



CULTURAL
CITIES
ENQUIRY

CASE STUDIES

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Foreword

Sir Nicholas Serota CH Chair, Arts Council England

In early 2019, the Cultural Cities Enquiry published its findings on how cities could create new development opportunities through investing in arts and culture, and allow more people to feel the social and economic benefits of cultural engagement in their lives.

This report was the result of an extensive collaboration that brought together the Core Cities, Key Cities, London councils, the Arts Councils from across the UK, and leaders from the cultural, education, design, development, hospitality and technology sectors, to examine the impact of culture in our civic life and economy. The Enquiry, led by Dame Jayne-Anne Gadhia, set out to provide a set of practical recommendations that would enable cities to improve their ability to harness the transformative potential of culture to drive inclusive growth through leadership, investment, talent, and place.

It is estimated that 80 per cent of the UK's population currently live, work, and spend their leisure time in cities. As we acknowledge that the development of culture and cities are inextricably entwined, we recognise that there is a unique opportunity to increase the benefits of cultural engagement in all aspects of people's lives, and enhance the qualities that make cities places of enjoyment and prosperity.

This past decade has been one of challenge for the cultural sector, with pressures on local authority finance and standstill funding from central government. However, it has also presented opportunities to devise new ways to unlock the full potential of our cultural infrastructure, and in turn create an ecosystem that will help it grow and become more resilient. As a sector, we have broadened our horizons and developed new forms of collaboration that are deeply rooted in the local. In this process, we have reacquainted ourselves with partners and built relationships with new ones as we recognise the commonality of our ambitions.

In the face of this change, Britain's cities have been sites of innovation and enterprise, with the cultural sector to the fore in shaping its own future. The 19 case studies contained in this publication are an illustrative, but by no means exhaustive, sample of current initiatives that are taking place across the UK. They embody bold, innovative approaches of organisations across different sectors that realise their ambitions for culture and place. They present



Photo credit: © Hugo Glendinning

examples of people and organisations in diverse settings that are galvanising arts and culture to create more dynamic and vibrant places, bring communities together, and offer new opportunities for more people to flourish through cultural engagement.

In this publication, we see the rewarding outcomes that are achieved when people work together to realise a shared ambition for culture's contribution to the development of cities, and where leaders across sectors demonstrate how purposeful collaboration can transform the aspirations and perceptions of a place. Other examples demonstrate how talent can be nurtured and retained at a local level, providing pathways for people from every background to progress in artistic and creative fields. The case studies also explore how investing in and financing culture can ensure that the benefits are shared by all, while sharing risks and testing less traditional models. Finally, we examine how culture can help bring spaces back to life within the heart of a community, and how these assets can be deployed to further local ambitions to make cities places of opportunity and enjoyment for all. I would like to take this opportunity to thank the members of the original Enquiry for pointing the way, and the many cultural, voluntary and third sector organisations, as well as the local authorities, who have generously contributed to this publication by sharing their experiences and learning.

We Are Hull



Absolutely Cultured and Hull City Council

Snapshot:

City of Culture 2017 aimed to deliver '365 days of transformative culture', renewing the city's pride and laying the foundations for a thriving cultural, economic and social ecosystem.

Absolutely Cultured actively enables Hull's cultural development, bringing together collective voices, expertise and talents to be greater than the sum of our parts. We facilitate social, economic and cultural change by placing the arts and creativity at the heart of people's lives, their ambitions and aspirations.

www.absolutelycultured.co.uk
Hull UK City of Culture 2017

1. What challenge did you want to address?

The challenge was to change Hull's national and international reputation. After being named 'the worst city in the country' by *The Idler Book of Crap Towns* in 2003, Hull UK City of Culture's mission was to deliver '365 days of transformative culture'. The project had high ambitions: to raise aspirations and skills via cultural participation; to strengthen the cultural (and wider) economy; to use culture to regenerate the heart of the city; and to transform wider public perceptions and attitudes of Hull on an international scale.

Hull was awarded UK City of Culture in November 2013, under the narrative of 'a city coming out of the shadows,' using the power of culture to drive social and economic benefits, building a new profile for the city, and laying the foundations for a thriving cultural ecosystem with long-term impact.

2. What did you do?

In 2013 Hull City Council set out a long-term economic strategy for the city. A bold statement of intent, this plan recognised UK City of Culture 2017 as a key milestone in the city's growth and sustainability. The city council saw it as an opportunity to renew Hull's identity as a cultural powerhouse, and as a catalyst moment to increase investment in the cultural infrastructure of the city, generating long-term social economic impact. The bid for City of Culture was led by Hull City Council, drawing upon a wide range of representatives from Hull's cultural, tourism, educational, private and public organisations, and most importantly, the local community, who shared its belief in the power of culture to transform their city.

After being awarded UK City of Culture 2017, Hull City Council established Hull UK City of Culture 2017 Ltd (Hull 2017), an independent company tasked to manage and deliver an ambitious cultural programme, engaging local, regional and national visitors and community participation. Alongside this, a new strategic leadership board was also appointed at the city council to oversee the delivery of its £100 million investment in major capital projects, place management and cultural regeneration.

3. What barriers did you face?

When Hull announced its bid for UK City of Culture 2017 it was met with ridicule. Sixty-five per cent of Hull residents did not believe Hull could be UK City of Culture. Comments from Twitter reinforced this ('If Hull can be the UK city of Culture this year then anything is possible' and 'Hull? City of Culture? Have you overdone it on the shots last night?'). Hull aimed to address this scepticism through its transformative year of cultural regeneration, enabled by its strong leadership of culture and place.

The delivery of the cultural programme was complex, with geographical barriers and logistical challenges in co-ordinating a year of activities running across multiple venues and spaces. Hull's ability to deliver a high quality and large-scale programme was underpinned by the partnerships and the relationships built between different sectors in the city.

These partnerships played an important part in the success of the year. Beyond financial investment, some partners provided staff secondments, which enhanced the programmed activity, and supported delivery through value-in-kind.

4. What were your measures of success?

Hull 2017's bid for City of Culture consisted of five outcome areas: 1) Arts and culture; 2) Place making; 3) Economy; 4) Society and wellbeing; and 5) Partnerships and development. Each of these five areas was central to Hull 2017's *Strategic Business Plan (2015-2018)*. The successful delivery of this plan generated significant positive impact for Hull's cultural, social and economic development.

Hull's year as City of Culture had a significant social and economic impact; the city saw increases in employment and business turnover, and attracted new investments. The co-ordinated cultural activity increased local confidence, raising residents' aspirations and pride and generating an overwhelming response to Hull 2017's call for volunteers. This demonstrates the power of art and culture to transform lives, communities and whole cities.

5. What advice would you give to cities/ organisations wanting to do this themselves?

- **Bring people together to create a wide-reaching leadership team.** Hull's success and legacy has been underpinned by strong governance and ambitious leadership. Set up as an independent organisation by Hull City Council, Hull 2017 Ltd (now known as Absolutely Cultured) oversaw the delivery and management of the City of Culture project. It was pivotal in bringing those with an interest in the civic role of culture together, including businesses, cultural, educational, political, and voluntary partners.
- **Define your aims.** What do you want to achieve, and why? These questions should be at the heart of an integrated plan. Your desired outcomes should reflect your long-term aspirations and the priorities of your

community. For Hull, tackling its negative public image was the challenge. Addressing this generated a renewed pride in the city, contributed to improved social outcomes, and increased future economic opportunities by attracting external investment.

- **Embed culture in to wider development plans.** Hull 2017 ensured that its objectives directly aligned with the city council's own strategies (from youth and economic development to health, and educational attainment). Approaching cultural planning through cross-sectoral and interdisciplinary partnerships enables outcomes to be achieved effectively, accelerating the delivery of the city's long-term aspirations.
- **Leverage your local context.** Your programme should celebrate your cultural assets, people, places and histories. Co-creating strategies with the broadest range of stakeholders ensures your programme brings the biggest benefits to your city and its communities. Hull developed a four-season programme based upon its rich history and aspirations for the future.
- **Maintain momentum.** Co-create robust sustainability plans that link to your long-term ambitions. These should set out a clear picture for the future, with aims and objectives endorsed across political and sectoral divides. Work with the private and public sectors, development agencies and international partners such as universities, to sustain momentum through knowledge sharing, links and resources.
- **Build relationships.** Relationships are pivotal to each and all of the aforementioned recommendations, and the continued success of Hull 2017. A collaborative approach, partnership working and connectivity between all stakeholders provides culture with the foundations needed to generate a powerful impact with a sustainable legacy.



Photo credit: We Are Hull by Zsolt Balogh © Thomas Arran. We Are Hull event, part of Hull UK City of Culture 2017

Liverpool Creative Communities Programme



Culture Liverpool

Snapshot:

The Creative Communities Programme was central to the city's winning bid for European Capital of Culture in 2008. The programme engaged all communities in Liverpool, through bringing creativity to 'normal' community spaces such as doctors' waiting rooms, and empowering – and funding – local groups to creatively express their priorities in a vibrant, city-wide story.

www.cultureliverpool.co.uk

1. What challenge did you want to address?

There was the opportunity at the turn of the century to develop a bottom-up approach to creative interventions – for communities to decide the issues they wanted answers to and to create a conversation around much bigger city issues, using culture as the starting point.

2. What did you do?

We developed a programme of long-term collaborations with artists and arts organisations across all parts of Liverpool's municipal life. From health to housing and neighbourhoods to education, we looked at cultural solutions to problems. Through a multi-agency approach we gained buy-in from stakeholders from the Chief Constable through to the Chief Executive of Mersey Care, housing associations and diversity champions. It happened in localities and took creative risk – it was the first time a community programme was given an equal footing, both in funding and in portrayal, in a European Capital of Culture. For example, every school had a creative lead, every doctor's waiting room had artist's interventions, every housing association had a project that explored very localised needs. It also brought the nation's young people together in a unique collaboration between 12 of the bidding European Capital of Culture cities called 'Portrait of a Nation'. The projects were of exceptional quality and scale, and challenged perceptions of community arts and the communities themselves.

3. What barriers did you face?

There was, and still is, a challenge around community arts being recognised by the media, no matter how innovative it is. Unless big name artists are attached to projects, or they are one-off spectacles, it was really hard to get the initiative recognised outside the immediate beneficiaries, especially pre-social media. What was amazing was the level of buy-in the programme got from non-cultural leaders and therefore from their organisations. It helped that we had willing arts organisations and communities who were really up for trying new things and the badge of European Capital of Culture to work under, although this was sometimes a hindrance!

4. What were your measures of success?

There is a huge legacy from some of the programmes, e.g. 'It's Not OK' continues today, tackling issues such as racism and homophobia. Creative Communities absolutely lay the foundations for the rise in cultural activity in places like Anfield (up 500 per cent since 2008), and it was a biennial project that gave birth to 'Home Baked' and the incredible work that the Royal Liverpool Philharmonic do in Faith Primary, Everton. The Turner Prize-winning Granby Four Streets development is another example of arts really changing the narrative from grassroots up, and there are countless more.

Liverpool has always had a strong commitment to social justice and this programme's legacy of investing properly in all of our communities means that cultural activity across the whole of life is now the norm here. Community engagement is now firmly embedded in both the European Capital of Culture and the UK City of Culture programme – because we made it a real priority.

5. What advice would you give to cities/ organisations wanting to do this themselves?

It's just about thinking differently about what is community engagement and sometimes taking big risks and trusting that people will come on the adventure with you. With the arts you are able to engineer a direct, more dynamic conversation with residents; cultural organisations can often develop work that comes up with answers that councils will never come up with because we haven't got the expertise or don't know how to ask the right questions. It's about trying things and not worrying if they fail and not worrying if they tell you a European Capital of Culture story that you find difficult to hear.

Regeneration of cities is about more than bricks and mortar, it's about hearts and minds and how residents feel about a place. If you can crack that and tell a unique story of place that raises confidence and aspiration, then you create a new story for a new generation.



Photo credit: © Liverpool City Council, Culture Liverpool. Mark McNulty. Boy playing guitar, BME Music Workshop, LIMF Family Zone

Plymouth Culture



Plymouth City Council and Arts Council England South West

Snapshot:

Plymouth is an example of how local authority, cross party-political ambition and strategic partnership working can unlock transformational cultural investment aligned to the economic development agenda, transforming a place with potential into a culturally vibrant city. Plymouth is one of the largest cities on the south coast and the 15th largest city in England with a population of approximately 262,700. The city has an economic output of £5.2 billion, providing 108,000 jobs and with a further 100,000 people in its 'travel to work' area (2016). Plymouth is an ambitious city with huge growth potential and exciting changes ahead.

www.plymouthculture.co.uk

1. What challenge did you want to address?

The challenge was to increase cultural engagement and investment in the city, with a clear plan for greater partnership working to develop a joined-up vision and strategy for cultural development in the city. Plymouth City Council had a clear ambition to use culture as a catalyst for growth and to reposition the city in the eyes of residents, visitors and investors. Through championing the role of culture in the regeneration of the city by supporting the cultural infrastructure and strengthening the cultural offer in communities that had previously been poorly served, Plymouth would garner multiple economic and social benefits including increased community cohesion. The cultural sector would play a major role in turning international aspiration into reality, and support Plymouth's ambition to become one of Europe's most vibrant waterfront cities. Beneficiaries would be multiple: increased audiences would engage better with the existing cultural provision; new cultural provision would be developed that would reflect the strengths and make-up of the city; and creative talent in the city would be better connected and therefore have increased opportunities to flourish. The strong identities of communities in the city would be reflected through work with artists.

2. What did you do?

Plymouth Culture Board (funded jointly by Arts Council England and Plymouth City Council) was established in 2013 to support Plymouth's progression towards a truly international city, boasting a vibrant cultural scene. It was an independent, dedicated strategic cultural partnership developed to establish baseline data, coalesce the sector,

and advocate for cultural investment. The organisation transitioned into Plymouth Culture and joined the Arts Council England's National Portfolio as a Sector Support Organisation in April 2018. Its role as independent broker remains a critical success factor.

The local authority established a cross-party agenda for cultural investment – led by Cllrs Tudor Evans and Ian Bowyer – as a catalyst for growth and regeneration. It moved the responsibility for cultural leadership to within the council's economic development function in 2012. The move was underpinned by protecting cultural revenue budgets and prioritising over £75 million of capital investment, including 'The Box.' Culture was mainstreamed across all the council's plans and strategies.

We leveraged the 400th anniversary of the sailing of the Pilgrim Fathers on the Mayflower as a 'why now' national and international moment.

3. What barriers did you face?

Plymouth City Council created the political space for significant cultural investment in Plymouth at a time when local government is facing severe austerity. In Plymouth alone, the city council has had to make £100 million cuts over the past 10 years which has impacted on every service. To meet this challenge, Plymouth City Council developed a cross-party narrative, which is that by investing in arts and culture, we will in fact address issues that can be perceived as competing priorities, including economic growth, raising aspirations and improving community cohesion.

There was also a lack of joint working and connectivity between the cultural organisations, and despite strong

leaders and good relationships with Arts Council England, there was no consistency or shared ambition. Plymouth Culture helped to bring the sector together and strengthened the relationships between cultural leaders by engaging them as trustees.

There was a lack of a vehicle to bring the potential partners together. Plymouth City Council really took ownership of the agenda and, along with the universities and Plymouth Culture Board, catalysed events. Plymouth Culture acted as the convener, translator and negotiator between all these parties and as a result built a greater shared understanding of the city's collective vision. An independent cultural partnership played a role as honest broker, and increasingly joined-up working was crucial.

Political cross-party advocacy was absolutely crucial too, and Plymouth City Council have clearly articulated that match funding from Arts Council England and Heritage Lottery Fund was essential in building confidence.

4. What were your measures of success?

In 2015 Plymouth City Council identified that there were five years until the Mayflower 400 commemorations and then five years subsequent to it: this gave a 10-year framework with Mayflower 400 at the centre. In order to measure success, Plymouth City Council has established return on investment for cultural investment – visitor numbers, jobs, inward investment, student numbers, new audiences, earned income, capital leverage and match. Graduate retention, new business start-ups and increase in tourism are key indicators of success, but softer measures

such as city and community pride are also captured. Plymouth City Council require detailed business cases with defined benefits measured against several outputs including resident surveys, jobs, visitor numbers, apprenticeships, learning opportunities, volunteer hours, local procurement, revenue projections and new audiences.

5. What advice would you give to cities/ organisations wanting to do this themselves?

- Be clear on why you're investing in culture and what outcome you're seeking.
- Align culture with the place-based agenda.
- Create the capacity for an independent organisation to convene partners, align agendas, and manage key activity to demonstrate success.
- Build partnerships with development bodies like Arts Council England and be prepared to prioritise substantial amounts of time to ensure all efforts are placed to make a measurable impact.
- Encourage partnership working through developing a shared vision and committing long-term to joint investment so that key stakeholders share the risk and all benefit from the successful outcomes.
- Develop and attract strong cultural leaders who can bring many sectors together by understanding their needs, challenges and opportunities through negotiating and brokering of partnerships.



Photo credit: © Image produced by Atkins, courtesy of The Box.
Current architect's visual of The Box, Plymouth showing a view from the bottom end of Tavistock Place

Future Paisley Partnership



Renfrewshire Council

Snapshot:

The Future Paisley Partnership Board brings together leaders from over 20 national and local organisations from the public, third and private sectors. Together, they define a vision and strategy for Paisley's future, grounded in culture and galvanised by the UK City of Culture 2021 bid. The bid was a defining experience for the town where the potential of culture became a catalyst for change, creating a legacy of possibility, optimism and momentum for the town.

www.renfrewshire.gov.uk/futurepaisley
www.paisley.is

1. What challenge did you want to address?

Paisley is Scotland's largest town with a long history of industry, innovation and internationalism. It was once the centre of a global thread-making industry and one of the world's most productive towns. It is also a cultural town with Scotland's second highest number of listed buildings and a radical and entrepreneurial spirit. However, post-industrialisation left a legacy of poverty and inequalities in some neighbourhoods – there are stark inequalities between communities in Paisley, and between residents' access to opportunities in the town and region. The town's civic and cultural jewels faded from view and the prevalent narrative was one of post-industrial deprivation. The challenge was to create a vision for Paisley, to reunite communities with each other, and with their town.

2. What did you do?

The UK City of Culture bid process enabled Paisley to rally local, national and international partners, build cross-party political support and galvanise the confidence and creativity of communities to come together to reimagine Paisley's future.

The Future Paisley Partnership Board was established, including over 20 organisations representing communities, businesses, culture, education, health and social care, young people, regeneration, police and Renfrewshire Council. They crystalized the opportunity for culture and creativity to be a catalyst for change and shaped a strategy to break cycles of decline by investing in the town's greatest assets – its culture, its heritage and its communities.

Renfrewshire Council and the Future Paisley Partnership made long-term, tangible commitments to:

- Draw on diverse expertise and collaborate to build a sense of collective responsibility for Paisley's future.
- Establish a leadership post and small team within the local authority to drive forward the cultural regeneration.
- Invest significant resources in cultural regeneration, including the high street and town centre as the civic and cultural heart of the town.
- With University of West of Scotland, establish a centre of excellence in cultural regeneration research and evaluation.

3. What barriers did you face?

Initially during the bid process, there was cynicism that culture could offer new possibilities. Engage Renfrewshire were commissioned to engage local communities, so their experience and aspirations were central to the strategy. A total of 36,000 people engaged over a year (including via a bus that was adapted for local discussion groups), overcoming physical and perceptual barriers to traditional focus groups. This programme of engagement is set to begin again under the banner of Future Paisley.

Towns are often overlooked as places from where leadership and creativity emerge. The Future Paisley Partnership developed a city mindset – with a population of over 76,000, Paisley is large enough to be a strategic partner in the region, yet small enough to collaborate, respond to community needs and harness mass support to facilitate change.

National partners, funders and agencies were supportive of the leadership and partnership approach, although it took time to gain commitments of tangible support and resource beyond existing structures and approaches.

4. What were your measures of success?

These measures were set to ensure the UK City of Culture bid left a legacy for Paisley's future and will shape long-term progress:

- Grow new dimensions to the economy, including creativity, culture and tourism and to develop cultural excellence.
- Radically change the image and reputation of Paisley; transform it into a vibrant, cultural town centre.
- Lift Paisley's communities out of poverty and inspire a generation to achieve their potential.
- Establish Paisley as a centre of excellence in cultural regeneration.

5. What advice would you give to cities/ organisations wanting to do this themselves?

- Culture is an opportunity: like all local authorities, Paisley faces challenges and choices. By working more creatively and collaboratively, and with long-term goals, culture is helping to engage a whole place in a new conversation about its future.
- Partnership and catalysts: cross-sector leaders have committed to a long-term vision for Paisley, ignited by the UK City of Culture bid. The momentum is being sustained through continued commitment to creating a positive future for Paisley.
- Identify an authentic basis for change: root your approach in your place, people and resources rather than buying in a solution or copying others. Cultural regeneration that is locally shaped and led will be the most genuine and long-lasting.
- Shout about your achievements: be aware of the reach of media (traditional and digital) and be strategic about shifting your profile – by changing the narrative of your place and engaging communities in telling a new story.



Sunderland city-wide vision for culture



Sunderland Culture

Snapshot:

Sunderland Culture was established in 2016, incorporating the Sunderland Cultural Partnership and a portfolio approach to managing key cultural assets in the city. The sharing of an ambitious vision for cultural place-making, resources and property assets has enabled the city to attract inward investment and high-profile events. This facilitated building a unique model for driving city-wide cultural development, led by businesses and the university, in partnership with the council.

www.sunderlandculture.org.uk

1. What challenge did you want to address?

Sunderland was seen by many, both within the city and beyond, as a cultural cold spot. Fragile infrastructure, little external investment and relatively low levels of cultural participation had resulted in an under-confident and under-ambitious cultural sector.

2. What did you do?

A number of partners had individually recognised that a stronger and re-energised cultural sector could be an important driver for social and economic change in the city. It was the coming together of partners with that shared agenda, however, that enabled the step change in the city's cultural trajectory.

In 2014 the University of Sunderland, Sunderland City Council and Sunderland's MAC Trust (a business-led trust) established the Sunderland Cultural Partnership. From this shared platform, the city was very quickly able to develop a joint strategy, mobilise a wider group of stakeholders, lever increased external investment, undertake widespread community consultation and start to build the profile of culture in the city.

By 2016, Sunderland had the confidence to start work on its bid to be UK City of Culture in 2021, and at the same started to develop a unique governance model, Sunderland Culture, to build a city-wide vision for culture and bring together the core partners' key cultural assets within a single operating model: the National Glass Centre, Northern Gallery for Contemporary Art, Sunderland Museum and Winter Gardens, Arts Centre Washington and the Fire Station.

3. What barriers did you face?

The complexity of bringing together three very different organisations (civic, educational and business), creating a joint operating model and a shared cultural vision is considerable. The commitment, long-term approach and strength of relationship between partners plus the support of national bodies such as Arts Council England and Heritage Lottery Fund has been crucial.

The imperative to raise the bar on ambition, while finding more efficient ways of doing things within the context of austerity, has required a huge commitment from each partner – not only to collaborate where there is additional resource, but also to give things up, work differently and collaborate on complex structural change.

4. What were your measures of success?

Since 2015 Sunderland Culture and its partners have transformed the profile of the city's cultural life and the amount of external investment in culture in the city. The city is being recognised for the pace of cultural change and attracting high profile events such as Leonardo 500, the Tall Ships Races 2018, Danny Boyle's Pages of the Sea and the Arts Council National Collection.

5. What advice would you give to cities/ organisations wanting to do this themselves?

- The triumvirate of civic, education and business are what make the partnership so powerful.
- To achieve this, Sunderland has had to step out of its comfort zone, take risks and work fast.
- Each partner needs to recognise each other's contribution and the unique role that each plays.
- Be ambitious. Projects that start out in communities can often scale up to become nationally and internationally significant events.



Photo credit: © David Wood. Cirque Bijou performance, July 2018, Sunderland

ST/ART project



Dundee Contemporary Arts and Tayside Healthcare Arts Trust

Snapshot:

Dundee Contemporary Arts is a multi-purpose arts centre founded in 1999 as a result of a partnership between the local authority, the University of Dundee and DCA Ltd. As such, partnership is in its DNA. One example of this is their 16-year relationship with Tayside Healthcare Arts Trust, which has helped to shape the venue in terms of its use of space, its programming and the way it conducts research and evaluation, allowing them to make accessibility a core value of their organisation.

www.dca.org.uk
[ST/ART](#)

1. What challenge did you want to address?

In 2002, Dundee Contemporary Arts received an enquiry from Tayside Healthcare Arts Trust, a local charitable organisation with a mission to develop the role of arts in healthcare in Tayside. They wanted to bring a group of adults with a variety of long-term health conditions to explore Dundee Contemporary Arts, and the professional setting of the Print Studio in particular, to learn new skills and test access to the facilities in the building.

The challenge then was how Dundee Contemporary Arts, as a very new organisation in 2002, could work better for adults with a range of different disabilities in terms of equality of access and creative support across the programme, and how the impacts of this engagement could be evaluated. Both parties agreed that this would be a long-term, ongoing process to 'get it right'.

2. What did you do?

Dundee Contemporary Arts' Learning team (then Community and Education) and Tayside Healthcare Arts Trust held regular meetings to establish a programme of visits. This provided a vital early feedback loop which gradually shaped wider aspects of Dundee Contemporary Arts' programme and practices relating to physical and other kinds of accessibility needs across the building. At this point the participants were the key experts in the driving seat.

In years two and three we piloted a series of workshops to test how different print-making activity might be best structured to suit the needs of the groups attending, and to test potential participant demand. The pilot phase

was jointly funded between Dundee Contemporary Arts and Tayside Healthcare Arts Trust – this was important in terms of increasing stakeholder engagement and moving towards future joint funding applications.

The pilot experience led to setting up two- and three-day workshops led by professional artists and Print Studio staff in the professional Print Studio space for participants to work in small groups (maximum six people) supported by volunteer artists to learn a print skill, create their own prints and present them in a display or exhibition. This widened the impact of the learning to younger artists or people wanting to develop skills in 'learning' or 'engagement' roles. We added regular gallery tours of current exhibitions and demonstrations of key print techniques to offer more opportunities to bring adults with long-term health conditions together throughout a year, creating more of a 'group' or 'community' feel.

3. What barriers did you face?

The initial barriers were mainly conceptual, focused on managing uncertainties around a new area of activity such as the feasibility of using different print techniques or pieces of kit, working in the Print Studio setting and taking into consideration accessibility and equipment needs. Other issues that we worked through were participants' confidence in their creative or learning capabilities, and tutors being unsure of expectations in terms of use of techniques, handling of equipment and potential fatigue for participants.

We overcame barriers for all involved by working alongside Tayside Healthcare Arts Trust participants and

listening well, and with the support of Tayside Healthcare Arts Trust staff. Tayside Healthcare Arts Trust participants came to Dundee Contemporary Arts with a wide and varied expertise in long-term health conditions. Here participants were, and are, regarded as experts in their own experiences and needs. Dundee Contemporary Arts staff expertise in both Learning and Print Studio teams ensured that communications, planning, and creative activity were delivered and evaluated, then reviewed and adapted where needed to suit the Tayside Healthcare Arts Trust participants.

We have now been running three 'schools' annually and have moved to making stop-motion animation as well. While long-term or regular funding for the activity is currently not a barrier, it continues to be a major challenge to secure year-on-year.

4. What were your measures of success?

Measures of success have to work equally for both partners, so Dundee Contemporary Arts spent time with Tayside Healthcare Arts Trust to establish key outcomes and indicators that demonstrated their achievement. We piloted Creative Scotland's 'Is This The Best We Can Be?' evaluation toolkit, which focuses on quality and continuous improvement of arts and creative participatory projects. This helped us to focus on how we evidence indicators of success, and the role of 'observation' has been more developed with the artist tutors and volunteer artists. We now have over 10 years' worth of consistent data from the evaluation process which helps us 'make the case' to retain or extend the programme or achieve funding.

During the past 10 years, we have engaged over 300 participants who have progressed their skills and confidence. Some have returned each year, which provides potential print tutors from within the programme. We have engaged with over 60 artists in programme delivery, some of whom are now in related careers or delivering similar creative engagement activity with other organisations. We have found through feedback and review with participants that the 'celebration' and 'sharing' of the experiences is a large factor in increasing or amplifying the impact of the work. As a result, at Dundee Contemporary Arts we have three annual exhibitions of work produced by participants with relaxed celebration events.

There have been many projects developed over the course of the relationship, reflecting the way this partnership has deepened over time. This has included changes to physical space to adapt to different needs, and regular staff training to improve awareness of the needs of a wide range disabled visitors. The partnership has had big impacts on the organisation's programming, such as the 'Everyone' project proposed by Dundee Contemporary

Arts and supported by Engage Scotland which provided residencies for two disabled artists at the venue between 2010 and 2011.

5. What advice would you give to cities/ organisations wanting to do this themselves?

Ensuring the partner is the right fit for the organisation and has compatible values is crucial when developing a partnership – give it time, listen well, review and adapt. Then be bold and agree together on a long-term strategy.

Training and support for the staff, freelance artists and volunteers involved is also a key to success. Develop a quality volunteer engagement and support processes – volunteers can be brilliant but also can be a big task to take on; plan and assess clear roles for volunteers and give effective induction, and involve in evaluation and celebration activity.

Regular meetings, effective communication, and particularly a shared approach to fundraising are vital to sustainability. Taking a long-term view and planning programmes of work together has been important for us, and this is particularly important in ensuring that you are committed to changing your practice as a result of the relationship and not simply paying lip service to your shared goals.

In terms of scalability we have learned that growing from one to three or four 'schools' is our limit given our resources and ability to fundraise. Knowing your optimum scale of operation is something that is learned over time and agreed between the key partners – we advise not to overstretch and develop slowly and securely.



Photo credit: © Dundee Contemporary Arts Learning. START@DCA participants undertaking Advanced Etching in Print Studio supported by artist volunteers

In Collusion with artists and tech companies



Collusion

Snapshot:

Collusion is a Cambridge based arts organisation. They create ambitious, disruptive, immersive works that consider the impact of emerging technology on society, inviting public engagement and interaction. They work with artists, creatives, technologists and academics, blurring the traditional distinctions between 'artistic' and 'digital', 'cultural' and 'commercial' to create unique new work that could only have been created 'here'.

www.collusion.org.uk

1. What challenge did you want to address?

- We wanted to develop artists' skills and confidence with working with technology (research shows this is a key challenge for the sector) and felt there would be clear benefits to tech companies working with us.
- We wanted to create experimental new arts projects relating to and reflecting on the latest technologies, such as artificial intelligence, by engaging with Cambridge's international strengths around technology and research.
- We didn't want to work with tech partners in the traditional sponsorship or CSR model; we wanted to create a level and respectful playing field and for everyone involved to get something of value out of collaborating.

2. What did you do?

Collusion developed partnerships with international technology companies and put in place a partnership agreement identifying both shared and 'selfish' goals so it was clear what partners would get out of working with us. None of the goals were restrictive to creativity or presented a limitation to our approach. At the heart of it was the idea that exposure to different ways of thinking would be valuable to the tech companies and that everyone around the table was creative.

These goals, as relevant, informed our briefs to artists, such as reflecting global themes and interests, and the way we involved the tech companies in our events, activities and marketing, e.g. as speakers, building case studies.

This generated ideas from artists that were relevant to interests shared by Collusion and the tech companies, enabling us to facilitate and build a collaborative team around the project. We work with the artists and tech companies to broker an agreed approach and manage expectations.

3. What barriers did you face?

Tech companies are very busy, and time is money! You have to work with them in a direct and open way to ensure common understanding and to drive through agreed plans. They are also most used to the more traditional sponsorship and CSR models of support, so being very clear about the direct benefits of collaboration is very important in securing an alternative approach.

Arts funding timelines are slow compared to the commercial sector which can move more quickly with an idea. It's important to keep partners up to speed on timescales and on what is and isn't covered. For example, where tech partners want to take finished works to their own international events, we've been upfront about the need for additional funding.

It is critical to have the support of the leadership within a company with a partnership agreement signed by a leader.

4. What were your measures of success?

A series of extraordinary new artworks were created for our April 2019 showcase with input from tech partners whose contribution helped both conceptually and practically. The willingness for tech partners to get involved in further projects with artists is a clear sign

of success, as is their intention to show the artworks at international events. They made a valuable contribution to showcase where the new works were shared, supporting aspects such as the invite list for the preview and media coverage, as well as bringing large groups of staff to see the show.

5. What advice would you give to cities/ organisations wanting to do this themselves?

It's not necessary to compromise on your artistic agenda to find non-arts partners. Listen carefully and be open to potential partners' agendas – there's likely to be more in common between people working in different parts of the creative industries than it may initially appear.

It would be great for there to be a way for producers such as Collusion to be able to reach and engage with tech companies on a larger scale to create a larger, longer-term fund for this type of work and to be able to engage with a broader pool of companies and their interests as arts project arise. This would achieve serious benefits to skills development and creativity across the cultural and creative industries.



Photo credit: © Matthew User Photography. Photo taken during the filming of multi-narrative film *Datacosm* by Jo Lawrence featuring members of the artificial intelligence team from Cambridge Consultants plus actors, in residence at Anglia Ruskin University

Crowdfund Newcastle Culture



The Community Foundation for Tyne & Wear and Northumberland

Snapshot:

In 2013, Newcastle City Council stopped funding culture directly and created the Newcastle Cultural Investment Fund, managed by the Community Foundation, a charitable grant giving body with a track record of matching funding donors to innovative projects and a historic focus on the arts. The fund comprises around £600,000 a year. The Community Foundation invested in a crowdfunding platform for a small grants programme of £50,000 across three years.

It has used existing culture funding to leverage more financial support for arts projects via crowdfunding, while also accessing new groups and giving grassroots organisations new skills in digital fundraising and campaigning.

www.communityfoundation.org.uk

1. What challenge did you want to address?

The Community Foundation wanted to diversify the types of projects being funded through their Newcastle Cultural Investment Fund. The fund also wanted to support and incentivise the cultural sector to think about crowdfunding and digital fundraising. This took the form of a small grants programme (less than £5,000 per organisation) to match £1 for £1 pledges from the public. Rather than using a traditional grant-giving mechanism, they gave themselves several challenges:

- Making the money go further for local cultural groups.
- Using it as a way of supporting the financial sustainability of these groups and providing pathways to other grant applications.
- Reaching projects they hadn't previously funded, that might not have the capacity to apply for a traditional grant.

2. What did you do?

The Community Foundation has a strong track record of working with donors to match them to relevant projects, but they wanted to raise understanding of digital fundraising as a tool for smaller groups in Newcastle. They sought a partnership with an appropriate crowdfunding platform and selected Crowdfunder UK as the organisation best suited to their needs. Crowdfunder UK was interested in the project and charged a small fee for the platform,

while helping the fund in other ways by offering to lever in money and promote some of the campaigns at a national level.

The Community Foundation provided the marketing for the new platform and held two training sessions for over 40 organisations to explain how digital fundraising worked. The role of the Principle Advisor for Cultural Partnerships was crucial, as she delivered the training and marketing for the platform and provided a high level of support for those organisations who were less confident in setting up a digital campaign.

Organisations were invited to submit their project on the platform. If the project met certain criteria, it would be marked as eligible by the Community Foundation. When 25 per cent of its target funding had been reached, the Foundation would offer match-funding comprising 50 per cent of the total target. All projects had to reach their target or would not receive funding. They were also expected to make their campaign rewards-based, i.e. donors would receive something in exchange for their donation should the project succeed.

3. What barriers did you face?

The eligibility criteria for projects was a central concern for the Community Foundation. They worked hard to make it as light touch as possible to avoid raising barriers to smaller groups. As a result, the level of staff resource needed to support smaller groups through the process

was high. In the first instance however, smaller groups often found it easier to adapt to the platform, as those with existing fundraising teams tended to be more risk averse and have their own approval processes in place, which made the campaigns slower to get off the ground. These experiences have allowed the Foundation to build in appropriate time and resources to the programme.

It is critical to have the support of the leadership within a company with a partnership agreement signed by a leader.

4. What were your measures of success?

The projects had three main measures of success. The Foundation wanted to a) reach organisations/individuals they hadn't previously funded, b) reach those they had already funded but who had not previously used digital fundraising, and c) get their grants out of the door and generating work in the community.

A total of £50,000 was initially put in the pot as match funding. Donors pledged £39,325 to local cultural projects, which was matched by £38,110 by the fund. Twelve projects were funded and 544 donors identified, each with an average donation of £72.29.

Since its launch, a further £30,000 has now been committed as match-funding by the Foundation. By December 2019 a further 10 projects had been funded with 650 donors pledging £33,086 (an average pledge of £50.90). This was matched by £29,200 from the fund.

5. What advice would you give to cities/ organisations wanting to do this themselves?

Money could be spent more quickly if the eligibility criterion for match-funded projects was loosened. The Community Foundation has already changed the criteria to include individuals (artists, playwrights etc). Other ways of scaling up the project would be to expand geographically, as it currently only provides support to organisations in Newcastle. Seeking larger donations from private sector organisations would be another approach to increasing the size and scale of a similar programme.



Photo credit: © Newcastle City Council. Chinese New Year - Newcastle

Sex Workers Opera



Big Issue Invest / Experimental Experience CIC

Snapshot:

Experimental Experience is a social enterprise that produces shows with 50 per cent of the team drawn from the sex industry. They used a £60,000 investment from Big Issue Invest to produce a new show, *Sex Workers Opera*, repaid from the ticket revenues of sell-out performances across the UK. This collaboration allowed access to funding through repayable finance on flexible terms, which provided working capital during the production phase and funded support with investment readiness.

www.bigissueinvest.com
www.experimentalexperience.com

1. What challenge did you want to address?

Big Issue Invest: There has historically been a shortage of supply (and demand) of repayable finance for the cultural sector, especially for higher risk projects where repayment is harder to predict.

Big Issue Invest's purpose is to break down social stigma, through giving 'a hand up, not a hand out'. Cultural organisations can be uniquely placed to address this challenge – around one in four organisations invested in by Big Issue Invest are from the cultural sector.

Experimental Experience applied for investment to enable sex industry workers to develop a new show, *Sex Workers Opera*. The aim was to produce a good quality cultural performance that brings people together from different contexts to break down stigma and change perceptions of stereotypes.

Experimental Experience: People from the sex industry face huge challenges, not least in stereotypes and being seen only as victims or vulnerable people. Experimental Experience wanted to give opportunities to people from the sex industry to work in a theatre production – as equal co-workers – while challenging audience perceptions of those working in the industry. With 50 per cent of all team members being sex workers (actors, musicians, production team), it was not just the show that was myth busting, but the process of creating it.

Experimental Experience needed working capital to develop a new show for touring around the UK. Going to venues with fewer fringe theatre productions made it difficult to forecast ticket sales, but it was vital in engaging people and reaching more marginalised communities.

2. What did you do?

Big Issue Invest: To reduce traditional barriers to applying for investment, Big Issue Invest offered a meeting in person rather than forms to fill in. They found that Experimental Experience had a compelling proposition for social investment, which they believed in – they 'backed themselves'. Big Issue Invest requested standard documents such as revenue forecasting, but no checklist of requirements.

Big Issue Invest worked with Access Foundation for Social Investment, who encouraged them to take on some more risky projects through a portfolio approach with a mix of investments to balance risk, social impact, and financial risks. Big Issue Invest also helped Experimental Experience apply for the REACH fund, which Access Foundation for Social Investment ran to give social enterprises support with investment readiness.

Big Issue Invest provided holistic support for the production, including a review in the *Big Issue* magazine to raise awareness of the show and its social purpose.

Experimental Experience: They already had starter funding in place from Open Society Foundations but needed working capital to produce the show and were facing challenges with traditional lenders due to the lack of cashflow evidence, and even the name of the production.

Experimental Experience approached Big Issue Invest and found the face-to-face application route very accessible and supportive. They took an £60,000 unsecured loan from Big Issue Invest as up-front risk capital to develop the new show. Loan repayments were flexible and they

started to repay this after three months, in line with ticket revenues. The loan was fully repaid in nine months.

Having the backing of Big Issue Invest as an investor bridged their cashflow until ticket revenues and grants were received. This mixed funding model enabled the development of the show, workshops and prompt payment of the team. The partnership also gave Experimental Experience confidence and credibility in applying to other funders/investors for the international tour.

3. What barriers did you face?

Big Issue Invest: Investment decisions would usually be informed by concrete information around financial forecasting and business planning. The nature of *Sex Workers Opera* was experimental and pushed boundaries (particularly in regional theatres), meaning ticket revenues were hard to predict. However, Experimental Experience were keen to develop these investment readiness skills, with support from their local accountant. Big Issue Invest enabled this by supporting an application for the REACH fund.

Investment risk could have been another barrier. Big Issue Invest usually invest in organisations over a number of years, linked to longer term success factors. This investment was for a short-term project, with repayment dependent on the success of one show, which was yet to have proven revenues. Establishing a personal relationship with Experimental Experience helped to mitigate the inherent risk – Big Issue Invest found that Experimental Experience’s commitment and personal investment in the project instilled confidence. Taking Access Foundation’s advice on balancing risk through a portfolio approach enabled them to conclude that the financial risk was worth the social return.

Experimental Experience: The biggest barrier faced was to do with the legal structure of the company. Experimental Experience had been established as a company limited by shares, but Big Issue Invest invests in companies limited by guarantee. They supported Experimental Experience in becoming a community interest company (CIC), providing some funding to get expert help. More support at the outset in understanding company structures and making future-proof choices about this would have helped. However, Experimental Experience are very fortunate to have pro bono support from a lawyer.

Another barrier for Experimental Experience was in lack of experience of social investment, which was overcome with a webinar in social investment and support from Big Issue Invest and a friendly accountant, who has also enabled them to expand their mixed funding model with VAT rebates and touring theatres’ tax reliefs amounting to £18,000 last year.

It’s worth noting that the support received around financial forecasting and business planning was of benefit to both Big Issue Invest and Experimental Experience, who also developed an understanding of the language to use when communicating plans to investors.

4. What were your measures of success?

Big Issue Invest: The primary success measure was the social impact – breaking down stigma for sex workers. A total of 2,217 people saw the show in the UK, 96 people participated in workshops and the show had a media reach of 2.8 million people in 2017.

Taking a financial risk to focus on this social dividend paid off – the £60,000 loan was repaid fully in nine months, much quicker than expected (which was enabled by the flexible repayment structure).

Improving the quality of financial information to support investment decisions was another success factor.

Experimental Experience: The show was produced employing 35 artists, 50 per cent of whom worked in the sex industry. Treating the team as equal co-workers and creating a successful show that challenges perceptions of sex workers were the defining successes. There were 22 sell-out shows in seven theatres across the UK.

Another success was building investment capability. This, and the success of the show in the UK, enabled Experimental Experience to deepen their mixed funding model to pump-prime the international tour (14 shows in three countries, including a performance to 14,000 delegates at the International AIDs Conference) – where the proportion of costs covered by ticket sales increased further.

5. What advice would you give to cities/ organisations wanting to do this themselves?

Big Issue Invest: As a funder, consider using pooled funds to balance risk and purpose, e.g. driving social value.

Use in-person applications instead of intimidating application forms, and build a personal relationship. Keep lending criteria simple and broad, to enable you to service demand as it arises.

To enable investees to build their capability further, consider having a cohort of investments and enable peer-to-peer learning, as well as access to local expertise.

Experimental Experience: Develop a mixed funding model – not just grants, ticket sales and bank cashflow. Look beyond immediate sector funding (e.g. theatre, music), explore all options and think broadly about who your stakeholders are and therefore who would buy into your proposition (e.g. workshops for marginalised groups, feminists, people from the LGBTQ+ community) – and develop these partnerships.

The partnership with Big Issue Invest started out of necessity for cashflow support, but their supportive, social-value approach ‘opened our minds to a whole world of possibilities – it’s made me much more bold this year.’

Seek help with organisational structure and with developing skills around social investment. Build partnerships with an accountant, lawyer and investors, and line up support as early as possible.

Nine Nights



ArtsEkta

Snapshot:

The project was the first large-scale, outdoor piece of theatre in Belfast city centre that bridged historic cultural divides and celebrated the true diversity of communities in the city, through mass participation. *Nine Nights* was a spectacular retelling of ancient Hindu mythology, brought to life with music, dance and pyrotechnics, including a torch-lit procession on a two-mile route through the city to a huge stage spanning the length of City Hall. This project engaged 31 professional artists and 800 participants from every community in the city.

www.artsekta.org.uk

1. What challenge did you want to address?

The biggest challenge was to showcase the diverse communities within Belfast, and create a shared cultural space. There was previously limited infrastructure for outdoor arts in Belfast, and key cultural monuments in the city have been marred by the collective memory of violence in the city. *Nine Nights* sought to give people in Belfast a new artistic experience – a cultural celebration – within their city.

There is also a big challenge with nurturing and retaining creative talent in the city, which this project sought to address through providing artists and participants from all backgrounds with the opportunity to learn new creative skills, and a platform to showcase this.

2. What did you do?

To build capacity within Belfast for producing outdoor arts events on this scale, ArtsEkta partnered with internationally renowned production company Walk the Plank, from Manchester. They provided invaluable mentoring and support. The ambitious project was made possible through joint funding from Arts Council Northern Ireland and Belfast City Council's Creative Cultural Fund, and the City Council supported the use of the outdoor public space for the performance.

After extensive planning, ArtsEkta worked with 31 artists, including a storyteller, performers and visual artists to produce the show with Walk the Plank. To ensure maximum diversity, they promoted the opportunity in schools and youth groups, specifically targeting more deprived areas, and offering taster sessions in theatre, dance, music and visual arts. This resulted in 800 participants, from every

background, many of whom had no previous experience of participating in a cultural performance.

3. What barriers did you face?

The main barrier was from an operational perspective – there was no precedent of an outdoor performance on this scale in the city centre. Safety concerns around the torchlight procession and pyrotechnics in front of City Hall were a particular concern for city stakeholders. The council's Festival and Events team stepped in to help with evaluating and mitigating the risks, e.g. facilitating engagement in multi-agency emergency planning. This could perhaps have been made easier through more input from outdoor production companies on how to give stakeholders assurance around the operational aspects of the project.

The team had thought there could be barriers around strong religious beliefs, with *Nine Nights* being a Hindu story. They brought in a specialist storyteller to bring out the common values of peace, prosperity, inclusion – values shared between the Hindu mythology and the future aspirations for Belfast. The story was told in a contemporary way, making it relevant Belfast's journey to peace, and we found no cultural barriers at all, with everyone participating as equals.

4. What were your measures of success?

The key measures of success were the diversity of participants, the employment and training of artists, and the impact within the city. Both universities in Belfast were engaged in evaluating the impact of the project with the City Council:

- 800 participants represented every community within Belfast, including 84 dancers and 54 drummers who completed 42 hours and 30 hours of training respectively, with over 50 per cent from the city's diverse communities.
- 31 artists were employed, including four local choreographers and four local drummers who undertook intensive training in Asian dance and music, broadening their skills.
- The impact left in the city was hugely positive: 91 per cent of spectators stated that the event made them feel proud of Belfast; 75 per cent believed that Belfast is becoming increasingly diverse; and 92 per cent of participants were glad to take part, and would do so again.

5. What advice would you give to cities/ organisations wanting to do this themselves?

First, think big and be ambitious about engagement, and secondly enable this by doing your planning thoroughly. Participation should be the central focus of the programme – understand and cater to everyone's needs, from practical access (how can parents with pushchairs spectate) to skills transfer (how can we enable choreographers to create something that's culturally authentic and locally crafted). Lastly, sell the vision to communities – give them a taste of what it will be like for them to be part of it, and what skills and talents they'll develop from engaging with it. We invited people to be part of a quality cultural experience, uniting people from all backgrounds to learn new creative skills, and nearly everyone said they'd do it again.



Photo credit: © *Nine Nights* / ArtsEkta. Photographer Carrie Davenport. ArtsEkta's *Nine Nights* plays out to 7,000 people transforming Belfast City Centre with outdoor theatre on an epic scale

Bristol Cultural Curriculum



Bristol Plays Music

Snapshot:

Bristol Plays Music is the city's Music Education Hub. They work with partners to ensure that every young person has access to music education activities and a platform for musical expression. The Cultural Curriculum was created and piloted in 2017/18 with some of Bristol's key arts organisations including Bristol Old Vic, Theatre Bristol and Room 13, and with academic partners E-ACT Academy Trust and the University of West of England's teacher training department. The pilot project was funded by Paul Hamlyn Foundation. It gives teachers off-the-shelf lesson plans and resources to deliver STEM subjects through creative arts. It enables schools to get creativity back into the classroom to support curriculum priorities, making both STEM and arts subjects more engaging to students.

www.bristolplaysmusic.org

1. What challenge did you want to address?

Schools are the only place where we can give people equal opportunity to develop their creative talents, yet creative subjects are being squeezed out of schools' curriculum time, due to the focus on STEM subjects through the E-Bacc. This limits students' opportunity to develop their creative potential, especially students from less privileged backgrounds who are less likely to engage with creative arts out of curriculum time. It also creates an unhelpful distinction between 'creative' and 'academic', ignoring the need for creative thinking in all industries.

2. What did you do?

The team set out clear questions and principles to guide the project, grounding it in schools' priorities around attainment and school improvement, and the university's role in shaping and embedding curriculum innovations. Drama, music, art and dance professionals from four leading arts organisations in Bristol partnered with teachers at the four schools to develop lesson plans to teach STEM subjects in creative ways at Key Stages 1 and 2. A set of 72 tailored lesson plans were then edited to create standardised plans that would be cascade-able by teachers with a breadth of creative experience. The plans were piloted by 120 trainee teachers from the University of West of England.

3. What barriers did you face?

Schools' reduced capacity and resources make it challenging for them to join immersive and potentially resource-intensive projects, so this could have been a barrier to developing the curriculum. However, Ilminster Avenue Primary School is one of the most improved schools in the South West, resulting from the Headteacher's commitment to placing music at the heart of school culture. The project leveraged this impact on attainment as a rationale for the pilot programme to be introduced across the other E-ACT academy schools in Bristol. Support from school leadership is critical.

4. What were your measures of success?

The programme succeeded in delivering educational resources that: are accessible for teachers and students; create positive classroom experiences; open up longer term partnerships between schools, arts professionals and the university; and demonstrate the power of creativity to drive whole-curriculum attainment. During the 18-month pilot programme, teachers reported the enabling effect of hands-on creativity when helping students grasp complex mathematical or scientific theories, for example designing and enlarging street art to explain angles and scale. It is perhaps worth noting that following the programme, Hareclive Primary School went from being rated as inadequate, 'requiring special measures', to outstanding.

Teachers reported a positive impact on attainment for pupils and, seeing trainee teachers' positive experience in the classroom, the university increased their time dedicated to creative arts subjects from four hours to eight days over three years. The cultural curriculum is embedded at E-ACT Academy schools and will be introduced in other Bristol schools from 2018/19, and through the university's NQTs around the country. *The full evaluation by the University of West of England (UWE) is available on request.*

5. What advice would you give to cities/ organisations wanting to do this themselves?

The Bristol Cultural Curriculum resources are free to use and available online: www.bristolplaysmusic.org. These have been developed for Key Stages 1 and 2 teachers to

use without an artist present. However, schools may build on this through relationships with local artists, for example to develop new curriculum themes around seasonal and national celebrations.

Addressing the need to engage young people's creativity in schools will be most successful in cities with a strong 'cultural education partnership', which enables schools and arts organisations to combine resources around common goals and apply for funding from local authority schemes, trusts and foundations, multiplying their impact. A key principle is that contextual learning, using the creative arts, can invigorate STEM subjects and bring the local environment to life. In Bristol, this achieves the partnerships' goal of instilling a sense of civic pride and cultivating an understanding of community heritage.



Photo credit: © ShotAway. Photographer Chris Cooper. Pupils learning about power dynamics through drama

Teaching Within



Shades of Noir

Snapshot:

Shades of Noir was established in 2009 by Aisha Richards after discovering some startling statistics relating to the attainment figures of students of colour within higher education. In response, the organisation was developed to ‘provoke, challenge and encourage dialogue and cultural value on the subjects of race within higher education, the creative and cultural sectors’, through digital content, events, advocacy and support networks. Richards is the Director of Shades of Noir, managing a team of academics and students at the University of the Arts London in initiating and supporting activities around social justice, inclusion and representation that affect policies, processes and people.

www.shadesofnoir.org.uk/education/teaching-within

1. What challenge did you want to address?

Teaching Within seeks to address the underrepresentation of people of colour as academics within the university, and wider cultural and creative sector, and the knock-on impact this has on Black and minority ethnic students’ attainment and career opportunities. Richards found through research that people of colour were over-represented in administrative roles within the institution but seldom found in academic ones. In a bid to change this she developed the programme.

Teaching Within is a development programme for aspiring teachers of colour in creative arts and design in higher education. The programme was designed by Richards and is delivered by Shades of Noir within the university to address the low employment rates of academics of colour in elite staff categories within higher education institutions (Adams, 2017). Shades of Noir is supported by, but works independently from, the university.

2. What did you do?

Teaching Within provides paid teaching placements with a comprehensive and layered support package, including a Postgraduate Certificate in Academic Practice and access to networks of academics of colour. A key characteristic of this programme is that it is not based on a deficit model – most participants are alumni of the university and are successful in their creative careers and high achievers academically. All participants have found that while they successfully completed degrees, they were unable to transition into sustainable teaching posts.

Richards negotiated host courses with the university and pulled together existing training and support mechanisms, which includes bursaries. Now onto its fourth cohort, the programme takes in 20 new academics a year and lasts 18 months.

3. What barriers did you face?

The main barrier faced in establishing the programme was the pre-existing culture of the university (and sector, and society), i.e. low awareness of the barriers faced by people of colour, and a lack of understanding about why an intervention was needed. Some participants faced challenges in engaging with, and being valued by, the wider team.

This was explored through a workshop developed by Richards and, based on the accounts of participants, 60 university staff attended and were able to work through issues without personal judgments. The event proved to be a learning experience for all at which unconscious/conscious biases were addressed, microaggressions (Gabriel & Tate, 2017) unpacked and white fragility (DiAngelo, 2011) managed, as well as the affirmations as to the importance of the positive experience and retention of programme participants reinforced by both Richards and senior members of staff for the changes in culture to take place.

4. What were your measures of success?

The main goal was that course participants complete their teaching hours and Postgraduate Certificate, and are retained as academic staff in University of the Arts London or another university. Over the first two completed cohorts, 33 out of 40 completed the certificate successfully and 29 of the of 33 have been retained as lecturers at University of the Arts London.

The positive impact on participants' careers in teaching is evident, and increased diversity within the university has taken place. As the programme continues, further impacts will be measured over time, but the feedback from programme members speaks of an enriching experience that is radically improving the prospects of minority groups and attitudes towards diversity within the university. Additionally, areas of research, curriculums and teaching practices are evolving around social justice which can in part be attributed to the Teaching Within programme and its participants.

5. What advice would you give to cities/ organisations wanting to do this themselves?

This approach – of providing specific roles and training support to broaden workforce diversity – could be applied to any organisation, not just a university. However, a fundamental issue to consider is that there is simply no point introducing diverse initiatives without at the same time looking at the broader culture which is at play. Additionally, it is important not to underestimate the need to train the existing staff who will also need support with any initiatives in diversity.

With adequate training that is fit for purpose in inclusive practice, issues around subconscious or conscious bias can be effectively dealt with over time with existing staff, which will create necessary space to introduce new measures to combat pre-existing biases as a collective community. Organisations that attempt to deal with the complexities surrounding barriers faced by minority groups are making an investment for the future that will be of benefit to everyone, especially as society continues to evolve.



Photo credit: © Shades of Noir. The Shades of Noir Teaching Within community.

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World Cinema Film Festival



Bluebird Pictures

Snapshot:

The Film Festival in Barking and Dagenham has a very focused mission of breaking down barriers to a career in the film industry. It's about one person using their contacts, skills and vision, and being ambitious for their local community and the diversity of their sector. Joelle David is the Festival Director, and Director of Bluebird Pictures film company in Barking and Dagenham. This is a very diverse borough in East London where the largest film studios in the UK are being built. Joelle is part of Creative Barking and Dagenham (a Creative People and Places project) who are all passionate about the creative potential of the local community. She created the festival to give local people inspiration and skills development for a career in film.

www.bluebirdpictures.org
filmfreeway.com/WorldCinemaFilmFestival

1. What challenge did you want to address?

Traditionally, to pursue a career in film you need to know people to open doors and have the means to do unpaid work experience. This makes it inaccessible to people from less affluent, less connected backgrounds, and the diversity of the film industry suffers – as well as communities like Barking and Dagenham, which has high unemployment and the fear that the new studios will employ people from outside the borough who have the relevant experience.

The borough is also incredibly diverse – with 137 languages spoken – and has a need for less segregation between communities. The festival was designed to bring people together, celebrate cultural diversity and provide a meaningful opportunity to develop skills for the film industry.

2. What did you do?

Joelle created the vision for the festival in December 2017, launched the competition in January and held the festival in June. She designed it to be of international quality, locally engaging and feasible to launch with minimal resources.

The festival comprised a film competition, screenings of world-class films from Ghana, Poland and India (three prominent cultures in East London), plus five guest speakers. The competition invited short film submissions on the theme 'what culture means to me', in two categories: international; and Barking and Dagenham. Both winners

received a package of support including one-to-one mentoring from industry experts, lifetime subscriptions to Backstage talent agency and Final Draft scripting software, all sourced at zero cost through Joelle's industry contacts. Similarly, her network provided high quality speakers for seminars.

Creative Barking and Dagenham supported the marketing of the festival with a £500 grant, and the festival offered local residents discounted competition entry and festival tickets. It was called the World Cinema Film Festival to convey aspiration and inclusivity – while intended to engage people from working class and Black, Asian and minority ethnic backgrounds. It was very intentionally open to everyone, as equals.

3. What barriers did you face?

The main barrier was in promoting the competition and festival to local people, possibly due to lack of understanding about the concept of a film festival or scepticism over someone altruistically seeking to open doors for people to access careers in the industry. Joelle found it difficult to gain support from media and schools to promote the competition to local residents and students – but after the success of the first festival, now has direct communication with the head of the local college and with film courses, and is working with them to engage students in the future.

Other barriers may have included misconceptions around what it takes to produce a quality film, which Joelle tackled by running a workshop on filming and editing on a smartphone, and cultural attitudes in African and Asian families around film not being a valid career option.

A final barrier was paying for tickets – despite them being good value for a film festival (£20) – because the borough is famous for free events. Joelle believes that the ticket price is necessary, not only to cover the costs of the non-profit festival, but also to maintain the perception of quality for the majority of the audience of film-lovers and makers beyond the borough.

4. What were your measures of success?

The festival sought to draw the international film community to East London as a major film destination of the future – which it did successfully, with most submissions and attendees coming from beyond Barking and Dagenham. It sought to do this in a way that was totally centred on building pathways into the film industry, and achieved this through a free introduction to film making day to build skills and confidence, in addition to the more tangible skills-focused prizes.

Where it struggled was in attracting a volume of submissions from local residents, but this is likely to be

overcome now that the local college is engaged. Similarly, having proven the concept, other local influencers are likely to be quicker to promote the competition and festival in future years, broadening its reach within Barking and Dagenham. Joelle also plans to create a physical film hub within the borough to build the presence of film making and use this to engage people through more screenings and workshops in the run up to the festival.

The festival is now in its third year, and has expanded to Los Angeles, making it a truly local and international festival founded in Barking and Dagenham.

5. What advice would you give to cities/ organisations wanting to do this themselves?

- Giving equal importance to local and international entrants was an important principle for the festival – to raise the aspiration of local people.
- Build trust with local influencers face-to-face, so they understand the purpose and principles of the festival and support this for the sake of the community.
- The key thing here is that it was industry experts giving their skills and time that made it a success, rather than funding – so any organisation with passion and ambition can do this, in any location and with any artform.



Photo credit: © Joelle Mae David. Photographer Renee Roberts. Volunteers with filmmakers Koby Adom and Ron Scalpello

Project X: This Is Human



HOME Manchester

Snapshot:

HOME Manchester is a multi-artform contemporary arts venue which opened in May 2015. The following summer it launched Project X, a year-long talent development project in which young artists aged between 18 and 25 were invited to take over the venue for the month of August 2017. They received support and mentoring to programme and create a season that they called This Is Human, which involved exhibitions, installations, interventions, events and performances that attracted new audiences to the multi-artform venue.

www.homemcr.org

1. What challenge did you want to address?

HOME Manchester opened in 2015 in a purpose-built facility and the team were keen to ensure that the new building was welcoming to all and that it attracted a broad range of audiences that reflected the diversity of the city. Programming choices were key to achieving this. They were also interested in supporting emerging artistic talent and offering a learning experience and alternative pathways into a career in the arts outside of more traditional educational structures. The idea of involving a group of emerging creatives taking over the building and the programme throughout August seemed to fit the bill.

2. What did you do?

After recruiting experienced facilitator and mentor Kate Bradnam, HOME Manchester recruited a talented and diverse collective of emerging young artists, musicians, poets, filmmakers, theatre makers, performers, designers and DJs from across Greater Manchester. This group became known as HOME's Project X Collective. The group was built by issuing open calls, holding drop-in sessions and engaging with artists and groups within the community. Workshops were then used to bring together a group that could commit time and energy to the project. The Collective ultimately included 11 artists.

The project facilitator played a crucial role in helping the group develop their own ideas and offering independent impartial support. Other key people included Young People's Programme Producer, Rosie Stuart, who provided a bridge between the ideas of the group and the realities of producing a programme. It was also important that the wider HOME team and a broad range of partners from across the city were invested in the work.

After a month of R&D in which the Collective visited other venues and events to explore their own ideas, the group spent 12 months working with HOME and a number of artists in the Greater Manchester area to develop the programme. In August 2017, they took over the venue, putting on a range of multi-artform exhibits, performances and events, including sculpture, puppetry, film, live events and artworks, videogames, theatre and much more. The programme attracted upwards of 10,000 people, many of whom were new visitors to the venue.

The work was core funded by HOME Manchester, with the support of other funders including the Helen Hamlyn Trust, One Manchester and Places for People.

3. What barriers did you face?

The limitation of resources (both of time and money) was the biggest barrier as always. Translating the ambitious initial ideas of the Collective into a programme that was achievable within the budget was challenging, and perhaps a slightly tighter brief might help with this issue in future programmes.

The venue was keen not to place too many restrictions on the group and to give them full autonomy. It was also important that core members of the venue staff were engaged and members of Project X were given time to shadow them. This worked well, but will be built in up-front in future to make it more manageable within the timeframes.

4. What were your measures of success?

HOME Manchester did not want to set too many formal expectations in advance as they felt it might limit the creativity of the Collective, but their objectives were a) to challenge themselves as an organisation in terms of how they operated, b) to open up to new audiences and c) to provide pathways for the members of Project X. The project made the venue rethink the way it uses its space and the feedback from new audiences helped them to address issues that were off-putting to potential visitors. It was clear during the programme that new audiences were attending, but it was challenging to collect their data without running the risk of alienating them. This is being thought through for the next programme, which is due to be delivered in 2020. Visitor feedback on the programme was exceptionally good. One visitor described it as 'The epitome of social inclusion', while another commented, 'this is what Manchester is about, or what it should be about anyways – it's young, it's vibrant. You [Project X artists] are the future'.

All the members of the Collective have gone on to develop the next steps of their careers, many with

people they met over the course of the project. Particular examples include Isaiah Hull, and Dom and Pat. Isaiah Hull is a talented poet and spoken word artist supported by Young Identity at HOME. He has performed at TEDx at HOME, supported Kate Tempest, Skepta and Lemn Sissay at events and was part of the Contains Strong Language event at Hull City of Culture. Dom and Pat were supported in developing an inclusive club night project called AMP at HOME. It was their idea and started in spring 2018 with funding from Young Manchester for two years.

5. What advice would you give to cities/ organisations wanting to do this themselves?

Takeovers of arts venues do happen at plenty of venues, but are not usually of this length, scale and ambition. The most important thing with a takeover of this size is to commit enough money, space and time to the project. This Is Human took place over 12 months, but could have been much longer. Having an experienced and committed facilitator, as well as the support of the core team, is also essential.



Photo credit: © HOME Project X – This Is Human opening event, August 2017. Photographer Chris Payne



NewcastleGateshead Cultural Venues

Snapshot:

City of Dreams was launched in 2018 by NewcastleGateshead Cultural Venues – a group of 10 cultural organisations running 22 world-class venues on Tyneside. The decade-long strategy was designed with 2,000 children and young people and more than 50 organisations in culture, science, heritage, education, local government and community sectors. Through the collaboration of NewcastleGateshead Cultural Venues' members, and working with wider stakeholders, City of Dreams pools resources, knowledge, learning and activity to remove the social and practical barriers that can prevent under-25s from accessing creative activity.

www.cityofdreams.org.uk

1. What challenge did you want to address?

NewcastleGateshead is both a place of disparity and opportunity. Thirty-four per cent of local children grow up in poverty, a larger than average percentage live in care, less teenagers achieve five good GCSEs than in any other Core City, and 42 per cent say they do not expect to hold down a steady job.

At the same time, the city has a proud cultural heritage, a population increasingly rich in diversity, and the fastest growing creative industries in the UK. It boasts world-class art galleries, theatre, dance and music venues, magnificent museums, a national centre for children's books, an internationally renowned science centre, and one of the UK's most successful independent cinemas. Every year these venues receive 4 million visitors and offer 1 million learning opportunities.

City of Dreams is a strategy and a 10-year action plan to ensure that everyone under 25 benefits from this cultural offer, that they are able to engage in the civic life of the city, and are supported to grow the skills and confidence to thrive.

2. What did you do?

In 2017, the 10 members of NewcastleGateshead Cultural Venues researched the life experiences of local children and young people to identify social barriers faced by under-25s. This was mapped against audience and learning engagement data, revealing several geographical and thematic 'hot spots'. Next, we brought together 1,000 under-25s in a Big Culture Conversation with over 50 partner organisations in the City of Dreams Champions

network to share expertise among leaders in the cultural, business, statutory and community sectors while placing the voice of children and young people at the centre.

Over 12 months, these initiatives formed a comprehensive picture of what young people wanted to do, what stopped them engaging, and the benefits creative activity might give to their lives. It also generated dozens of exciting new ideas, realised in a collaboratively owned *Theory of Change*, a 10-year strategy, and 14 programme areas. City of Dreams launched in September 2018 and generated significant support among senior civic, community and business leaders in the city – a vital step in joining the dots of a long-term strategic approach to culture in the city.

Since 2018, City of Dreams has engaged thousands of under-25s through activities such as the Twilight Shows (early evening programmes for teenagers), XCulture (outreach and ambassadorship), young programmer's initiatives, progression pathways, and #MakeSomethingBrilliant (a citywide programme of making activities). In 2018/19, City of Dreams enabled 100 per cent of local schools to engage with cultural programmes, created the city-wide, summer-long #MakeSomethingBrilliant programme, and has grown young people's confidence, resilience and skills for work through multiple progression pathways.

3. What barriers did you face?

Children's charities, cultural venues and businesses can have different expectations and languages, which are often exacerbated by a tough economic climate. By creating a mutually owned space for discussion, focussing on shared ambitions, and bringing resource

and passion to the table, NewcastleGateshead Cultural Venues has been able to form a strong alliance for City of Dreams. Taking the time to collaboratively design the strategy and engage meaningfully with a large body of under-25s was essential to achieving this.

The challenges faced by people under 25 also required us to think and act creatively, as cultural organisations were not able to address all social and economic challenges such as transport or poverty. We focused on the impact of creative engagement on social circumstances and worked in partnership with other sectors to identify common interests and maximise resources and impact. Among other things, this has resulted in fresh initiatives tackling employment progression including technology skills programmes, creative apprenticeships, revitalisation of community assets, and career accelerator programmes.

Finding new and effective ways to communicate with children, young people and the adults who influence them has been another challenge. Young people – especially teenagers – have told City of Dreams they did not use the same communication channels as those used by cultural organisations. Some teachers and parents expressed frustration when navigating the volume of information on the current cultural offer from organisations. Drawing on Cultural Education Partnerships, community organisation networks, parents' forums and media experts, we created new ways to communicate with them, and increased the reach and awareness of cultural offers.

4. What were your measures of success?

City of Dreams measures success in two ways. Firstly, through an increase in engagement of the most disadvantaged and under-represented communities with creative programmes at venues. Secondly, through an increase in personal resilience: improved life chances and future career prospects of children, and especially older teenagers, who take part in longer term programmes. The latter will be researched with support from Newcastle, who have designed a pioneering new evaluation framework.

The #MakeSomethingBrilliant data shows that 48 per cent of participants are new to the venue, activity or creative programme they took part in, and 36 per cent are from the local authority wards with the highest Indices of Multiple Deprivation. Four NewcastleGateshead Cultural Venues showed that 45 per cent of participants of talent development programmes are from the most disadvantaged communities in Tyneside.

Putting children and young people's voices at the heart of collective thinking has fostered a new wave of youth agency in the local cultural sector, leading to 11,000

children and young people expressing their experiences in the Our City Our Story programme and earning all NewcastleGateshead Cultural Venues' members Investing In Children status in 2019.

5. What advice would you give to cities/ organisations wanting to do this themselves?

Be ambitious. Be strategic. Do your research, including talking to everyone who has a stake in the city and the role of culture in its future. Start with the needs of the local population, and consider what impact culture can have on those. Put the citizen's voice – in City of Dreams' case children and young people – at the heart of your thinking and planning. And remember, a genuine compact and partnership needs both consensus and leadership. City of Dreams achieved that by employing an Executive to bring people, organisations and strategic leaders together across sectors. It took over a year and application of a Theory of Change process to cohere thinking into a strategy and plan, so don't rush.

Finally, City of Dreams recommends that you look to the long term and shelve the 'money question' until you know what you want to achieve. Working towards a 10-year vision, building from the resources that really exist in the here and now, will allow both ambition and realism. That way you can bring the city together and make waves of change.



Photo credit: © NewcastleGateshead Cultural Venues/City of Dreams. Photographer Vin Fox Productions. Young Champions with Iain Watson (chair of NewcastleGateshead Cultural Venues and Executive Director, Tyne and Wear Archives and Museums) and journalist and broadcaster Kirsty Laing

Galeri Caernarfon



Galeri Caernarfon Cyf

Snapshot:

Galeri Caernarfon is a not-for-profit community enterprise operating as a development trust. The company was established in 1992 to improve the image and economic performance of Caernarfon town centre by purchasing derelict buildings (shops, offices and housing) within the walled town. To date, the Trust has refurbished and re-developed 20 previously vacant and run-down properties in Caernarfon. The company makes a substantial economic contribution to the Gwynedd and Anglesey economy and employs 60 members of staff.

www.galericaernarfon.com

1. What challenge did you want to address?

Cwmni Tref Caernarfon (now Galeri Caernarfon) was a bold and innovative initiative established in 1992. From the outset the company decided to become self-sustaining and to link the regeneration of the town with cultural, creative and arts-based projects.

The primary challenge was to improve the physical condition of the town which included two brownfield sites – a former oil refinery site on the dockside and an old industrial site in Cei Llechi – by building Galeri Creative Enterprise Centre on the former and a 19-unit mixed manufacturing and retailing site on the latter.

The initial impetus to improve the physical condition of the town centre has evolved to meet changing needs as the town has improved. Galeri is now focused on ensuring that the arts, and creativity in general, are placed firmly at the heart of continuing regeneration initiatives in Caernarfon.

2. What did you do?

In 1990s, the Trust acquired and developed a portfolio of property as part of its initial focus in a town development trust role – a role which it still retains as part of an ever-increasing portfolio of projects. But it has been entrepreneurial in its leadership, and used every bit of capital asset it had to lever further investment, always being prepared to re-invent itself in order to grow the business for the greater good.

The Trust developed Galeri Creative Enterprise Centre on a brownfield site as a cultural enterprise centre with a total of 27 work units – which provided accommodation for two other Arts Council revenue organisations on site

as base rental income. Since then, Galeri has developed its catering offer with an expanded restaurant opening onto the marina and, in the last two years, a two-screen cinema extension.

The key to making this approach sustainable is that derelict buildings were purchased with public sector support and then converted into revenue-generating assets, retained by the company and underwriting the business model of Galeri Creative Enterprise Centre. Ring-fencing cultural revenues through the Trust has enabled growth and impact to be sustained over nearly three decades.

3. What barriers did you face?

The main barrier initially was a lack of understanding among key players within the public and private sectors about what a development trust was and what it could achieve. Added to this, gaining support for an organisation without a track record was, understandably, difficult. Support was earned incrementally. With every small achievement we increased our credibility and reduced perception of risk in the eyes of potential key support organisations.

Another barrier was that publicly funded regeneration programmes are typically three years long and you're expected to deliver results in that time frame. The regeneration of a place is almost always a long process; the reality is that it takes three years to simply set up the delivery mechanisms. For Galeri, an innovative joint venture agreement with the Welsh Development Agency was a game changer, as was the support of the Chief Executive of the former Arfon Borough Council.

In the early 1990s there were very few practitioners available who had walked the talk themselves and who could pass on their knowledge and experience.

There should be more done to employ experienced practitioners to coach, mentor and support organisations who have the potential to transform their place.

4. What were your measures of success?

- The improved fortunes of Caernarfon as a place to live: long standing 'eyesore' buildings renovated and bought back into productive use; vacancy rates reduced; increased residential population in the town centre; fewer properties for sale.
- The changed perception of Caernarfon as a destination: increased visitor stay time; increased visitor expenditure; new events such as the Caernarfon Food Festival.
- Sustainable growth and recognition of Galeri, and its impact on the local economy, as evaluated in an independent report in 2010:
 - o the company contributes circa £5 million to the Gwynedd and Anglesey economy every year
 - o each £1 spent in Galeri is worth £2 to the local economy
 - o every £1 of grant funding generates £9.65 in the local economy
 - o the company now employs around 60 members of staff (full time/part time/seasonal)
 - o Galeri supports an additional 50 jobs in the local economy

5. What advice would you give to cities/ organisations wanting to do this themselves?

- Have a specific purpose. Initially, any organisation needs to be sharply focused on addressing a pressing need which is not being addressed by anyone else. Being responsive to the needs and desires of people in the community is vital.
- Solutions are relevant to specific places. A resource such as the Galeri Creative Enterprise Centre would not work everywhere. A regeneration approach based on creativity and the arts would not be relevant everywhere. But every place has strengths and a hook on which to hang a strategy.
- It takes a long time to see real change. Change is painful and is frequently resisted. You need to find your own 'dog with a bone' person who will persevere, will not give up and is prepared to make a nuisance of her/himself!



Photo credit: © Galeri Caernarfon Cyf. Galeri Creative Enterprise Centre

Laurieston Art Strategy



WAVEparticle

Snapshot:

WAVEparticle is an organisation set up in 2006 by lead artist Peter McCaughey to support and direct a team approach to arts projects in public spaces, including temporary interventions, permanent works and various levels of creative engagement. WAVEparticle has developed, and is delivering, *Art & Living: Laurieston*, a long-term art strategy for Laurieston (one of eight Transformational Regeneration Areas in Glasgow) and its environs, in partnership with New Gorbals Housing Association, Urban Union, Glasgow City Council and local communities. In this process artists and architects were used to facilitate a better process of engagement between local residents and a large-scale programme of capital redevelopment.

portfolio.waveparticle.co.uk

1. What challenge did you want to address?

WAVEparticle became involved with the Laurieston project eight years ago, when they were invited to tender to develop and implement an art strategy as part of a major regeneration programme for the area. As one of eight Transformational Regeneration Areas in Glasgow, the revitalisation of Laurieston will see up to 800 new homes, built over three phases, across private, mid-market and social housing, for existing and incoming occupants.

The challenge for WAVEparticle was to build relationships with the local communities and make artistic, architectural and design interventions that would respond to the rapid changes to the area, be stimulating to local people, responsive to the history and experience of Laurieston, and have integrity in the language of contemporary art.

2. What did you do?

As an artist-led organisation, full of practising artists, with visiting architects, WAVEparticle's expertise extends beyond creating artwork to embedding art within processes and working with people to shape an emerging place's meaning and identity. WAVEparticle sees community engagement/involvement as an ongoing generative action-responsive, encouraging and opening up opportunities to all who express interest, so that all the work is integrated, owned, co-produced. WAVEparticle, along with all principal partners, particularly Urban Union and New Gorbals Housing Association, were committed to involving the communities, current and new, in every step of the way.

WAVEparticle was appointed to develop and deliver the art strategy after the establishment of the Laurieston Masterplan and worked hard with the project board to gain support for a large number of small interventions, rather than a single sculptural contribution to the development. Over an 18-month period, WAVEparticle engaged in a creative process of conversation and workshops with communities and key principal partners, which included Glasgow City Council, the developer, the housing association, and transport and infrastructure organisations. In this process, WAVEparticle's role was to ask challenging questions and open up opportunities for creative engagement with the programme of work. They used a series of their creative tools including: a huge vinyl map of the area, which they carried on-street to speak to local people about the geography and history of the area; film-making followed by outdoor cinema projections to inspire discussion and reflect back to the community what they said about their aspirations for their area; and 'cultural hijack', part of the 'we consult anywhere' tactics, setting up temporary base at the places where people meet naturally, in order to speak to and involve those who would never attend a formal public meeting.

This consultation process allowed WAVEparticle to identify local traditions, or cultural 'ley lines' that would allow them to shape the emerging ideas from their encounters. Based on their research, they produced *Art and Living: Laurieston*, a 10-year plan that embraces a contemporary vision of events-led works, that are embedded and aspirational and allow great scope to involve community members in shaping the immediate place they live in – right across the phases of the

Laurieston Masterplan and build. The art strategy outlined 20 ideas and opportunities, from rehabilitating a long stretch of abandoned railway arches that line the site, to a programme of community tree planting with associated stone carving, to large-scale sculptural works. So far around £175,000 has been spent from the project budget on cultural engagements and interventions. *WAVEparticle* also generated over £200,000 in additional funding from Glasgow City Council's Stalled Spaces Programme and also the Vacant Derelict Land fund, which they used to invest in groundworks including the Laurieston Arena, the Caledonia Road Church and the Cleland Lane Arches, that allowed new cultural activity to take place.

3. What barriers did you face?

Helping public facing bodies such as local authorities and developers to see the benefits of an open dialogue with residents can be a challenging process as they are publicly accountable and often see the risks of a new approach first. The approaches *WAVEparticle* took led to better communication between the partners and greater understanding of the role of artists within the process. Having clear agreements in place regarding the drawdown of funds in advance is also vital in maintaining momentum in a project.

4. What were your measures of success?

An important measure of success is when a seeded initiative begins to grow all by itself. The award-winning Open Spaces project was designed to celebrate the artistic and cultural ambitions that are rooted in the local community. Over the last six years, *WAVEparticle* has invited proposals for the creative use of these spaces, and the programme to date has included over 100 events, art exhibitions, sound installations, community workshops and activities, outdoor film screenings and theatre performances, which have reached a local, city-wide and international audience, free and available to all. Better still, the work in the 26 abandoned railway arches has led to developing an ingenious architectural solution to fronting these arches with beautiful waterproof entrances that allow the arches to be used as heated workshops for local groups. It's particularly exciting and a great benchmark of success when ownership of an initial idea is completely taken over by others and when this seems to have a good chance of making long-term impact.

An important measure of success is always establishing a firm basis of trust and mutual respect, whereby working relationships begin to galvanise a whole series of opportunities. A great example of effective partnership was the actual building of another Open Space, the Laurieston Arena, in 2014, where an opportunity came up at short notice through a small council VDL grant, to clean up a derelict site in the area. In six weeks, *WAVEparticle*

and Urban Union, supported by the New Gorbals Housing Association, built an outdoor exhibition space and landscaped the area around it, and the local community sowed a wildflower meadow. The Laurieston Arena has hosted a whole series of events, most recently an exhibition of local living legends. It was to be a temporary site to be built over, but it has been deemed so successful that there are now discussions to transfer the model to the new linear park that is part of the masterplan – one very tangible legacy for the local community.

If either of these described interventions becomes permanent, this will make the work even more impactful, and obviously part of this impact will be the ability to attract revenue funding for programming work. In all this, *WAVEparticle* sees one of their roles as that of an ideas generator, stimulating and initiating new ideas to shape the direction of the programme.

5. What advice would you give to cities/ organisations wanting to do this themselves?

A crucial element of the success of this art strategy is the way in which Glasgow City Council manages procurement. The council has a policy of including community benefit clauses in their tenders, which require tenderers to deliver wider economic, social, environmental or cultural benefits in addition to the core purpose of the contract. In this way, developer contributions to cultural infrastructure can be factored into the tender evaluation criteria. As part of Urban Union's tender to be the principal private development partner for the programme, they committed to producing and delivering an art strategy to support the regeneration of the area. A total of £800,000 was committed from the project budget for art and culture.

WAVEparticle also emphasises the important role artists can play in facilitating better communication in traditional design and consultation processes. This works well in the context of a regeneration programme, but could be applied to any form of service re-design. Artists in this field are often uniquely placed to offer a new and creative perspective on a project – from the strange space of 'not knowing', of in-between, of being the incidental person in the system who at times is no-one, at times anyone and at times everyone.



Photo credit: © YAKA Collective. SO IT IS, Exhibition at Caledonia Road Church

South Block



WASPS

Snapshot:

South Block is a regeneration project offering affordable studio space, subsidised by business lettings, so that it is self-sustaining with no revenue funding. WASPS provides affordable artists' space to 900 tenants in Scotland. To meet demand, they manage 19 buildings, 12 of which they own and seven of which they rent on long-term peppercorn rents, and sub-let studio spaces for artists who want to be in a connected, collaborating community. South Block is a four-storey, 50,000 sq ft development in Glasgow's Merchant City which cost £3.5 million to renovate and opened in 2011.

www.waspsstudios.org.uk

1. What challenge did you want to address?

There were three challenges: 1) to bring life to an empty, listed building that was suppressing regeneration of the Merchant City; 2) to provide more affordable artists' studio spaces that enable the creative community to grow; and 3) to establish this as a self-sustaining social enterprise, with no need for revenue funding.

2. What did you do?

South Block was developed to have affordable, rent-only studio spaces on two floors, plus flexible space with business support services for creative industry start-ups – providing the professional reception services, meeting spaces and opportunity to collaborate and innovate that an ambitious new company needs to grow. This, with the café and rent of exhibition and events space, subsidises the artists' studio space, making it self-sustaining. WASPS identified South Block as a site that would meet their needs and benefit the regeneration of the city. They then spent several years winning the support of stakeholders, in particular Scottish Enterprise who are keen to grow creative industries. They funded the development of the business plan, renovation plans, and were one of seven public and private providers of capital grants and loans for the development – some of which WASPS could secure because of their charitable status. From the start, capital funding was sought on the premise that no revenue funding would ever be sought for this development in the future. WASPS worked with fundraising consultants and took time to develop partnerships with funders to ensure the development met everyone's objectives.

3. What barriers did you face?

The time taken in developing the business model and in developing relationships with stakeholders, including seven funders, can't be underestimated. However, now that this approach has been proven to be a good investment, funders should be better able to evaluate the risk in future developments requiring large upfront investment. It's notable that WASPS haven't faced a barrier in attracting and retaining tenants where other facilities sometimes do, and they attribute this both to their very supportive, flexible approach (e.g. one month rolling leases), and to the balance between artists and creative start-ups – which provides opportunity for collaboration without there being an over-concentration of similar, competitive businesses.

One barrier to the continued success of the project, however, was that once South Block successfully brought life – and new businesses – to the surrounding area, the rates were increased. While perhaps this is to be expected, and is commercially sensible for a city, this caused a reversal of the regeneration benefit as some businesses moved out. Therefore, a more joined-up, long-term approach to culture-driven regeneration in cities would help to maximise the positive impact of this and similar projects.

4. What were your measures of success?

Directly meeting the three challenges set, the project has been a success because the building has been fully let for most of the eight years since it opened, and a

tenant survey has shown the positive impact of the workspace on their financial health, productivity and creative development. Forty-eight per cent of artists' incomes increased after moving into the building, as did 65 per cent for creative businesses. WASPS' services and support are rated very highly by tenants and, of a number of benefits measured, being part of a creative community was rated notably highly by tenant artists (74 per cent), cultural organisations (87 per cent) and creative businesses (90 per cent). WASPS are intentional about facilitating collaboration, by providing social spaces and events, but they didn't expect such a positive impact of collaboration; for example, a textile artist worked with a creative business to increase her brand visibility online, and this has opened up export opportunities. In addition, WASPS and the council were surprised at how quickly the renovation of this building had a positive impact on the surrounding area, with an influx of cafes and independent companies keen to be part of this creative community.

5. What advice would you give to cities/ organisations wanting to do this themselves?

Decide upfront to run the project as a social enterprise, understanding and meeting the needs of artists and creative businesses as tenants, giving value to the wider community. And then don't compromise on these values – some organisations struggle to attract or retain tenants because they pursue higher rents or fail to provide support and space for the community to develop. Then spend time understanding which buildings it would help the local authority to put to good use, and which other potential funders have a mutual interest in enabling this regeneration.



Photo credit: © WASPS

Eden Court: cultural place-making in Inverness



Eden Court

Snapshot:

A £24 million development of Eden Court in Inverness created the largest combined arts venue in Scotland and a cultural hub for the Highlands. This has played an important role in transforming the fortunes of the city, which is now one of the fastest growing in Europe. Between 2004 and 2007, Eden Court, an arts venue on the banks of the River Ness in Inverness, was closed for a dramatic redevelopment. In addition to the existing 869-seat theatre and 18th century Bishop's Palace, there would be a new 300-seat theatre, two dance studios, three art galleries and two arthouse cinemas, as well as improved green room facilities, a restaurant and a bar. Eleven years on from its reopening, the venue has played a major role in reshaping Inverness as a cultural hub for the Highlands and for Scotland, contributing to its growth as a city and a tourist destination.

www.eden-court.co.uk

1. What challenge did you want to address?

Eden Court was set up in the mid 1970s, bringing together the 869-seat Empire Theatre and the 18th century Bishop's Palace. It had always held a central role in the cultural fabric of Inverness, and the Highlands more broadly. Inverness has a unique geography: it is a relatively small city of 65,000 people, but is also the capital of the Highlands and the base for the largest local authority area in the UK. As such, Eden Court serves a broader audience of 250,000 people. The challenge was to create a new hub for the Highlands, which would meet the diverse needs of its widely spread community and establish Inverness as a thriving cultural centre.

2. What did you do?

Eden Court was closed between 2004 and 2007, while the existing venue was rebuilt on the banks of the River Ness with a new 300-seat theatre, two dance studios, three art galleries and two arthouse cinemas, as well as improved green room facilities, a restaurant and a bar. The redevelopment cost £24 million, and the opening of a unique building containing this volume of cultural provision in one place made a clear statement about the long-term ambitions and cultural status of Inverness.

Since 2007, this reputation has been developed by Eden Court, which has established a broad and diverse programme of arts, dance, theatre and cinema. The venue

is constantly busy, open 364 days a year from 8.30am to midnight, with a wide range of community benefits, including 97 classes a week in dance, theatre, arts and craft education for all ages. This embeds the venue in the area, and Eden Court sees its most important role as meeting the needs of its various communities in terms of leisure opportunities, life chances and education.

Inverness now has a thriving range of cultural projects including the refurbishment of the cathedral, plans to redevelop the Empire Theatre, and new creative studio space from Wasps (Workshop and Artists Studio Provision Scotland). This is part of an ongoing coordinated regeneration of the city with culture at its heart. Inverness is now one of the fastest growing cities in Europe, largely as a result of the number of big companies relocating there. Anecdotally, the cultural offer of the city has provided an important attraction for the relocation of employees.

3. What barriers did you face?

Since a large proportion of Eden Court's funding is from public sources, engagement with local, regional and national government is crucial. Helping policy makers to understand the ability of culture and leisure to make change in a place is often challenging, but having good information and effective relationships with key people at a city level has been central to the success of a culturally-led regeneration for Inverness.

The bigger challenge facing all cultural venues is the shifting habits of the viewing public in recent years. Increasingly, cinemas are finding it harder to attract an audience due to the success of Netflix and other online viewing platforms, which make it cheaper and easier for households to invest in home entertainment. The unique geography of Inverness within the Highlands poses a particular challenge for Eden Court, which services a broad population of up to 250,000 people across a huge region. Visitors will often travel up to four hours to attend a performance or exhibition, so the existing challenge of convincing people to leave their homes for a cultural experience is magnified. Eden Court is responding to this challenge by investing in the diversity of its programme, taking pride in its role in offering shared community space, and promoting event spending on cultural 'treats' such as musicals or theatre shows that audiences will pre-book in advance. The tourist offer between March and September will also be important.

4. What were your measures of success?

Eden Court uses a number of quantitative and qualitative targets to measure its success as a cultural hub, including traditional measures of footfall, ticket sales, take-up of education classes and the diversity of their audiences.

In terms of their broader role in relation to cultural leadership, they use informal qualitative measures. These are largely based around whether they are part of the right conversations; for example, their involvement in the relevant city-level strategies and the closeness of their relationship with key partners such as the local authority and the Business Improvement District.

5. What advice would you give to cities/ organisations wanting to do this themselves?

Eden Court's principal advice for organisations providing cultural leadership at a city level is to move beyond partnerships with the arts and cultural industries and learn to explain your role in relation to other sectors' priorities. This involves being able to explain your work through the lens of other policy agendas such as community cohesion, tourism or regeneration.



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