff Contemporary – no longer taking place but partnerships developed from template to deliver future events	ACW

- Welcome Music Strategy, Signature Event, Music Board	ACW
- Strong network of partners and collaborators – range of private and public sector organisations.	DD
- Many examples of excellent partnership working - e.g. Roald Dahl celebrations, Pete Fowler mural, Children’s Literature Festival, Cardiff City FC football and poetry workshops	LW
<b>Resources/ Investment</b>	
- Investment from Welsh Government Major Events for Diffusion: Cardiff International Festival of Photography	DD
- Inward investment from international sources	DD
- Generous venues and organisations keen to work in collaboration and present a broad range of creative output	LW
- Inventive partnerships and fresh approaches to sustain key initiatives and develop new ones during time of funding standstill/ reduction.	LW
- Excellent HE institutions bringing new talent into Cardiff and ensuring sustainability of sector.	ACW

### What else is needed?

- <b>Depends on priorities for Cardiff as a whole and how these relate to role of Cultural sector</b>	CM
<b>Resources:</b>	
- Sufficient resource to deliver quality content – other cities have teams and resources to plan and deliver strong, cohesive cultural strategies and programmes of activities	ACW
▪ Resources from Arts Council to Cardiff cultural sector have declined from 2014/15 to 2018/16 (approx. £8m to approx. £7m, excluding nationals)	ACW
▪ Concerns about long-term sustainability of arts sector	ACW
▪ Budget for Culture in Cardiff precarious with very low levels of cash	DD
▪ Funding has been challenging over the past five years , with public funding kept at a standstill or reducing.	LW
- More involvement of cultural sector in planning for future of Cardiff to address need for resources such as low-cost creative spaces.	ACW
▪ Need low-cost creative work spaces	ACW
<b>Compact:</b>	
- More coherent approach to cultural portfolio – such as develop a Cultural Compact/Cultural Collective that takes ownership of cultural developments and assists in forming strategic framework.	ACW
- City Compact for Culture would help – stimulate partnerships that focus on day-to-day role of culture in life of city.	CM
<b>Ensuring Regeneration benefits felt:</b>	
- Fears about use of artists in gentrification process but no re-investment back into sector from commercial profit made as a result	ACW
- Ensure economic benefits of regenerating areas are felt by local resident population and that gentrification does not leave them behind/ displaced.	DD



<b>Marketing/ Promoting Culture:</b>	
- Tourism market does not capitalise on opportunities to promote cultural tourism – Visit Cardiff does not have a section for Arts/ Creative/ Culture but does for Sport.	ACW
- Proactively promote whole Cardiff cultural offer – perhaps 3 seasonal promotions aimed at residents, cultural visitors, people on weekend breaks etc.	DD
- A stronger brand identity for the cultural offer of Cardiff – less red dragons and rugby balls and more celebration of existing contemporary visual and performing arts in city.	DD
- Focus on Autumn season of festivals and events.	DD
- Need to create more opportunities to showcase Cardiff's international outlook (as per current photographic exhibitions.	DD
- Wide range of cultural activity supporting locally-led initiatives, as well as attract visitors from the rest of Wales, UK and beyond.	LW

### Accessibility & Inclusivity

- Key issue is to ensure accessibility and inclusivity of culture in Cardiff – difficult for Council to directly affect outcomes if not got the lever of change via funding	ACW
- Inclusivity & Accessibility should be touchstones for all cultural organisations in the city.	DD
- <b>Experiences of all 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.</b>	LW
<b>How to:</b>	
- Engagement projects working with all sections of the community, including disabled, LGBT+ and culturally diverse communities.	DD
- It's about throwing our doors open to new opportunities and new partnership working, for everyone who is working with us.	DD
- Ensuring representative inclusion throughout activities and structures	LW
- Providing platforms for and encourage under-represented voices.	LW
- Ensure small-scale community activity and higher profile city-wide events represent all citizens of Cardiff and their heritage, identities and experiences.	LW
- Encouraging and enabling partnership working	LW
- Maintaining support for community and communal spaces	LW
- 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	LW
- 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	LW
- Consult regularly and strategically with sector to discuss opportunities to showcase cultural output to wider audience	LW
- Consider developing a bid to be Wales' first UNESCO City of Literature.	LW

## Role for Cardiff Council

<b>Facilitate:</b>	
- Articulate and lead the City's cultural ambition	ACW
- Provide a framework for collaboration and cooperation to achieve collective outcomes	ACW
- 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.	DD
- Compact may initially have to be led by the local authority to get it up and running but many are then heading towards achieving some form of independence	CM
<b>Support / Promote:</b>	
- Give visibility to and value cultural contribution of existing organisations – emphasise year-round offer of city rather than one-off events.	DD
- Foreground cultural offer, not only music but also visual arts, film, performance, design, architecture and literature.	DD
- Add weight and political support for large-scale cultural programmes	DD
<b>Resource:</b>	
- Enable the creative use of public assets for cultural purposes in ways that don't drive up hard-pressed budgets	ACW
- Make Council property available for cultural use.	DD
<b>Lever in Funds:</b>	
- Explore and discuss new financing arrangements to assess basis for lobbying for change at UK and Welsh Govt level	ACW
- Leverage funds through other mechanisms such as discretionary tax relief	DD

## Additional funding

<b>Partner:</b>	
- Secure additional funding – from national and international sources, private and public, by having projects and programmes of work involving innovative partnerships, creative ambition and international reach, with local involvement and inclusion.	DD
- Work in partnership to increase ability to negotiate for resources with government and its agencies	CM
- Gain Government recognition of Compact as 'go-to' body for resource negotiations and allocation as a whole	CM
<b>City Deal:</b>	
- 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.	ACW
<b>New financing arrangements:</b>	
- tax reliefs, tax breaks, tax Increment Financing, BIDs, pension fund investment in infrastructure, s106, community asset transfer, Proceeds of Crime Act funds, Aggregate Levy Fund Wales, dormant bank accounts.	ACW
- Core Cities are arguing for a Tourism Levy	CM

## Aligning resources

- Utilise WBFG Act as basis for aligning objectives and resources to meet requirement of Act re 'thriving culture'.	ACW
- <b>Resource alignment 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</b> 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 bring in additional resources	CM

## Good Practice Examples

- <b>Useful to define specific elements of good practice that trying to capture/ most important to Cardiff</b> e.g. economy, regeneration, community engagement, reputation and profile, financing etc. and then look at appropriate case studies	CM
- Think about <b>what are the principles or dynamics at work in successful examples that could inform a programme that is authentically Cardiff.</b>	CM
- Look at cities with comparable history and profile to Cardiff, for example port cities such as Bilbao, Rotterdam, Hamburg, some Baltic cities.	CM
- 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.	CM
<b>U.K.</b>	
▪ Liverpool, Glasgow, Hull, Newcastle/Gateshead – utilising City of Culture as catalyst and recognising regeneration potential of culture	ACW
▪ 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.	ACW
▪ Liverpool – invested in visual and performing arts infrastructure long before European Capital of Culture 2008	DD
▪ Glasgow – become vibrant, diverse, future facing city.	DD
▪ Hull & 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.	DD
▪ Leeds, Bristol and Manchester – strong, successful cultural programmes – they have culture departments and clear cultural strategies, with sufficient resources to underpin these	ACW
<b>European examples</b>	
▪ Berlin, Barcelona and Valencia – understand the need to have holistic view of the way that a city lives and breathes to create liveability and the well-being that culture creates.	ACW
▪ Lille – embraced whole city cultural festival idea	ACW
▪ Ghent – embraced artist live/work model.	ACW
▪ Bilbao, Marseille and Porto – constructed a narrative that respects their history and cultural specificity.	DD

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## Cardiff Economy & Culture Scrutiny Committee - scrutiny into Culture in Cardiff Arts Council of Wales submission – 25<sup>th</sup> November, 2019

### 1. What is working well in terms of partnership working in Cardiff and what should be improved?

Contact with key officers is regular and positive. Cardiff City Council's Arts Manager is a trusted and knowledgeable colleague and partner and we work very well together.

Officers' advocacy of key strategic projects like the Cardiff Music Strategy have been welcome initiatives and help to create the foundations for a thriving live music ecology in the city.

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.

An excellent example of partnership working in Cardiff was the Cardiff Contemporary visual arts festival, led by Cardiff Council in partnership with visual arts organisations right across the city. Although the festival no longer takes place, the partnerships developed have created a template for Cardiff to deliver similar city-wide events in future. However, in order to fulfil these types of events and meaningful partnerships, sufficient resource is essential in order to deliver quality content. The proposed 'signature' music event in October 2020 has the potential to deliver a strong partnership, based on the Cardiff Contemporary model, working with a wide range of partners to create a significant music event, promoting existing music festivals and building on Cardiff's vision as a Music City.

As the UK Core Cities Network coordinator for the Cultural portfolio, Cardiff has been well-placed to lead on cultural initiatives and innovation which has benefited Wales. The creation of the Music Board, resulting from Sound Diplomacy's Music City report for Cardiff to be a Music City, is an excellent opportunity to build partnerships across the music sector in Cardiff, and work towards improving provisions and delivering a vibrant, supported music scene.

However, Cardiff needs to develop a more coherent approach to its cultural portfolio. Other cities, such as Leeds, Bristol and Liverpool, have culture departments with designated teams and sufficient resource to plan and deliver strong and cohesive cultural strategies and programmes of activity. Based on a similar process to the creation of the Music Board, Cardiff should move ahead with the development of a Cultural Compact, or Cultural Collective, made up of a wide range of organisations that deliver or benefit from cultural development in the city. Such a Compact has the potential to take ownership of cultural developments and assist with the formation of a strategic framework for the County Council.

Excellent HE institutions bring new talent into the city and ensure the sustainability of the sector.

The cultural sector would appreciate being more involved in the future planning for the city of Cardiff. There are concerns about the long-term sustainability of the arts sector and fears about the use of artists in gentrification processes leading to commercial profit with no re-investment. In order to contribute to the development of Cardiff as a 'liveable city', low cost creative work spaces and places to grow interest in, and audiences for work organically, are essential and these do not always emerge without support. Factoring them into development plans could be a step in the right direction. We believe the arts and creative sector can give Cardiff an edge and a character that will ensure its long-term viability as a leading UK city. It would be very good to have this recognised and nurtured.

## 2. Have your budgets and resources for Culture in Cardiff stayed the same, increased or decreased over the last five years? What has been the impact of this?

The pattern of Arts Council funding in Cardiff over the last five complete years is as follows:

	2014/15	2015/16	2016/17	2017/18	2018/19
Grant-in-aid	5,293,994	4,936,115	4,177,342	4,387,548	4,580,130
Lottery (capital)	13,336	3,774	102,106	194,892	32,732
Lottery (Project)	2,649,044	2,818,395	2,112,881	2,595,610	2,090,118
Creative Learning through the Arts		135,973	158,906	352,337	161,013
<b>Total</b>	<b>7,956,374</b>	<b>7,894,257</b>	<b>6,551,235</b>	<b>7,530,388</b>	<b>6,863,992</b>

The Grant-in-aid figures exclude the National Companies. The Cardiff based Arts Portfolio Wales National Companies received £14,285,882 in 2018/19.

BBC National Orchestra of Wales	£805,133
Literature Wales	£838,264
National Dance Company Wales	£834,186
National Theatre Wales	£1,606,405
Wales Millennium Centre	£3,837,917
Welsh National Opera	£4,533,977
Film Agency for Wales	£1,400,000
National Youth Arts Wales	£350,000.00

## Place-making and economic roles

### 3. What are your views on the place-making role of Culture?

**Culture enriches lives and contributes to community well-being** – the Arts Council is committed to encouraging as many people as possible to enjoy and take part in high quality artistic activity. This has benefits at both an individual and a community level. And when communities come together to enjoy creative activity, it can have a transformational impact on communities themselves. Vibrant, creative and sustainable communities are about an engaged relationship with neighbourhood and place. They are about the everyday issues of community spirit, safety, health and education – the ties that arts and culture can foster in binding people and communities together

**There are well-documented benefits to people's health from taking part in the arts** – people feel better in a conducive environment enhanced by good design and art, as well as from active engagement in creative

Pursuits. These benefits relate mainly to emotional health and wellbeing: for example, through the power of music, literature and the visual arts to provide deep relaxation and emotional release, or the opportunities provided by the arts for self-expression and enjoyable social contact. Some arts and health initiatives derive their benefits partly from increased physical activity, for example in dance or choral singing. However, the main benefits in all arts and health initiatives are emotional health and wellbeing, relating to the development of self-expression and self-esteem, reduction of symptoms of anxiety and depression, and provision of opportunities for supportive social contact.

Despite the level of investment in the arts and creative industries in Cardiff, and the level of activity throughout the year, the tourism market does not appear to capitalise on the opportunities for promoting cultural tourism, particularly through Visit Cardiff. Sports is well covered with its own section, as well as sporting events under 'Activities'. But the arts are listed under 'Entertainment', rather than focussing more meaningfully on the wide range of arts and creative activities that take place in the city.

#### 4. What data would you cite re the economic impact of Culture in Cardiff on the local area, region and/or nation?

**There is no recent data** that can offer an authoritative analysis of the extent of the impact of arts, culture and creative industries in Cardiff. However, even single sector analyses point to a significant area of activity. For example, **the arts alone are big business for Cardiff. The economic contribution made by the arts to the city is very significant.** In funding terms alone the Arts Council of Wales invests around £6.9 million or £21.2 million (including the Nationals companies) a year into the city's economy.

The Arts Council supports a range of organisations from the very large (such as Wales Millennium Centre and Welsh National Opera) to smaller community-based organisations (such as Hijinx and Community Music Wales). The city's arts organisations are also themselves important drivers of economic activity. The basic annual turnover of Wales Millennium Centre is in excess of £20 million and Welsh National Opera is in the region of £20 million per annum.

Taking just the economic impact in 2018/19 of Cardiff-based 17 (or 25 including the Nationals) revenue funded arts organisations (members of the Arts Portfolio Wales) the results are as follows:

No. of organisations	Arts Council revenue funding	Total income	No-of employees
17	4,207,785	13,045,312	350
8 National Orgs	14,285,882	53,556,686	548

**The creative and cultural industries are a vital engine for Cardiff's economy** – they contribute directly in terms of jobs and the generation of wealth through the creation, distribution and retail of goods and services. A strong, creative and innovative city is also a productive city. Some parts of the cultural sector form significant tourism attractions, generating demand for transport, accommodation, catering and other tourism and business-related businesses

**Arts and culture also helps to showcase the best of Cardiff on the world stage** – high quality arts gets cities onto the international map, increasing their visibility, authority and reputation. Visibility and reputation matter. Successful businesses depend on a skilled workforce. But this skilled workforce can work anywhere. When business leaders are looking to grow or to relocate their businesses, quality of life issues will

rank high for them, their families and their workforce. These will be important issues for Cardiff to have at the forefront of its future economic planning

**The arts can be a powerful catalyst within successful regeneration** – the imaginative application of creativity and good design to our urban environment can transform the quality of our built environment and open spaces. Carefully conceived projects can also ensure that the regeneration dividend is more widely felt across different sections of the community. In the past, regeneration all too often confused doing things for people with doing things to people. Today, people increasingly want to share, to create, to contribute. We're being invited to think, plan and work with people rather than for them or on their behalf, because there is no greater force for social change than a community discovering what it cares about. We believe that the arts are ideally placed to encourage the vision, imagination and creativity that can contribute to successful regeneration projects. In direct and surprising ways the arts can help us to explore and articulate our common humanity, our place in the world. They can help us to express what's distinctive and singular, but also what unites and binds us together.

## **5. How should we ensure inclusivity and accessibility to Culture in Cardiff?**

This is a key issue. Through the Council's direct promoted activities and free events it has the opportunity to reach a wide audience. However, such events are, by their very nature, one-off and occasional.

The most effective way of encouraging inclusivity and accessibility is by 'mandating' city artists and arts organisations to work to this agenda. Some organisations are doing excellent work – the Sherman Theatre and 'Sherman 5' and Chapter and the Somali community. However, without the ability to pull on the levers of change – ie: funding – the Council has little scope to directly affect outcomes.

We know that these are difficult times. But if we want Cardiff to be fair, prosperous and confident, improving the quality of life of its people in all of the city's communities, then we must make the choices, Cardiff Council included, that enable this to happen. The Arts support these goals. 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.

## **Good Practice examples**

## **6. Which UK cities do you feel exemplify good practice re. Culture, and why?**

The successful cities are places where cultures are made manifest – in the make-up of the people, in the look and fabric of the city, in its very feel as a place where people live, work and visit. Culture is there in the way that the city presents itself, in the quality of life it provides, and the extent to which it offers engaged, inclusive and democratic opportunities to its citizens. The city is the canvas on which lives are made, experienced and shared.

In many cases there has been an incentive or catalyst to development, such as City of Culture. Interestingly, a number of cities in the north of the UK have been especially effective in recognising the regeneration potential of culture. Examples would include Glasgow, Hull, Newcastle/Gateshead, and in particular Liverpool. In



Liverpool the city council has made a real commitment to the arts and has made the city one of the hottest weekend destinations in the UK.

As mentioned above in point 1, those cities with strong, successful cultural programmes, such as Leeds, Bristol, Manchester, have culture departments and clear cultural strategies for delivering a wide programme of work, with sufficient resource to underpin the activity.

### **7. Do you think there are any lessons we could learn from approaches taken in Europe and, if so, what are they?**

Supporting vibrant and sustainable cultural activity is fundamental to a strong city vision. The evidence from successful cities around the world is overwhelming – talent and investment are attracted to cities that offer a high quality of life as well as a high quality of job opportunity. That's why 'liveability' has to be at the centre of long-term strategy, for Cardiff and for the Cardiff City Region.

The nature of the conversation about culture in Cardiff has been changing for some years. Culture is no longer confined to the traditional debate about provision and services but has become more about how culture can affect change as part of the dynamic of a growing and ambitious city. Much will depend on how Cardiff can harness the opportunity of wider development initiatives. Cardiff will be transformed in the years ahead. With its prominence as Wales' capital city, new regeneration vehicles such as City Deal and the Capital City Region are re-defining how investment packages are assembled. A new planning framework is being built that will facilitate large-scale private sector investment in the city. But these developments cannot be justified solely on the basis of the physical infrastructure that they create. They need to be part of an holistic view of the way that a city lives and breathes and the well-being it creates. So how can this be achieved in ways that ensure that all citizens feel they have a stake in the liveable city? Culture holds a key – culture operating and recognised at all levels of city life, facilitated, mobilised, energised, supported, profiled, cherished, and fostered. Cities such as Berlin, Barcelona and Valencia understand this.

Also, smaller cities are embracing the importance of distinctiveness and sense of place as a means of attracting of visitors and residents. Lille has embraced the whole city cultural festival idea building on its European City of Culture in 2004 status. This year's El Dorado theme has seen a range of interventions across the city including light installations on one of the main city thoroughfares. Other smaller cities such as Gent have also embraced the artist live/work model well which, although not as obvious an approach as events and festivals, has led to a vibrancy that has led to attractiveness in and of itself.

## **Sustainable Way Forward**

### **8. How should we build on Cardiff's cultural offer?**

Cardiff Council faces budget pressures as substantial as they are well-documented. Faced with diminishing resources, the Council's approach has been to create and sustain a strategic context as much as it has been to run an arts team or an events programme or a concert venue. However, for such an approach to succeed the Council's key function will be to articulate and lead the City's cultural ambition and to provide a framework for collaboration and co-operation in which individuals, organisations and institutions can achieve outcomes collectively. Even under the current shroud of economic austerity, Cardiff Council still controls important cultural levers in terms of asset ownership (land and buildings) and statutory planning. So the challenge – at least in the short-term – will be to enable the creative use of public assets for social purposes in ways that don't drive up already hard-pressed revenue budgets.

## **9. What should we be prioritising for future growth and why?**

See 10 below.

## **10. How can we best align resources and identify additional funding?**

A £1.2 billion City Deal for the Cardiff Capital Region is expected to create 25,000 jobs and lever in a further £4 billion of private sector investment. City Deal will fund projects that boost the competitiveness of the region over the next 20 years, from the Metro integrated transport network to initiatives boosting innovation and research. Public funding will work alongside private investment to create a mixed-use environment balancing commercial development and housing with public spaces and cultural facilities.

It's a game-changing opportunity. It will see a new form of regional governance with collaboration between the local authority partners and close working with business, further and higher education and a range of public and private sector agencies. It is now working to create an environment that will encourage the innovation and economic development required for the region to flourish. Culture needs to find its place within this new planning context if the Cardiff Capital Region is able to sustain the scale, range and quality of cultural activity that its population will demand.

The prospect of further devolution to UK nations and regions provides the ideal context for the discussion of new financing arrangements. At the moment, Cardiff Council has limited tax-raising/tax-varying powers. The current devolution debate is largely focused around the relationship between Westminster and Welsh Government. However, the discussion will eventually extend – as it has in Scotland – to a conversation around national and local governmental responsibilities.

Using different approaches to taxation and financial incentives could open up new opportunities for areas previously funded on a discretionary basis. Many of these lie outside the competency of Cardiff Council and will be a matter for the Welsh and UK Governments. Nevertheless, this is something that should be talked about if only to assess whether there is any basis to lobby for change.

Possibilities include tax reliefs, tax breaks, tax incentives, Tax Increment Financing, use of Business Improvement Districts, pension fund investment in infrastructure, section 106 planning gain, community asset transfers, Funds from the proceeds of Crime, Aggregate Levy Fund Wales, Dormant Bank accounts etc.

Wales' ground-breaking legislation - the Wellbeing of Future Generations Act – makes it a legal requirement for all 44 public bodies affected by the Act to work towards the Cultural Goal – A Wales of thriving culture and Welsh language. This means that there are many opportunities to align objectives and use resources very efficiently that are not currently exploited to the full. It also encourages us all in the public sector to create a circular economy in support of opportunities and prosperity for the people of Wales and that includes the arts and creative sector.

## **11. Is there anything else that you would like to bring to our attention regarding Culture in Cardiff?**

Culture defines who we are and how we live together as individuals and communities. Cardiff's ambition should be to give full rein to ambition and imagination throughout our city to the point where amongst all the 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.

## Cardiff Council's Economy & Culture Scrutiny Committee: Culture in Cardiff

### Literature Wales submission, November 2019

*Further information about all of the projects mentioned in this submission is available in the Appendix and on the Literature Wales [website](#).*

### Existing Landscape

There are many examples of excellent partnership working in Cardiff, particularly in terms of artistic collaborations and co-productions, as well as generous venues and organisations keen to work in collaboration and present a broad range of creative output in the city. Literature Wales is pleased to have worked on many successful initiatives, including **Cardiff Children's Lit Fest**, established as the first ambitious, bilingual children's literature festival for the city. It has run annually since 2013 and has presented a varied and engaging programme of activities for children, adults and the whole family.

Literature Wales also created the **Pete Fowler mural on the water tower** next to Cardiff Central station. Working with FOR Cardiff, Network Rail and Arriva Trains Wales, Literature Wales was able to install this striking mural inspired by some of the myths and legends of Wales, especially The Mabinogion, with characters such as Blodeuwedd and Bendigeidfran depicted on the 50ft high artwork.

Literature Wales has also forged partnerships beyond the arts sector, including with Cardiff City FC Foundation. In the run up to the UEFA Women's Champions League Final in Cardiff in 2017, Literature Wales and Cardiff City FC Foundation offered **football and poetry workshops** inspired by the Champions League and female role models, working with girls from Ysgol Y Wern and Kitchener Primary Schools. The project culminated in a short film celebrating women in sport.

The **Roald Dahl 100** celebrations in 2016 was an excellent opportunity for partners across the city, and across Wales to work together to create memorable events and interventions to celebrate the Cardiff-born author. The spectacular sight of a 7-metre peach rolling through the city and a mass pyjama picnic in the park were the perfect tribute to the master of invention and mischief, and contributed to a city-wide buzz that was felt throughout the year.

Literature Wales is also pleased to work with **Cardiff Council** on its bilingual strategy, Bilingual Cardiff, and is able to support the Council's work by promoting opportunities to work with **Bardd Plant Cymru** (Welsh-language Children's Laureate) amongst schools in Cardiff and also funding opportunities for community literature events and activities through **Writers on Tour**.

Funding within the arts and culture sector has been challenging over the past five years, with public funding kept at standstill or reducing in many cases. However, Literature Wales is pleased that it has managed to sustain many of its key initiatives and develop new ones through inventive partnerships and fresh approaches. This type of approach also enriches the content and reach of activity, and can provide valuable new perspectives, helping to ensure that all citizens of Cardiff are represented.

### Place-making and economic roles

Culture is vital to the way in which people live, interact and identify with a city and can also play a part in promoting health, well-being and connected communities. Spaces to meet and enjoy community

activities are an integral part of this, and it is important that indoor and outdoor community spaces are maintained in order to facilitate this.

Through its Wales-wide funding schemes and wealth of community partnership experience, Literature Wales supports and facilitates literature activity in a wide range of community locations, including schools, hospitals, youth clubs, sports clubs and libraries, and sees that these have a very positive impact on participants and the local community. Through the [Writers on Tour](#) funding scheme, for example, Literature Wales can support a writer's visit to a school, an open-mic night in a pub or a creative writing workshop in a local library branch.

The 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. One of Literature Wales' three Tactical Priorities within its 2019-22 [Strategic Plan](#) is Representation & Equality, and by ensuring representative inclusion throughout our activity and internal structures, we provide platforms for, and encourage, under-represented literary voices. Our aim is to create a national literary culture which represents contemporary Wales. This should also be true of the cultural life of Cardiff.

Literature Wales' new scheme, **Platforming Under-represented Writers**, has enabled us to support and develop writers rooted in Cardiff. Laolu Alatise will use the Platforming Under-represented Writers funding to produce a chapbook, *The 1919 Race Riots Almanac*, about the history surrounding the 1919 Race Riots in South Wales and will create and deliver workshops to people in Cardiff.

As part of the same scheme, Taylor Edmonds and Nasia Sarwar-Skuse will run a series of six free creative writing workshops for individuals from Black, Asian and Minority Ethnic backgrounds to explore the theme of voice. They're interested in how empowerment through creative writing can be introduced to those who need it most; those who may think, for various social and economic factors, that creative writing is inaccessible for them.

Through the **Literature for Well-being Funding Scheme**, Literature Wales offers financial support and training for writers and artists to create and deliver original community-based creative writing projects. Each project is devised by a writer or artist with a specific group in mind. In 2018, Literature Wales funded two projects in Cardiff: [Footsteps to Recovery](#), led by Christina Thatcher and [creative writing workshops with young BAME women](#), led by Jaffrin Khan.

These initiatives are valuable examples of collaborative, artist-led approaches that work closely with participants from a range of backgrounds.

## **Sustainable Way Forward**

It is essential that Cardiff has a wide range of cultural activity, from small-scale community activity to higher-profile city-wide events, which will support locally-led initiatives as well as attract visitors from the rest of Wales, the UK and beyond. It is also vital that this activity, at both ends of the scale, represents all of the citizens of Cardiff and their heritage, identities and experiences. Some steps that could help achieve this include:

- Encouraging and enabling partnership working across the city, both within the arts and culture sector as well as with the health, social, tourism, sport, entertainment and private sector. Arts & Business Cymru and Creative Cardiff may be able to contribute to this work.

- Maintaining support for community and communal spaces, where creative, participant-led activity can happen. This will ensure that everyone has access to the space to be creative and to start conversations and collaborations within their local community.
- Continuing to host large-scale sporting and cultural events, and ensuring that community and cultural organisations are engaged at an early stage in the planning in order to add value and impact to the activity and ensure that all residents are represented.
- Working with Transport for Wales to maximise the potential for the South Wales Metro network to connect communities and ensure that people from all areas within Cardiff have access to the cultural offer. Travel subsidies would also help reduce any potential barriers for people on low incomes.
- Consulting regularly and strategically with the culture sector to discuss opportunities for showcasing some of the cultural output of the city to a wider audience, particularly focusing on smaller groups or organisations.
- Working with partners to consider developing a bid for Cardiff to become Wales' first UNESCO City of Literature. A recent [British Council report](#) provides some analysis of the process, impacts and legacies of Cities of Literature.

*Literature Wales, November 2019*

## **Appendix – Further Information**

### **Cardiff Children's Lit Festival**

Literature Wales is one of the founding partners of the Cardiff Children's Lit Fest, an annual festival created in 2013. Literature Wales has worked with the festival partners, Cardiff Council, Cardiff University and the National Museum, to curate the programme of celebrated authors and illustrators with events for children, adults and the whole family. Literature Wales has brought its expertise in the literature scene in Wales and has helped ensure that there is a lively Welsh-language programme each year, working with the many independent publishers and authors of Wales.

<https://www.cardiffkidslitfest.com/>

### **Weird and Wonderful Wales: water tower mural**

In autumn 2017, leading Welsh artist Pete Fowler and 30 guest writers including Patrick Jones, Emily Blewitt and Aneirin Karadog headed off on tour to explore some of Wales' weirdest stories, with a little help from Mabinogion expert Professor Sioned Davies.

Stopping at six Cadw sites in Conwy, Gwynedd, Caerphilly, Carmarthenshire, Swansea and Torfaen, Pete and the guest writers worked with local community members to create new works of art based on wonderful tales from nearby.

Eye-catching murals by Pete and new literary retellings will be installed at each location, drawing on all things creepy, haunting, tragic and mystical.

To celebrate Weird & Wonderful Wales in the heart of our capital city, the tour culminated in the installation of a stunning 50ft high mural on the Grade II listed Water Tower at Cardiff Central Railway Station.

The mural comprises images from Welsh myths and legends, particularly inspired by The Mabinogion; the ancient oral stories of Wales which were written down in the Middle Ages. We have the giant Bendigeidfran ('Blessed Crow') – King of Britain – who fought the Irish and whose severed head talked to his men for eighty-seven years. We have the maiden Blodeuwedd, who was conjured from flowers by two magicians as a wife for Lleu, but was transformed again into an owl as punishment for trying to murder her husband. There is the goddess Rhiannon, whose horse-riding skills far surpasses those of the best horsemen of Pwyll, Lord of Dyfed. There is the noble stag, slain by the ghostly hounds of Arawn – Lord of Annwn (the Otherworld). And we have the crow, which features throughout the stories as a harbinger of death.

Its vivid graphics celebrate and showcase the mythical past of Wales, providing visitors and residents with an eye-catching mural asserting Wales' contemporary creativity.

Limited edition prints of the Water Tower Mural, signed by Pete Fowler, are available [here](#). Profits will be used for creative workshops with marginalised communities.

This project is in partnership with Allotment Creative Development Services, Cadw, Network Rail, Arriva Trains Wales and Gardners. It was funded by Cadw, the Welsh Government through the Visit Wales Tourism Product Innovation Fund in support of Year of Legends 2017, the Foyle Foundation and FOR Cardiff.

<http://www.landoflegends.wales/>

<https://www.literaturewales.org/our-projects/archive/weird-wales/>

## **Partnership with Cardiff City FC Foundation**

The City of Cardiff played host to the UEFA Women's Champions League Final on 1 June, 2017 with the Men's final taking place at the National Stadium of Wales on 3 June.

To celebrate this landmark event for Cardiff and Wales as a whole, we teamed up with the Cardiff City FC Foundation to offer football and poetry workshops inspired by the Champions League and female role models.

Girls from Ysgol Y Wern and Kitchener Primary Schools took part in football training sessions with the CCFC Foundation and worked with poet clare.e.potter over three days in May to create their own Champions League themed poems.

The participants also had the chance to meet and interview three inspirational women currently involved in sport. These were: Cardiff City Women's team player Kanisha Underdown; Fan Engagement Manager at Cardiff City Football Club, Amy McNiven; and TV and radio presenter Fran Donovan who was treated to a special reading of the poem written by the female pupils from Ysgol Y Wern.

The project resulted in the creation of a short film celebrating women in sport, which was shared online across Literature Wales and Cardiff City FC's social media channels.

"Sometimes people are nasty and rude;

Make comments about the way you look,

What skin colour you are.

Rise above it, never stop believing."

— Pupils from Kitchener Primary School

The film, which includes the two poems created by girls from Ysgol Y Wern and Kitchener Primary Schools, can also be viewed online [here](#)

More information [here](#).

## **Roald Dahl 100**

In 2016 Literature Wales, Welsh Government, and partners from arts and cultural organisations across Wales, marked 100 years since the birth of Roald Dahl.

A host of Roald Dahl-inspired events, exhibitions, happenings and grassroots activity took place across Wales throughout 2016, celebrating 100 years since the birth of the world's number 1 storyteller in Cardiff. The Roald Dahl 100 Wales celebrations formed part of the Welsh Government's Year of Adventure and were supported by the Roald Dahl Literary Estate.

It was important for all involved in the planning of the centenary that this would become a Wales-wide and bilingual celebration. To ensure this would happen, Literature Wales, with funding from the



Welsh Government, came up with Invent your Event. This new funding and outreach scheme offered financial support for organisers to celebrate Roald Dahl 100 in Wales. A complementary outreach programme with a focus on social inclusion was also delivered by Literature Wales and our partners, making sure that people of all ages and backgrounds were given the opportunity to take part in the celebrations.

Some of Wales' leading arts and cultural organisations got involved in the Wales-wide celebrations, with many receiving funding from Invent your Event to support their activity. Highlights included:

Quentin Blake: Inside Stories at National Museum Cardiff; Hay Festival; Film Hub Wales and Chapter Arts Centre's Roald Dahl on Film; The National Eisteddfod of Wales; Cardiff Children's Literature Festival; Adventure is just a Page Away at National Library of Wales, Aberystwyth; Beyond the Border – Wales International Storytelling Festival; Cardiff University's Roald Dahl Centenary Conference; Swansea International Festival; Cardiff Metropolitan University's Fantastic Mr Dahl Conference; Urdd Eisteddfod; Velvet Coalmine in Blackwood; North Wales International Music Festival; and RawFfest – a new national youth arts festival, to name only a few.

Family-friendly activities inspired by Roald Dahl were also organised by Denbighshire County Council; Gwynedd Council and Palas Print Bookshop, Caernarfon; Oriel Davies, Newtown; Caerphilly Arts Development; and Techniquet in Cardiff Bay. Plus, The Llandaff Society co-ordinated the unveiling of four plaques on buildings in Llandaff that have a historic association with Roald Dahl.

Roald Dahl's City of the Unexpected, produced by Wales Millennium Centre and National Theatre Wales, was a flagship event which put Cardiff firmly on the international map. Thousands of people came to Cardiff on the 17 and 18 September 2016, to witness a 7-metre peach arriving, unannounced, in the City Centre; a mischievous fox being chased by farmers, dodging their pitchforks with parkour, acrobatics and even a nail-biting tightrope walk; and enjoy a great pyjama picnic in Bute Park.

More information on the website [here](#).

## **Platforming Under-represented Writers**

Platforming Under-represented Writers is a pilot funding scheme offering grants of between £50-£1000 for a professional development opportunity within literature. The scheme aims to encourage writers from under-represented backgrounds to develop their professional and artistic potential and to create opportunities to kick-start or advance their career.

### *Laolu Alatise - The 1919 Race Riots Almanac*

Laolu Alatise will use the Platforming Under-represented Writers funding to produce a chapbook, The 1919 Race Riots Almanac, about the history surrounding the 1919 Race Riots in South Wales. He will create and deliver workshops to people in Cardiff. He envisions this work fitting into a larger body of work done alongside other cultural practitioners in Wales.

To support this, Laolu will undertake a short course in Ethnic and Religious conflicts in Oxford which will explore concepts such as ethnicity, nationality and identity politics. As his current creative and critical work focuses on experiences of asylum, displacement, queerness and blackness, the course will be relevant to his writing, but also any training sessions and presentations that may arise from his work. He will then visit the Oxford School of African Studies to undertake research work for the anthology.



The project aims to explore the Riots of South Wales in all their complexity (first, as a series of hate crimes committed against citizens who held their own), locating empowering forms of identity and resistance in the Butetown of the past and present. The 1919 Almanac will incorporate archival information, newspaper clippings, photographs, illustrations and critical theory.

The project is influenced by Ngũgĩ wa Thiong'o derived notions on diaspora, the illustrated chapbooks of Djuna Barnes, and draws on the research conducted by Cardiff historians and archivists like Neil Sinclair and the Butetown History and Arts Centre.

More information [here](#).

#### *Taylor Edmonds and Nasia Sarwar-Skuse - Voice*

Taylor Edmonds and Nasia Sarwar-Skuse will run a series of six free creative writing workshops for individuals from Black, Asian and Minority Ethnic backgrounds to explore the theme of voice. They're interested in how empowerment through creative writing can be introduced to those who need it most; those who may think, for various social and economic factors, that creative writing is inaccessible for them.

The workshops will be designed to encourage participants to develop their creative voice and feel confident to express their thoughts whilst engaging with the work of writers of colour. Nasia and Taylor will deliver poetry and prose activities throughout the workshops in an inclusive, comfortable atmosphere open to all abilities.

At the end of the workshop sessions, they will produce a pamphlet containing the work of the participants. The audience will also have the option to attend 'Where I'm Coming From', a Cardiff-based open mic night, to perform their work.

More information [here](#).

#### **Literature for Well-being Funding Scheme**

The Literature for Well-being Funding Scheme offers financial support and training for writers and artists to create and deliver original community-based creative writing projects. Each project is devised by the writer/artist with a specific group in mind. The scheme forms part of our Lit Reach community engagement initiative.

2018 Funded projects in Cardiff: [Footsteps to Recovery](#), and [creative writing workshops with young BAME women](#).

More information [here](#).

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**David Drake, Director of Ffotogallery  
Festival Director, Diffusion**

**Existing Landscape**

Through the biennial Diffusion: Cardiff International Festival of Photography we have built up a strong network of partners and collaborators in the city including all three universities, the National Museum, WMC, Chapter, RWCMD, BayArt, 4Pi Productions, BAFTA, Buzz magazine, Gorilla TV, Sustainable Studios and a range of private and public sector organisations. Now Ffotogallery is based in Cathays, we are seeking to strengthen those relationships on a year round basis, and the outlook is very promising in this regard.

For many years, the budget for Culture in Cardiff has been very precarious, and we have received very low levels of cash. We have only been able to keep up our high level of delivery through inward investment from international sources, including Creative Europe, the British Council and the City of Stuttgart. And, of course, the Welsh Government's Major Events funding of Diffusion.

**Place-Making and Economic roles**

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. It's not about attracting businesses and major infrastructure projects such as arenas, other cities have done that and in many cases have exceeded Cardiff's ability to do this. 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. At this moment, for example, we have a major photography exhibition of Middle Eastern work at Ffotogallery, and August Sander, Martin Parr and the Bechers at the National Museum. We need to create more opportunities like this to showcase Cardiff's international outlook.

Now in its fifth edition, each biennial Diffusion Festival generates on average £1.8 million additional spend in the local economy, and attracts around 80,000 visitors (30% from outside Wales). These figures can be evidenced through our post-events reporting.

Inclusivity and accessibility should be touchstones for all cultural organisations in the city. Now that Ffotogallery has established its new HQ in Cathays, we are combining international standard exhibitions with engagement projects working with all sections of the community, including disabled, LGBT+ and culturally diverse communities. It's about throwing our doors open to new opportunities and new partnership working, for everyone who is interested in working with us.

**Good Practice examples**

Liverpool has always impressed me, and the city invested in its visual and performing arts infrastructure, including building new civic museums and galleries, long before it was European Capital of Culture in 2008. Likewise, Glasgow, which was European Capital of Culture in 1990 and in the intervening years has become a vibrant, diverse, future facing city.

I'm also impressed by how Hull and Coventry have used the UK City of Culture accolade to re-position their city's reputation internationally, whilst instilling pride in local achievements and traditions and engaging residents across the city in the process.

In Europe, the most successful cities in terms of culture and economic development have constructed a new narrative which respects their history and cultural specificity. Bilbao, Marseille and Porto would be three good examples that come to mind. It is important that the economic benefits of regenerating areas, and progressive gentrification of some cities, are felt by the people who live in these cities. The danger is that the resident population feels displaced or left behind by developers and betrayed by the local authority. In Cardiff, this feeling is evident in Butetown and Grangetown, where the Cardiff Bay re-development destroyed much of the historic fabric and 'grit and grain' of the Docks, with little benefit to their resident communities.

### **Sustainable Way Forward**

For those of us who live and work in Cardiff, giving visibility to and valuing the cultural contribution of many existing organisations - from small grassroots ones to national institutions - is the most important starting point. Too much emphasis is placed on one-off events - sporting or spectacle entertainment - rather than the year round offer of the city. It's great that music has been given special emphasis through the Music City initiative, but Cardiff delivers so much more in terms of visual arts, film, performance, design, architecture and literature and that needs to be foregrounded.

There is very little print or online material that lets people know all the exciting things going on in the city. Tourist information centres carry leaflets, but there should be more proactive promotion of the whole Cardiff cultural offer. Perhaps three seasonal promotions would work - aimed at residents, cultural visitors, people on weekend breaks etc.

Less advertorial and more quality editorial. 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. And focal moments such as the Autumn season of festivals and events.

Additional funding can be secured - from national and international sources, private and public. Ffotogallery can evidence that from our many achievements of the last ten years. 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. In fact, many international programmes emphasise that.

The Council should play a facilitating role, but does not have to lead on all high profile initiatives and projects. Consortia can be formed around specific projects or opportunities, with the Council as a fully active participant in planning and decision-making. The Council's role should not be focused on funding - we know there is limited resource for this - but the Council can add weight and political support for large-scale cultural programmes, and leverage funds through other mechanisms such as discretionary rates relief and making Council property available for cultural use.

I hope these comments are useful for the consultation.

## **Response to Cardiff Economy and Culture Scrutiny Committee Enquiry into Culture in Cardiff**

From Chris Murray, Director Core Cities UK: [c.murray@corecities.com](mailto:c.murray@corecities.com)

I welcome this enquiry by Cardiff, a city which has a demonstrably strong cultural offer and reputation, from which the city has clearly benefitted. The Leader of Cardiff, Cllr Huw Thomas, is a member of the Core Cities UK Cabinet, and has led on the culture portfolio for the group, for example sitting on the Board of the Cultural Cities Enquiry, chaired by Dame Jayne Anne Ghadia, previously CEO of Virgin Money.

Many of the points raised by the enquiry questions are answered within the pages of the Cultural Cities Enquiry final report (CCE), the UK's most in depth and extensive investigation into the future funding of cultural activity, including UK case studies, and which can be found at:

<https://www.corecities.com/sites/default/files/field/attachment/Cultural%20Cities%20Enquiry%20%5Bweb%5D.pdf>

I have provided some additional information below in response to the specific questions and would be happy to discuss these issues further. The issues of urban psychology mentioned below are discussed in an article I wrote recently and attach, and issues regarding culture and economic growth, particularly from the perspective of the creative industries and economic rebalancing are described in a further article also attached.

### **1. Which UK cities do you feel exemplify good practice re Culture, and why?**

The CCE has set out a number of case studies which identify good practice which will be useful to Cardiff. Many if not most cities throughout the UK and indeed globally will have examples of good practice, from community-led projects in informal urban locations like the Favelas of Rio or Sao Paulo, to programmes which have helped turned around the economic fortunes of western European cities like Barcelona or Glasgow. Each of the Core Cities has examples which are listed in the CCE work. 70 examples are given across the EU in the following set of studies:

<https://www.culturepartnership.eu/en/article/culture-for-cities-and-regions-case-studies-of-practices> and UNESCO carries similar studies, for example on heritage and cities <https://whc.unesco.org/en/activities/634>.

In terms of your own enquiry, it may be useful to further define the specific elements of good practice that you are trying to capture or which are most important to you (e.g. culture in relation to economy, regeneration, community engagement, reputation and profile, financing of, etc), in order to reduce down the number of potential case studies that are appropriate, or to look at cities with a comparable history and profile to Cardiff, for example port cities that have experienced some deindustrialisation, set within a distinctive cultural context, like Bilbao, Rotterdam, Hamburg, or some of the Baltic cities.

### **2. Do you think there are any lessons we could learn from approaches taken in Europe and, if so, what are they?**

The case studies above will provide useful examples from across the EU. There are many high-profile projects, including for example the Bilbao Guggenheim, which are often cited. A frequent mistake however is to see these major projects, often architectural or celebratory in nature (i.e. big festival events), as a starting point rather than what they generally are, which is in reality the culmination of years if not decades of regeneration activity, from which they have organically emerged. The mistake of cities appropriating these kinds of projects has occasionally been to, in effect, bolt them on to a wider programme of reshaping a city's prospects, in which case they feel

inauthentic and have limited impact. The question for Cardiff in looking at other projects should more rightly be; what are the principles or dynamics at work in successful examples that could inform a programme that is 'authentically Cardiff's'?

One major difference between UK and EU cities, outlined in detail in the CCE, is the ability of EU cities to fund culture from a much more devolved and flexible local tax base, generally including a Tourism Levy of some kind. This does not exist in the UK, although it is now being legislated for in Scotland, and if available to a city like Cardiff, could add a very significant amount to local cultural investment, reaping the benefits that flow from this. Core Cities UK are arguing for a Tourism Levy, and as a first step toward this, that a UK-wide consultation, based on the one happening in Scotland, is undertaken. Consultation in Scotland has revealed widespread business support for a Levy, including amongst parts of the hospitality sector, dependant upon which model is adopted (specifically that the sector should be involved in spending decisions in some manner).

### **3. What are effective mechanisms to determine what to prioritise for future growth re Culture?**

The answer to this question is largely dependent on the nature of the priorities for Cardiff as a whole, how these related to the role of the cultural sector, and where its strengths and weaknesses are. As an output of the CCE, the enquiry recommended the creation of City Cultural Compacts to fulfil exactly this role:

*The City Compact for Culture will bring together local partners with a shared interest in maximising the civic role of culture. These partners will work together to create and deliver a plan to drive social and economic benefits from a thriving cultural ecosystem. Compact partners will include business, universities, local authorities, the cultural sector and LEPs, and will pledge to align focus around key goals, in order to unlock new resources for cultural projects.*

A number of Compacts are now up and running, with a conference for early adopters held in Birmingham on 19<sup>th</sup> November 2019. A UK-wide network of Compacts is likely to emerge to take this work forward. Compacts are ways of stimulating a similar kind of strength of partnership as that experienced during a major cultural event, like Capital of Culture, but instead of just focusing on a special moment, focusing on the more day-to-day role of culture in the life of the city as well. The Compacts bring together senior figures across sectors from health, learning, local authority, business and culture, to define and shape the role of culture in driving forward some of the top shared priorities for a city.

Although a Compact may initially have to be led by the local authority to get it up and running, many are headed toward achieving some form of independence and having a chair that is not necessarily from the cultural sector. Some have developed priorities based on existing evidence, others on a more elaborate and new needs assessment of culture, and there is much to learn from all of these approaches.

### **4. How is it best to align resources and identify additional funding?**

The Compact also offers a model for this, although it is not a prescriptive one, and if adopted, should be Cardiff's version of what it as a city feels it needs and will work. 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. If, for example, 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

cultural resources, but find ways of bringing in additional resources from other public services to support culture where it has a demonstrable role for example in social prescribing. This may equally be the case for work that crosses over with regeneration, international business growth, destination marketing, education, and other areas.

An additional feature of such a strategic alliance may also be the increased ability to negotiate for resources with government and its agencies, as the locality is clearly making best uses of the resources available to it and is more likely to be able to demonstrate that some additional resource will deliver substantial additional gains. One way of achieving this would be to gain government recognition for a Compact as it is developed, establishing it as the go-to body for resource negotiation and allocation as a whole, beyond the existing arrangements of individual organisations. The UK Government did recognise the concept of Compacts initially, putting some resource into funding a number in England, along with Arts Council England. Arts Council Wales were a partner of the CCE and supported its recommendations.

#### **5. Is there anything else that you would like to bring to our attention regarding Culture in Cardiff?**

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. That can however be a more difficult thing to achieve in some ways, and the calculations that Cardiff will need to make are about projects and programmes that continue to define the city within a 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.

That is as much about the activity of cultural organisations operating in a connected manner as described above, as it is about understanding culture as ‘ways of life’ activity affected by - and important to - the city as a whole. For example the social-cultural networks that people establish in neighbourhoods and communities which, in reality, the lifeblood of local culture is built upon, and which can be enhanced, supported or fragmented by urban policy like regeneration and renewal, which on the face of it may appear to have little to do with culture but can actually have profound impacts.

It is important to recognise that culture, particularly this element of it, relates to very deep seated human psychological needs which if not met are likely to lead to negative consequences for individuals and communities. This is particularly the case in big cities, where mental and emotional health can be twice as bad on some measures than non-urban areas, and which is generally worsening, as also seen in rising prescribing rates for antidepressants.

For example, there is a growing body of evidence – an emerging urban psychology - that suggests positive attachment to a sense of locality, of ‘place’, is immensely important in people’s development into adult life, and a negative or weak experience of attachment can have disastrous health and social consequences. Recognising the role of cultural networks and activity in sustaining these attachments is critical.

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# Is there a role for culture in rebalancing the UK economy?

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is director of Core Cities UK, an economic and social policy network, and has worked closely with cities and governments internationally. In the UK, with Core Cities, he has led a programme for devolution from central to local government. He is Honorary Fellow of the Heseltine Institute at Liverpool University, visiting Professor of Practice at Newcastle University and chairman of award-winning social enterprise company Fusion21. Prior to this Chris has had a long association with economic development, regeneration, culture and public policy. Chris was seconded to the Office of the Deputy Prime Minister to establish the Academy for Sustainable Communities, a national regeneration skills agency based in Leeds. In 2002 he was appointed as a director of the Commission for Architecture and the Built Environment, the Government's watchdog for urban design. Before this he worked in local government for ten years and earlier in his career, as a psychiatric social worker, in education and community work. Chris holds qualifications in art and design, education, business and marketing and European cultural planning and has authored several publications, including his most recent book *Psychology and the City: The hidden dimension*, co-authored with Charles Landry.

**Abstract** The UK has among the worst regional economic imbalances in the developed world, despite attempts to change this stretching back decades. Second tier (core) cities have a significant role in addressing this imbalance, as drivers of wider city regions and labour markets, although that happens best when surrounding areas also benefit, through a 'networked economy' approach rather than trickle-down. Successful cities rely on a vibrant cultural scene as part of their offer, and culture is an important economic and employment sector in its own right. Yet in the UK, public funding for culture is under intense pressure due to the programme of austerity which has diverted funds to statutory services with rising demand. The Cultural Cities Enquiry was set up to investigate innovative sources of cultural investment, and was launched in early 2019. This paper sets out the key recommendations of that enquiry, linking them to the vital importance of culture in supporting the future success of cities, as they in turn support economic rebalancing in the UK. The paper argues that a more radical approach to devolution, national locational investment decisions and alignment of resources is needed to deliver rebalancing, and that this will also deliver new sources of — and free up investment for — culture, as part of the mix of creating successful places.

**Keywords:** *Economy, culture, investment, rebalancing, devolution, cities, city regions*

## INTRODUCTION

The UK has had a significant problem with regional economic disparity for a long time. The Industrial Transference Scheme was introduced in 1928, followed by the Special Areas Act in 1934<sup>1</sup> and, over 90 years later, we have some of the biggest gaps between the economic performance of our regions of any developed nation, an issue being vigorously explored by the UK2070 Commission, led by Lord Kerslake.<sup>2</sup>

That commission, like UK cities themselves, argues that this imbalance is due in part to a persistently centralised system in the UK, which despite significant and positive efforts to create devolution, is still the most centralised in Europe. There is good evidence that local competitiveness is constrained within a centralised system,<sup>3</sup> and measuring centralisation by tax distribution, the UK does not fare well. Cities in the UK retain

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around 7 per cent of all the taxes raised in them, whereas in the US it is closer to 50 per cent at the local or regional level, in Germany 35 per cent and across the OECD on average 25 per cent.<sup>6</sup>

Cities are key to addressing this. They are levels of democracy and government in their own right, drivers of surrounding city regions and functional economic areas due to their concentrations of assets and business, on which they also rely for resources and labour. It is a two-way relationship between a city and its surrounding areas, not an argument for trickle-down economics, and instead we need to explore networked economic approaches. Look at any city and one can clearly see that not all places within a city region — and certainly not all areas within a city — are doing as well as each other, which also has to be addressed.

The answer is not, however, about treating every place the same. The evidence is very clear on this; if a town is near a city that is doing badly and is economically unproductive, just investing in the town and ignoring the performance of the city will not work.<sup>7</sup> The city's productivity needs to be addressed as part of a networked approach that will benefit the town too.

#### URBAN REVIVAL REVERSES 'DOUGHNUT EFFECT'

In several UK cities, a strong urban revival has taken place, reanimating centres and greatly increasing the numbers of people living in them, reversing to an extent the so-called 'doughnut effect', where the city centre was effectively hollowed out with the affluent moving to the suburbs.<sup>8</sup> Another challenge is emerging around the future of retail, and the cultural sector may have some answers, but that is beyond the immediate scope of this paper.

Alongside increased employment and accommodation opportunities,

the cultural offer and lifestyle choices of city living have in part driven this shift. Although the idea of bringing in a 'creative class'<sup>9</sup> to revitalise urban economies has been criticised as misunderstanding the relationship between cultural production and consumption,<sup>7</sup> a vibrant city centre is clearly critical to encouraging more people to live and visit there.

The relationship between culture and cities is nothing new. The great urban historian Lewis Mumford<sup>8</sup> hypothesised that the first cities were not built entirely — if at all — for protection, but located on seasonal festival sites of hunter-gatherers linked to ancestral burials, the 'wandering living perhaps envious of the settled dead', or just remembering a great place for a party.

Cities are in evolutionary terms extremely new: a modest 10,000 years at most compared to some 200,000 for modern humans, and only in 2008 did we reach the 50 per cent mark of the global population living in a city.<sup>10</sup> There is evidence that although cities can be extremely good for us, we can sometimes struggle to adapt to their demands, which is perhaps one of the reasons that cities have maintained this cultural connection,<sup>10</sup> finding ways to meet the deep-seated psychological needs of citizens. Sustainably successful cities of the future are likely to be the ones that remember this ancient relationship and are, partly through culture, most able to meet the needs of their people.

#### CORE CITIES UK — FORGING CONNECTIONS BETWEEN CULTURE, PLACE, ECONOMY AND PEOPLE

Core Cities UK — a network of the cities at the centre the ten biggest urban areas outside London<sup>11</sup> — understand the importance of these connections between culture, place, economy and people. They

have worked together over 25 years on areas of common concern, and one of those is culture.

At a moment when cultural activity is increasingly important to the success of our cities — not just in terms of vibrancy, but also in relation to social cohesion and grass-roots cultural activity — the ability to fund it from the public purse is reducing significantly in the UK.

That was one of the reasons for establishing the Cultural Cities Enquiry<sup>12</sup> (CCE). Many worthy previous enquiries have explored why we should invest into culture, but stopped short at the how. This enquiry and its formidable board took on exactly that issue: during a period of sustained austerity in the UK, what innovative sources might investment come from?

Core Cities UK supported this enquiry, chaired by Dame Jayne Anne Gadhia, CEO of Virgin Money, which was also supported by Key Cities Group (a collaboration between 26 other UK cities), London Councils (the representative body for all 36 London Boroughs and the City of London) and the four UK Arts Councils (England, Scotland, Wales and Northern Ireland).

The enquiry found that the economic value of the UK cultural sectors (not including all creative industries) increased by 57 per cent between 2010 and 2017 to £10.9bn or 0.6 per cent of total UK GVA, yet over the last four years public investment into culture has fallen by 0.5bn (11 per cent), particularly from local authorities, due to austerity. Income from private sources has increased, but nowhere near enough to fill the gap, and the UK now invests less as a percentage of GDP into culture than many European counterparts: France is 0.8 per cent, Denmark 0.7 per cent, the EU average 0.55 per cent, yet the UK is 0.3 per cent — from which it gets a 100 per cent return into the economy.

We innately and statistically understand the values of culture to our lives — in its broadest sense it describes *how* we live our lives — yet, pitched against competing priorities and reduced public finances, as a sector it struggles to translate that understanding into investment. If one even slightly accepts the logic chain that in the UK we need economic rebalancing, cities are key to delivering that, and culture is crucial to cities, then one should be worried about the dwindling investment into culture.

The two other main findings of the CCE are equally alarming. First, there is strong evidence that space and support for creatives and grass-roots cultural organisations is reducing in cities quite radically, choking off innovation and young talent. Secondly, that overall the sector is generating value in local and national economies supported by public investment over decades, but much of that value is not being captured and reinvested locally to sustain the sector, and is instead returning to the Exchequer, or being dispersed through uplifts in land values through development, which in turn prices out the creatives.

## **IMPLEMENTING TRANSFORMATIVE PARTNERSHIPS**

The conclusions of the CCE are visionary and far-reaching; one in particular — the Cultural Cities Compact — is already being implemented. This idea is based on the kinds of transformational partnerships that emerge through European Capital of Culture or similarly ambitious programmes, cohering many sectors and leaders around a shared ambition for the city and culture's role in driving that: the local authority, of course, but also universities, hospitals, business and community leadership, finding ways of delivering shared outcomes through culture and accessing new investment

streams to do so. Several major cities have leapt at the idea and announcements are imminent at the time of writing.

Others, in brief, include the following:

- Enhancing the commercial skills of the sector;
- Making Gift Aid simpler, particularly for contactless donations;
- Corporate Social Venture Funds — already used successfully in social enterprise — bringing business, institutional and social investors together to create revolving door funds, using Compacts as a platform;
- Extending corporation tax reliefs to cover the whole of the cultural sector — they currently exclude literature and popular music — and help smaller organisations to access the current reliefs, which can be complex;
- Establishing a national debate on a Tourism Levy — used to a large extent globally, and about to be legislated for in Scotland, but absent across the rest of the UK;
- Exploring whether business investment districts (BIDs) investing in cultural regeneration should be able to retain a portion of resulting tax uplifts to reinvest into the area ('BIDs+');
- Setting binding diversity targets for the leadership of cultural organisations, with clear talent pathways to increase diversity of cultural producers, funded by government and flexibility in our Apprenticeship Levy;
- Build on existing models of asset portfolio management which use civic assets to create space, activity and resource for the cultural sector.

Yet there is still a long way to go. The solutions must be about supporting the sector to become more entrepreneurial in attracting investment, but also creating new mechanisms to capture the value it creates. That will not solve economic

rebalancing, but it will certainly contribute to it, and without a vibrant and healthy cultural scene any modern city is going to struggle.

Alongside this, therefore, three further actions are needed.

1. The UK needs to have a radical rethink about its national locational investment decisions (for infrastructure, skills, institutions, innovation funding) and the appraisal process and economic model that underpins this. That goes for cultural investment too, although the balance for that has shifted recently, and positively. Private investment often follows public, which de-risks the local investment environment, creates infrastructure and value the private sector can capitalise on. In the UK, public investment is skewed too much toward the south east, partly because the prevailing economic model is one of 'zero sum gain', ie investing elsewhere is just moving growth from the south and not truly additional. Something subtler than a simple redistribution is required which understands the need to maintain the productivity of the south east, but going forward a different balance has to be struck, based on a new understanding of the kinds of growth we want and where we want it, new sources of investment and perhaps a different financial architecture, such as a version of the regional banking system in Germany;
2. The existing resources and the powers to go with them need to be far more devolved to the local level. This gets solutions closer to problems, creates efficiencies, but it does something else. It allows the alignment of programmes, agencies and funds, national and local, at the level of 'place', the most meaningful geography for the particular issue, which for urban areas

is generally the city region, or as near as possible the functioning labour market. That enables investment in prevention — something that has reduced significantly in the UK during post-recession austerity — and to integrate services for example for Health and Social care, keeping people out of hospital. That might not immediately sound like something that will aid cultural investment, but right now across UK cities spending on such statutory services is spiralling upwards, which vastly diminishes the resources available for discretionary services, including culture. This approach also boosts the idea of the Cultural City Compact, because culture can become a bigger part of the wider socio-economic package and solution for a place, not just seen as a recipient of funding;

3. In the UK, we have so far failed to address the underlying productivity issues of big cities and city regions, which are linked to the issues above, but also to an underinvestment (or a lack of the right kind of investment) in strengthening labour markets and infrastructure. Interestingly, big UK cities also failed to do this following the industrial revolution,<sup>13</sup> and were then overtaken by the competition. In considering the solutions to this, we must however also recognise another shift in the economies of the UK's second tier cities. A recent study analysed all available data going back over 40 years across all the UK core cities<sup>14</sup> and concluded that not enough had been done to build in resilience to, and the ability to recover from, economic shocks — and that there was at least one major economic shock every decade. During that period, London's economy has become more resilient. The things that make an economy grow are not necessarily the

same as those that make it resilient, and as local industrial strategies are rolled out across the UK in the wake of the national industrial strategy, this must be a key consideration.

## CONCLUSION

Cultural investment alone, without a consideration of wider job creation and labour market improvements, is unlikely to reverse the fortunes of a city<sup>15</sup> or rebalance the UK economy, but that does not mean it is not a key — even leading — ingredient in a complex mix of factors.

There is a huge body of evidence about the different values that culture generates, economically, socially, psychologically, yet is approaching culture from a purely economic or academic perspective the right or only way to see it in the context of good urban strategy?

Cities are experiences as well as collections of statistics and data, and ultimately, it is that experience that matters and, beyond the basics of employment and some quality of existence, makes the difference and distinction between one place and another.

We asked this question of the Board during the CCE process: try to imagine a city — successful or otherwise — without any culture, the activity that goes with that, the institutions, events, feel and buzz. No one could.

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**Understanding how cities shape us psychologically is needed if we are to improve inhabitants' wellbeing and create more efficient, sustainable ways of urban living**

**by Chris Murray**

*Chris Murray is Director of Core Cities UK. His most recent book is *Psychology and the City: The Hidden Dimension*, co-authored with Charles Landry*

If Jacob Bronowski's *The Ascent of Man* had a sequel, it would be an urban edition. The global rise in city living is so staggering that we must now accept one simple point with myriad, complex implications: the future success of our species is intimately linked to that of our cities. Yet, as Danish architect Jan Gehl put it, "we definitely know more about good habitats for mountain gorillas, Siberian tigers or panda bears than we do about a good urban habitat for *Homo sapiens*." This is particularly the case for the emotional and mental health impacts of city living.

**Moving to the city**

The figures tell the story: according to the UN, more than half the world now live in urban areas. This will rise to 70% by 2050, and in the UK about 80% of the population already live in cities. But, in evolutionary terms, cities are very new. Modern humans have been around for 200,000 years or so, cities at most 10,000. So, of the estimated 108 billion people that have ever existed (according to the Population Reference Bureau), only a small percentage have lived in a city, and those only recently.

While we are a highly adaptable species, there are limits. We have evolved to best suit our environments over millennia, but the rapid pace of change of the past few centuries has placed strains on our adaptability. For example, living in cities promotes a linear, sped up experience of time. German philosopher and psychiatrist Thomas Fuchs linked this with depression and anxiety, suggesting it is out of step not only with the cyclical and circadian rhythms of the body, but also an older, deeply ingrained experience of time that is linked to seasonal cycles.

The city places constant calls on our attention, when we also need quiet and areas away from constant visual stimulation. Cities are increasingly recognising this, creating spaces for calm reflection and trying to address some of the factors deemed to drive over-stimulation.

São Paulo took the lead in banning billboards, with Chennai, Grenoble and Tehran following suit. And in Italy, the Slow Cities movement puts an emphasis on traditional ways of living, promoting healthier habits and environments, and encouraging local craftsmanship.

But much more experimentation with this agenda is needed. We know, for example, that access to greenery or water can be limited or challenging in some cities, although it is known to lower blood pressure and have other health benefits. High-quality green spaces also increase pro-social behaviour; our ability to empathise, see things from another's perspective and participate in community life.

The overwhelming population sizes of cities can also challenge our 'hardwiring'.

Anthropologist Robin Dunbar suggested that humans could maintain relationships with around 150 people, although it has since been posited that this number could reach 200. Dunbar suggests this is the likely size of early hunter-gatherer groups; it also resembles the population of a small village. Perhaps, as I have suggested elsewhere, we still have "the mind of a village living in the body of a city".

Mental health has been described as the 'hidden disability' and, according to a study by Lydia Krabbendam and Jim van Os, levels of serious mental health problems can be twice as bad in cities as non-urban areas. Another study, by a group of researchers headed by Jaap Peen, concluded that "those living in cities were 21% more likely to experience an anxiety disorder; mood disorders were even higher, at 39%". It is clear that we need to examine far more closely mental and emotional wellbeing in cities, at the same time as we continue to tackle more outwardly evident challenges such as climate change, social cohesion and inequality; all of which, it should be recognised, have a strongly psychological component to both cause and solution.

Of course, city living is not all negative. Urban life can also encourage psychological robustness and have positive impacts on emotional health, challenging us as it does to live alongside difference with tolerance and to relate to others. In its 2005 report, the American Psychological Association's Task Force on Urban Psychology suggested that although segregation between communities could lead to tension in urban environments, cities also "offer heightened interaction among intercultural and interracial groups that leads to the development of intercultural harmony and sensitivity". Cities can enable us to enjoy freedom of expression and levels of anonymity not generally found in smaller communities. As the report concluded, cities can be the solution to many problems, but at present we



simply know too little about the interplay between cities and human psychology to be able to harness their positive effects.

What is abundantly clear to anyone who has ever visited a city is that cities are emotional as well as physical experiences. Why is it then that psychology is almost absent from urban policy?

In June this year, psychologists, psychiatrists, economists and urbanists from the UK, US and Europe gathered to address this issue at Europe's first Urban Psychology Summit. We posed the question of whether we need an 'urban psychology', exploring the links between urban renewal policy choices and serious mental and physical health impacts. How does the experience of 'place' shape individuals and communities? Do dominant personality types in an area help to determine economic success, and what can neuroscience tell us about urban living? What might localised health and care, and national NHS strategies for urban mental health look like? We wanted to examine these questions in thinking about how we might design cities to better help people from birth onwards. Four key findings emerged.

### **People and place**

Experience of place determines much of our development and wellbeing, and we should not separate the policies for one from the other. They must be seen as interconnected. Place attachment theory suggests that we internalise our connection to community and place in the same way we do our connections to family, and that if our attachment is weak or negative this will have detrimental consequences down the line. Medical studies have shown that the adverse effects of deprivation in childhood can lead to irreversible changes in brain structure and chemistry, and the immune system. Deprivation is also a place-based issue. It tends to be geographically concentrated in cities, in places with a poor quality of urban fabric, limited connectivity or access to amenities and services, and poor housing, which, as acknowledged by mental health charity Mind, is closely linked to poor mental health.

Mindy Thompson Fullilove, an American psychiatrist, spoke at the summit about the profound detrimental consequences that getting urban renewal and economic policy wrong can have on deprived communities. In her work, Fullilove has described how urban renewal policy in the US has resulted in the "serial forced displacement" of vulnerable and deprived communities due to federal, state and local policies.

Understanding the potentially adverse impacts of urban policymaking is of great importance to the future of cities. The summit concluded that it is possible to go further; we can actively create places that have profoundly positive effects, helping us to find meaning and purpose and develop. Professor Tim Kendall, the Clinical Director of Mental Health for NHS England, spoke about 'therapeutic communities', whereby we should be looking to create places that could have a positive therapeutic effect. Instead of 'care in the community', we might create 'communities of care', places and people that understand and help support one another's mental wellbeing, backed up by placemaking policy that is psychologically enlightened.

In the book I co-wrote with Charles Landry, *Psychology and the City*, we began to develop a toolkit for psychologically resilient cities. This has six dimensions that cities need to create or set in motion in order that their citizens can benefit. These are based on psychologist Carol Ryff's six factors that contribute to psychological resilience: personal growth, positive relationships, autonomy, environmental mastery, life purpose and self-acceptance. A city should be designed and built with the aim of fulfilling all six of these areas, in order that it can meet the psychological needs of its inhabitants.

Developing a different urban future relies on a deep understanding of the psychological impact of urban policy and planning. Psychological impact should become a core concept for local and national policymakers, with planning and design decisions assessed under this remit as standard, in the same way our regulatory framework assesses impacts for the local environment and economy.

Jon Rouse, Chief Officer of the Greater Manchester Health and Social Care Partnership, set out compelling ways in which this can be practically achieved. These included an increased understanding of the spatial nature of health inequalities and their connections to place, as described above in terms of deprivation; and the fact that life expectancy can decrease by as much as 10 years as one travels from one side of a city to another. He also showed how health should be aligned far more closely with other services that shape people and place, from planning to transport, culture to education.

### **Sharing tools and evidence**

We are in the process of developing an inter-disciplinary approach to cities, but psychology is still a missing component. As well as work that focuses directly on place, psychology

offers ideas based on the 'person' that can be usefully reframed to look at 'place', which will give us new tools and insights. One such example is the City Personality Test. In writing our book, Charles Landry and I wondered what would happen if a city could take such a test; would it be introvert or extrovert, agreeable or disagreeable? So, we wrote one. It has been trialled by many cities internationally and the results have been fascinating. The questions asked in the test aim to find out how people perceive and think about where they live, drawing on the innate human tendency to humanise everything around us. It is based on standard psychometric tests that use between four and seven scales; introvert-extrovert would be one such scale. So, for instance, we found that Adelaide has suffered from a lack of confidence, but is slowly regaining it, and is aware that although it is not a flashy city, it is paced and purposeful. Bilbao is proud and confident in its identity, ambitious but realistic in its plans. Plymouth has an adventurous spirit; often collaborative, it is open to collaboration but would sometimes just like to be told what to do.

Another example of an important area of research that can be applied to cities is the work of economic geographer Ron Martin. A few years ago, the BBC carried out a simple personality test across all local authority areas in England. Martin overlaid data related to the economic performance of each place on the results and found a strong correlation between areas with a significant proportion of personality types that could be described as entrepreneurial and stronger economic performance in those places. This poses more questions than it answers. Are entrepreneurs attracted to places where the assets they need already exist; are people moving to clusters alongside other entrepreneurs; is there something about these places that helps people born there to succeed; and what are the implications for places that do not have strong entrepreneurial profiles? It is, however, a fascinating insight that would not have been possible through any other kind of analysis.

Where the evidence exists that a psychologically informed approach will create better outcomes, it is largely unknown by policymakers working on the ground, who due to budget cuts are operating with decreasing capacity. Even if there is awareness, the evidence can be difficult to access or turn into action. We need to find ways of sharing data across disciplines, in order to increase the research and evidence available to planners, policymakers, politicians, citizens and others.

## **Ego systems**

Too often, we still see cities through a mechanical rather than a human lens. We view them as machines to be fixed, instead of as living entities that, first and foremost, are made by, and consist of, people, and which often develop organically based on their inhabitants' needs. Cities are ego systems as well as ecosystems, and both viewpoints must be taken into account if we are to create flourishing city spaces.

The city provides an interactive social space that people can closely connect with. It is a space where complex, multi-layered sets of identities can find coherence and common cause, resulting perhaps in a 'shared individuality'. Supporting a positive shared identity is something nation-states are manifestly failing to do. They have much to learn from cities in this respect.

Yet it seems that urbanisation may also drive greater individualism. American psychologist and researcher Patricia Greenfield analysed 1.2 million books published over a 200-year period in the US and unearthed a direct correlation between urbanisation in the country and a move toward more materialistic language. Her findings suggest a fundamental shift away from deference to authority and a collaborative way of thinking to a more individualistic and materialistic mindset. She discovered that we have moved from an interdependent way of existing to being one of a crowd of individuals. The changes correlate precisely to rising levels of urbanisation.

It is critical therefore that positive civic engagement is encouraged. The philosopher Hannah Arendt said that active civic life was the antidote to totalitarianism. An engaged citizenship immersed in activity and human contact that looks out from the individual toward the collective fosters a sense of shared endeavour alongside a lived experience of difference.

This is what the US psychologist and urbanist James Hillman meant when he said “to find yourself, you must enter the crowd”. Human nature is deeply, innately communal and nowhere more so than in the city.

## **A psychological approach**

It is imperative that, given rapidly rising urbanisation and worsening mental health, a stronger focus should be urgently placed on understanding more about the psychological impact of place upon us and us upon place. We need to explore how we can create psychologically resilient places; what the psychological impacts of urban deprivation are;

how to unlock community assets; how we can understand what really makes for 'good' engagement across different groups; and the mental and emotional impacts of increasing inequality.

A new platform is needed to bring all of these aspects together. A research bid is likely, more publications and a further summit focusing on the 'global south'. Participants at the summit are working on a manifesto for change with which to engage key influencers.

To enable a focus on the above four areas, two other things need to happen.

First, psychology needs to engage more with the political and democratic spheres, in order to create widespread awareness of the ways in which it can help policymakers and influencers achieve shared goals. Sociology has always done this, having as it does its roots in the urban dimension. Psychology, concerned at least initially mainly with looking inward to the person rather than outward to the wider environment, is beginning to establish itself in this way as well. The development of a stronger urban psychology movement will do much to strengthen and reaffirm the credentials of psychology as a means for change beyond the individual.

Second, we have to recognise the unique roles and abilities of cities, and empower them to do more. This is particularly the case in the UK, which is still one of the most centralised states in the developed world, despite some good progress on devolution. Empowered cities are critical to enabling place-based policy, aligning all relevant services, agencies and funds at the most meaningful level for a particular issue.

But increased levels of autonomy are also incredibly important to mental wellbeing. This is explored in self-determination theory, conceived by Edward L Deci and Richard Ryan, which demonstrates that we have three overriding psychological needs: autonomy, or the need to exercise self-determination; competence, or the need to experience mastery; and relatedness, or the need to interact, be connected to and experience caring for others. It is not much of a stretch to see how devolving power to local people could enhance this while increasing the democratic health of a nation at the same time.

Some of the biggest issues we face, such as climate change, social cohesion and inequality, have deeply psychological components that need to be properly understood in order that we can tackle them. Understanding the 'other' instead of projecting blame and fear; being willing to make small sacrifices for larger collective gains; or simply accepting a sense of

shared responsibility are all vital for a country's wellbeing and that of its population. Cities are the level at which these challenges play out, and they must be empowered to address them. In the UK, this means greater devolution from the centre, but it also means a broadening out of the current toolkit with which cities equip themselves to include psychology.

The smart cities agenda has made staggering advances that will benefit urban quality of life and indeed the global environment more broadly. We need smart cities to succeed, but we also need our cities to be emotionally intelligent places that organise around people first, structures second.

Hillman also said: "to improve yourself, improve your city". We are intimately linked to our environment; the better that is, the healthier and happier we are.

*Presentations and videos from the summit can be found at [www.urbanpsyche.org](http://www.urbanpsyche.org)*

**Economy & Culture Scrutiny Committee:**

**Short Scrutiny - Culture**

**Reason for Short Scrutiny**

Members wish to explore the current and future role of Culture in the economy of Cardiff. Members wish to understand the role of Cardiff Council and partners in ensuring a sustainable way forward for Culture in Cardiff.

**Scope**

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

**Methodology**

1. Review existing landscape with internal and external witnesses–
  - i. Available budget and resources and work underway with these e.g. Music Strategy/ Signature Event/ Music Board/ Castle Quarter- Womanby Street/ Indoor Arena/ Chapter and Creative Industries.
  - ii. Partnership working – how to build on Cardiff’s offer, aligning resource and identifying additional funding schemes.
  - iii. On-going work re Cultural Compact to provide structure and governance for partnership work.
2. Explore place-making and economic role of Culture in Cardiff, and impact on region and nation, with internal and external witnesses –
  - i. Place-making role of Culture
    - Improve Quality of Life
    - Improve Health & Wellbeing of local population
    - Improve opportunities/engagement for local population
    - Contributes to meeting FGWB Act requirements.
  - ii. Economic role of Culture
    - Attract & retain skilled workforce & employers/ investors/ start-ups
    - Support the Creative Industries – the fastest growing area of the economy
    - Economic and social benefits for whole population – not elitist
    - Attract more visitors/ staying visitors – helps promote Cardiff
  - iii. Role as Capital City of Wales
    - role to play that helps region and nation

3. Reference good practice from other core cities in UK and experiences from across Europe, captured via Eurocities Creative Cities work.
  - i. Core Cities UK – Cultural Cities Enquiry Report – Enriching UK cities through smart investment in Culture – February 2019
  - ii. Eurocities – Future Creative Cities Report – Why culture is a smart investment for cities – December 2017
  - iii. Desk based research of other relevant websites.
4. Explore, with internal and external witnesses, what is needed to ensure a sustainable way forward re role of Cardiff Council and Culture in Cardiff and make recommendations accordingly.

#### **Witnesses**

- Internal Witnesses - Cllr Thomas and Cllr Bradbury, Neil Hanratty/ Ken Poole, Jon Day and Ruth Cayford
- External witnesses - written and verbal contributions to be invited from:
  - o Cardiff based Culture organisations e.g. Chapter, Ffotogallery, Not Fit State Circus etc.
  - o National Culture organisations e.g. Arts Council of Wales, Wales Arts International, Museum of Wales, National Dance Company of Wales, BBC National Orchestra of Wales, Youth Arts Wales, Cardiff Singer of the World and Welsh National Opera etc.
  - o Academic & Professional Experts including Cultural Cities contributor

#### **Potential Structure for Scrutiny**

- Paving report to September Committee as part of Work Programming report
- 1<sup>st</sup> meeting – hear from internal witnesses
- 2<sup>nd</sup> meeting – hear from external witnesses and then internal witnesses given chance to respond.

#### **Timescales**

To fit with other scheduled work of committee. To ensure external witnesses given sufficient notice to provide evidence in writing/ attend committee.





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**CYNGOR CAERDYDD  
CARDIFF COUNCIL**

**ECONOMY & CULTURE SCRUTINY COMMITTEE**

**5 DECEMBER 2019**

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**CARDIFF CAPITAL REGION CITY DEAL JOINT OVERVIEW & SCRUTINY  
COMMITTEE: UPDATE**

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**Background**

1. This report provides Members with an update on recent meetings of the Cardiff Capital Region City Deal (CCRCD) Cabinet and details of the CCRCD Joint Overview & Scrutiny Committee (JOSC) meeting held on 23 September 2019.
2. Members have received updates and hyperlinks to meeting papers and minutes for previous meetings, with the last update provided at Committee on 19 September 2019.

**CCRCD Cabinet**

3. The last scheduled meeting of the CCRCD Cabinet was held on 12 September, as detailed in papers to Committee Members for their meeting on 19 September. The minutes of the meeting are available here:  
<https://www.cardiffcapitalregion.wales/event/special-regional-cabinet-meeting/>
4. A Special Cabinet meeting was held on 21 October 2019, with meeting papers available here:  
<https://www.cardiffcapitalregion.wales/event/special-regional-cabinet-meeting/>
5. This meeting considered the following items:
  - a. Disclosure of interests, following WAO review identifying need to tighten CCRCD processes;

- b. Investment & Infrastructure funding – allocation of £198,000 to Housing Fund (£98,000) and Cardiff Metro (£100,000) and replacement of out-going Newport Council Chief Executive with Cardiff Council Chief Executive on SIFT panel; and
  - c. Regional response to Welsh Govt. consultation on National Development Framework 2020-2040.
- 6. The next scheduled meeting of the CCRCD Cabinet has been moved from 9 December to 19 December 2019.

## **JOSC**

- 7. The last meeting of the JOSC was held on 23 September 2019, with substantive agenda items as follows:
  - a. Regional Transport Authority - Metro Plus Update
  - b. Skills Partnership – Developing a Skilled Workforce and Tackling Unemployment
  - c. Quarter 1 Performance Report.
- 8. There were the following outcome from the scrutiny:
  - a. Regional Transport Authority Transport Update  
Members asked that this item remain on the Forward Work Programme and that they receive an annual update. Members noted the progress made to date and that the project was still in its early stages.
  - b. Developing a Skilled Workforce and Tackling Unemployment  
Members noted the report and stated that in order for the Committee to effectively challenge they be provided with the relevant data within the report to allow them opportunity to provide effective scrutiny. Members recommended greater engagement with schools and parents on STEM to ensure all are aware of the potential opportunities available to them.
- 9. Meeting papers can be accessed here:  
<https://democratic.bridgend.gov.uk/ieListDocuments.aspx?CId=441&MId=3685&Ver=4&LLL=0>
- 10. JOSC Members discussed the letters from Cardiff Council Scrutiny Chairs, including the letter sent from this Committee, outlining Members concerns about resources for JOSC. They agreed to hold a workshop to discuss the

future support requirements for the JOSC and how the JOSC can deliver an effective scrutiny function focussed on an outcome based approach. It is planned that, following the workshop, a detailed request for resources would be made to the CCRCD Cabinet; JOSC Members have already expressed concerns that the meetings of the CCRCD are too few and the resources do not allow for sufficient member development sessions, informal meetings and networking opportunities.

11. The next meeting of the JOSC is scheduled for January 2020, date to be confirmed, with agenda items expected to include:
  - a. Economic Growth Partnership – Industrial and Economic Growth Plan
  - b. Q2 Performance Report

## **Way Forward**

11. During their meeting, Members will have the opportunity to note the update provided re the Joint Overview and Scrutiny Committee Cardiff Capital Region City Deal meeting held on 23 September 2019 and planned for January 2020.

## **Legal Implications**

12. 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 any modifications. 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 powers 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. Scrutiny Procedure Rules; (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.

### **Financial Implications**

13. 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. Any report with recommendations for decision that goes to Cabinet/Council will set out any financial implications arising from those recommendations.

### **RECOMMENDATIONS**

The Committee is recommended to:

- I. Note the update provided on the Joint Overview and Scrutiny Committee for Cardiff Capital Region City Deal meetings on 23 September 2019 and January 2020.

**Davina Fiore**

**Director - Governance and Legal Services**

**29 November 2019**

**CYNGOR CAERDYDD  
CARDIFF COUNCIL****ECONOMY & CULTURE SCRUTINY COMMITTEE****5 DECEMBER 2019**

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**CORRESPONDENCE REPORT**

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**Background**

1. Following most Committee meetings, the Chair writes a letter to the relevant Cabinet Member or officer, summing up the Committee's comments and recommendations regarding the issues considered.
2. At the Committee meeting on 19 September 2019, Members received a report detailing the correspondence sent and received up to that meeting. Correspondence was sent following that Committee meeting and the one on 3 October 2019. There was no Committee meeting in November 2019, due to items needing to be delayed because of the pre-election period. The current position is set out below:
  - i. *No Response Required* – from Councillor Patel to the Chair's letter detailing the Committee's comments regarding the Cardiff Capital Region City Deal Joint Overview and Scrutiny Committee; however, Councillor Patel did respond to thank Members for their support;
  - ii. *Response Received* – from Councillor Bradbury to the Chair's confidential letter regarding the report to Cabinet titled 'Securing the Future of the New Theatre', considered at Committee on 3 October 2019.
  - iii. *No Response Required* – from Councillor Bradbury to the Chair's letter regarding the update on the Music Strategy, considered at Committee on 3 October 2019;
  - iv. *No Response Required* – from Councillor Goodway to the Chair's letter regarding the report to Cabinet on the Cardiff East Industrial Strategy, considered at Committee on 3 October 2019;

- v. *No Response Required* – from Councillor Goodway to the Chair's letter regarding the report to Cabinet on the next stages of the International Sports Village, considered at Committee on 3 October 2019.
- 3. Copies of the public Chair's letters and responses received can be found on the Council's website page for the relevant Committee meeting, with a hyperlink provided at the top of the page, entitled '*correspondence following the committee meeting*'.

## **Way Forward**

- 4. During their meeting, Members will have the opportunity to reflect on the correspondence update.

## **Legal Implications**

- 5. 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 any modifications. 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 powers 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. Scrutiny Procedure Rules; (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.



## **Financial Implications**

6. 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. However, financial implications may arise if and when the matters under review are implemented with or without any modifications. Any report with recommendations for decision that goes to Cabinet/Council will set out any financial implications arising from those recommendations.

## **RECOMMENDATIONS**

The Committee is recommended to reflect on the update on committee correspondence.

**Davina Fiore**

**Director - Governance and Legal Services**

**29 November 2019**

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