

CULTURE IN CARDIFF

Purpose of the Report

1. To provide Members with the context for Members' scrutiny of Culture in Cardiff.

Structure of the meeting

2. Members will hear from Councillor Huw Thomas (Leader) and Councillor Peter Bradbury (Cabinet Member – Culture & Leisure). Neil Hanratty (Director of Economic Development), Jon Day (Operational Manager – Tourism) and Ruth Cayford (Culture & Creative Industries Manager) will be in attendance, to give a presentation.
3. At the meeting, Members will be able to discuss with internal witnesses the existing landscape, place-making and economic role of culture and whether there are any lessons from the good practice review that are applicable to Cardiff, focusing on what is needed to ensure a sustainable way forward re the role of Cardiff Council and Culture in Cardiff. External witnesses will be invited to the second stage of the scrutiny on Culture, which will take place later on in the year.

Scope of Culture Scrutiny

4. 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.
5. Members agreed a scope for this scrutiny, which is attached at **Appendix A**. This sets 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.

6. This report provides an overview of:

- i. Definitions of Culture
- ii. Place-making role of Culture
- iii. Economic role of Culture
- iv. Role as Capital City of Wales
- v. Good practice from other core cities in UK and experiences from across Europe.

7. The presentation will include an overview of the existing landscape:

- vi. Available budget and resources and the work underway with these
- vii. Partnership working and how to build on Cardiff's offer, aligning resource and identifying additional funding schemes.
- viii. On-going work re Cultural Compact to provide structure and governance for partnership work.

Definitions of Culture

8. The term Culture can cover a wide range of activities and areas, as the following definitions illustrate:

Bristol Council:

*'For the purposes of this strategy, we are defining culture in its widest sense, embracing: our lives, identities and communities; heritage; museums, galleries, cinemas, music venues, theatres, libraries, festivals and events; practice; industry; and our shared futures.'*¹

Bradford District:

Culture covers cultural assets, including *'stunning landscapes, heritage buildings, great cultural organisations, entrepreneurs and venues'* as well as *'vibrant and*

¹ 'City of Openness, Imagination and Originators – A Strategy for Bristol Culture (June 2017)

diverse cultures ... reflected in the communities of the District and major events, festivals and venues².

Manchester

*'For the purpose of this strategy, culture means: Art, Music, Literature, Heritage, Dance, Theatre, Craft, Photography, Film, Design, Museums and Combined Arts.'*³

9. The **Cultural Cities Enquiry**⁴ took:

'a deliberately broad outlook that does not seek to define the boundaries of culture. Our remit has encompassed arts institutions, museums, libraries, the historic environment and cultural festivals, popular and grassroots culture. But we have been aware that culture is a social expression that will take many different forms, and is ever evolving. We have been particularly interested in the relationship between culture and the wider creative industries, in the knowledge that 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.'

10. The Welsh Government, in their Vision for Culture '*Light Springs Through the Dark*' (December 2016) stated that:

'The Welsh Government is fully committed to culture. By 'culture', or 'diwylliant' in Welsh, we mean the arts, music, literature and heritage or put another way, all of the creative activities that give people purpose, and a sense of belonging and identity.'

11. In response to a request from Cardiff Council for a definition of culture, Nick Capaldi, Chief Executive, Arts Council of Wales, provided the following personal definition:

² Backing Bradford's Bid to be City of Culture 2025 – report to City of Bradford MDC 10 September 2019

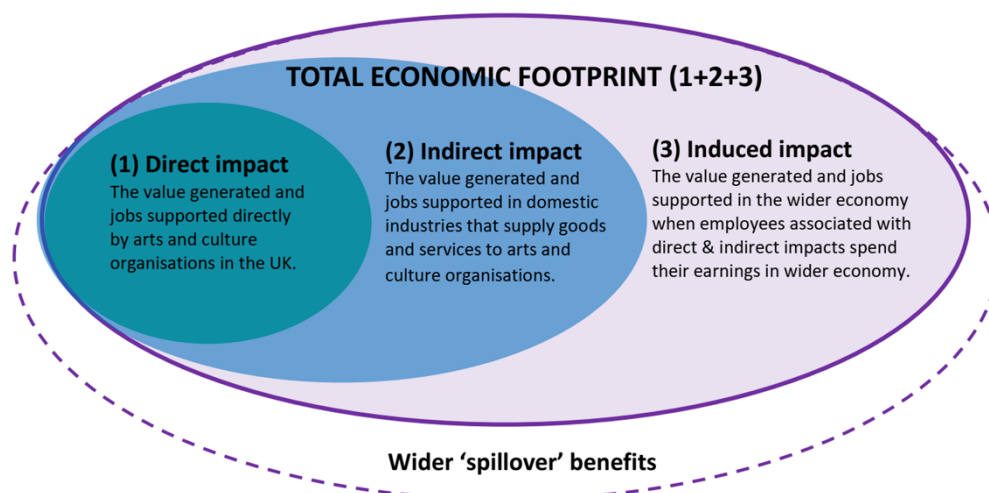
³ 'Grown in Greater Manchester. Known around the World' – Greater Manchester's Strategy for Culture and Creativity 2019

⁴ 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>

“Art is the expression and experience of human creative skill and imagination, producing activity that can be enjoyed and appreciated primarily for its beauty or emotional power. Arts Council strategies encourage creative ambition and endeavour in the arts; the need for the arts to connect and engage. It’s also about the skill needed to ensure that the impact of what the arts achieve renews itself and lasts. 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.’⁵

Economic role of Culture

12. Arts Council England commissions regular reports on the contribution of the arts and culture industry to the UK economy. These reports include book publishing, sound recording and music publishing, performing arts, support activities to performing arts, artistic creation and the operation of art facilities including concert and theatre halls. The reports do not include the creative industries, museums and libraries, for which a separate report has recently been commissioned. However, they provide the most comprehensive overview available of the economic role of culture.
13. The reports use an input/ output model to calculate economic contribution, as illustrated by the graphic below:



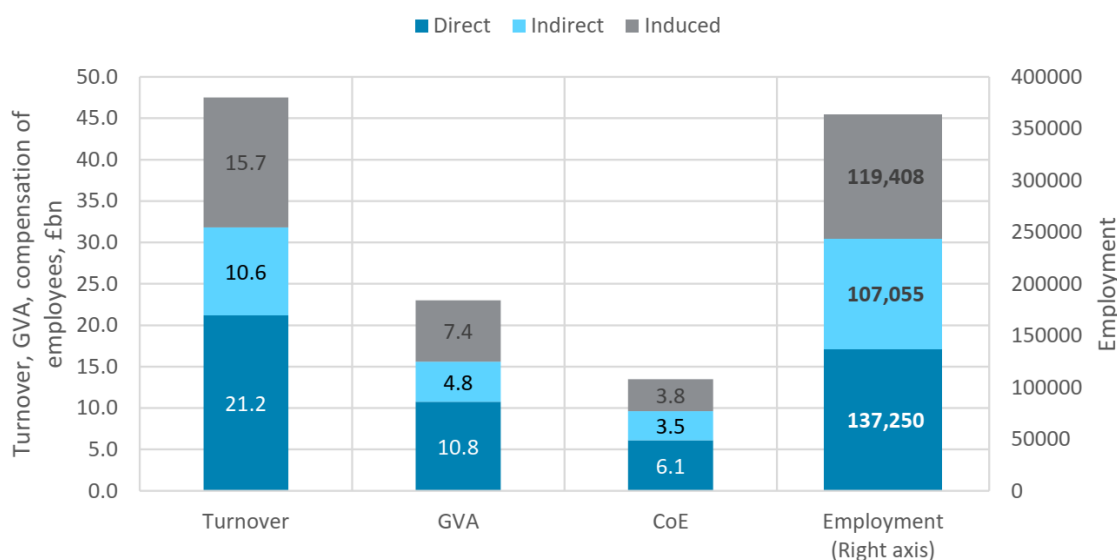
⁵ Email from Mr N Capaldi – sent 26 September 2019

14. The most recent report, published in April 2019⁶, states that the arts and culture directly generated⁷:

- a) £21.2bn in turnover;
- b) £10.8bn Gross Value Added
- c) 137,250 jobs
- d) £6.1bn in CoE -compensation of employees (remuneration).

15. However, to understand the whole economic impact, the report factors in the indirect and induced impacts (as referenced in the graphic at point 18), resulting in the following:

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



16. The above figure shows that the arts and culture industry, covered by this report generated in 2016:

- a) £48bn in turnover;
- b) £23bn Gross Value Added
- c) 363,713 jobs
- d) £13,4bn in CoE -compensation of employees (remuneration).

⁶ 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>

⁷ Figures cited relate to 2016, which is the last year that official statistics are available for.

17. From a Wales perspective, the creative industries are the fastest growing sector of the economy. The Welsh Government's Cultural Statement⁸ notes the following benefits from the cultural sector:

'The creative industries are a vital engine of our economy. They contribute jobs and wealth and help to put Wales on the map, raising its image world-wide. The latest figures (2014) show that we have over 5,300 creative businesses, which generate over £2.1bn annual turnover, and give employment to over 49,000 people.'

'The cultural sector produces talented individuals with transferable skills that benefit our creative industries. The not-for-profit culture sector can develop digital initiatives from which the commercial creative industries subsequently benefit.'

18. The Welsh Government also highlights that culture in Wales plays a vital role in attracting more people to visit Wales, with cultural tourism growing year on year. £150 million per year is spent on holidays where culture and heritage is the main activity and the numbers visiting Wales for culture and heritage are increasing, generating demand for transport, accommodation, catering and other tourism-related business.⁹

19. 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.

*'People prefer to live and work in areas they find attractive and distinctive. There is great potential for the cultural and creative sectors to support the new city deals and place-based regeneration generally..... There is much we can learn from what has been achieved in other UK cities such as Manchester, Edinburgh, Liverpool and Stoke-on-Trent, and also from cities overseas like Barcelona and Bilbao.'*¹⁰

20. Another economic benefit of culture is that it can lead to individuals learning new skills and boosting their confidence, helping to increase their employability.

⁸ 'Light Springs Through the Dark' – December 2016

⁹ As above

¹⁰ As above

Place-making role of Culture

21. Culture has a role in place-making, not only via regeneration as highlighted above, but 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.
22. In turn, this brings a range of benefits, including: improved enjoyment and confidence levels; increased physical and mental wellbeing; increased aspirations; a sense of community and cohesion and wellbeing.
23. The Welsh Government is clear that it is for these reasons that they have included 'a vibrant culture' as one of the seven national goals in the Well-being of Future Generations Act 2015, creating 'a society that promotes and protects culture'. 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.¹¹
24. 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 has the following stated 'step changes' that will result from the year-long programme of activities:
 - a) Culture Driving the Economy –
 - i. 2,116 new jobs
 - ii. Increase in visitor spend
 - iii. 100 new businesses supporting arts and culture
 - iv. Increased GVA from creative industries
 - b) Culture Closing the Gaps in Participation –
 - i. More local people engaging in culture
 - ii. More local people being trained culture reps
 - iii. Programmes to reach in to communities and schools

¹¹ 'Light Springs Through the Dark' – December 2016

- c) Culture Building Bridges –
 - i. More young people not in education, employment or training participating in culture
 - ii. Increase in BAME audiences
 - iii. Increase in BAME, Disabled and Young People on boards of publically funded culture institutions
- d) Culture Underpinning the Health of the City –
 - i. Culture projects re mental health
 - ii. Culture projects re obesity
 - iii. Reduction in levels of depression and anxiety
 - iv. Increase in dance and physical activity
- e) Culture Takes Pride of Place – Recognition and Legacy –
 - i. increase in neighbourhood and city centre satisfaction
 - ii. increase in volunteers and participations
 - iii. increase in graduate retention
 - iv. sustainability fund for building resilience and legacy.

Role as Capital City of Wales

25. In July 2017, the Council's new Administration set out a policy programme entitled 'Capital Ambition'. This clearly stated that '*a successful Wales needs a successful capital city*' and that '*Cardiff plays a vital role in creating jobs and prosperity for the people of the city and the wider city-region.*' The Foreword, by the Leader Councillor Huw Thomas stated:

'This Administration is committed to working closely with the Welsh Government and city-region partners, with local organisations and communities, to help create prosperity and tackle poverty in both the capital city and the Valleys.'

26. The delivery commitments set out in Capital Ambition include:

- a) **Building on our Capital City Status:** We must continue to attract major sporting and cultural events, tourists, investment and students into Wales
- b) **Making the Most out of our Cultural Capital:** Cardiff's distinct cultural offer is an area of competitive advantage and its cultural and

leisure infrastructure is recognised by its citizens as amongst the best in Europe. We will continue to make the most of these assets, attracting major events to Wales while supporting the best Welsh talent to emerge onto the world stage.'

Good Practice

27. There are two main reports that capture the lessons learnt from other core cities in UK and experiences across Europe:

- a) Cultural Cities Enquiry Report¹²
- b) Eurocities – Future Creative Cities.¹³

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

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

¹² The report has been sent to all Committee Members and is available at:

<https://www.corecities.com/cultural-cities-enquiry>

¹³ 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-WSP0-AWWHJC>

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

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

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

31. The Eurocities '***Future Creative Cities – Why Culture is a smart investment in Cities***' (December 2017) stems from three years of peer learning across 150 cities and regions in 2015-2017. The report presents examples aimed at tackling key cultural challenges and concludes that the following are needed from city administrations to make investment in culture in cities work:

- a) **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.

- b) **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
- c) **Value Cultural Workers** – recognise that investing in culture should not come as a systematic trade-off for additional social and economic impacts
- d) **Innovation for Culture** – explore and open up new avenues of funding and encourage experimentation and cross-fertilisation between cultural and creative sectors
- e) **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’
- f) **Monitor and Evaluate** – document the impact of Culture

32. Further information on the above is available on pages 22-25 of the report, available at:

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

Way Forward

33. Members will hear from Councillor Huw Thomas (Leader) and Councillor Peter Bradbury (Cabinet Member – Culture & Leisure). Neil Hanratty (Director of Economic Development), Jon Day (Operational Manager – Tourism) and Ruth Cayford (Culture & Creative Industries Manager) will be in attendance. There will be a presentation that will include an overview of the existing landscape, including:

- a. Available budget and resources and the work underway with these
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34. Members will have the opportunity to discuss with internal witnesses the existing landscape, place making role and economic role of culture and whether there are any lessons from the good practice review that are applicable to Cardiff, focusing on what is needed to ensure a sustainable way forward re the role of Cardiff Council and Culture in Cardiff.

Legal Implications

35. 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

36. 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 information presented at the meeting; and
- ii) Decide the way forward for any future scrutiny of the issues discussed.

DAVINA FIORE

Director of Governance & Legal Services

27 September 2019