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Arts and Place Shaping: Evidence Review

May 2020

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List of abbreviations

AHRC	Arts and Humanities Research Council
APPG	All-Party Parliamentary Groups
BEIS	Department for Business, Energy and Industrial Strategy
BIDS	Business Improvement Districts
CDF	Cultural Development Fund
CPP	Creative People and Places
GVA	Gross Value Added
WHO	World Health Organisation

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1   Introduction

In January 2020, Arts Council England commissioned Wavehill Ltd. to undertake a review of the importance of arts and culture in the lives of people, communities and places. This review builds on previous research[1] which presented evidence of the ability of arts and culture to promote and drive positive economic and social outcomes at a local level and contribute to place-shaping. The term *'place-shaping'* is defined within The Lyons Inquiry[2] into local government as the 'creative use of powers and influence to promote the general well-being of a community and its citizens.' Place-shaping is widely understood to describe the ways in which local partners collectively use their influence, powers, creativity and abilities to create attractive, prosperous and safe communities, places where people want to live, work and do business.

Arts Council England's new strategy 'Let's Create'[3] recognises that investment in cultural activities and in arts organisations, museums and libraries can help improve lives, regenerate neighbourhoods, support local economies, attract visitors and bring people together. It also emphasises the role that arts and culture can play in building the identity and prosperity of places, creating stronger communities and inspiring change. Creative and artistic activity helps to define, promote and sustain a spirit of place in communities.

Acknowledgement of the positive impact of arts and culture on places and the people who live in them is growing, as is the evidence base which supports this view. Interest in the role of arts and cultural activities in 'place-shaping' is increasing with wider recognition that its role should be seen within a broader 'ecosystem' of policy interventions and outcomes.[4] This is closely linked with an interest in the role of arts and culture in the wellbeing agenda and how this impacts place.[5]

The British Academy's 'Where We Live Now project'[6], which makes a case for place-based policy, recommends that place-based elements such as arts, culture, heritage and environmental attributes, should form a positive part of plans rather than being regarded as optional extras. Their report highlights that a focus on 'place' provides a mechanism for reconnecting people who feel disconnected from those who make decisions and leads to more sensitive and appropriate policy making and better outcomes in terms of both individual and societal wellbeing.

This report presents an overview of this evidence base as well as a series of illustrative case studies and stories to demonstrate the impact of Arts Council and other funding programmes on local communities and areas, including social and economic benefits.

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[1] Wavehill Ltd (2019)- 'The Value of Arts and Culture in Place-shaping'. Arts Council England. August 2019.

[2] Lyons, M. (2007)- 'Lyons Inquiry into Local Government. Place-shaping: a shared ambition for the future of local government'

[3] Arts Council England (2020)- 'Let's Create: Strategy 2020-2030'.

[4] LGA and CLOA (2017)- 'People, culture, place: The role of culture in placemaking'. London: LGA.

[5] LGA and All-Party Parliamentary Group on Arts, Health and Wellbeing (July 2017)- 'Policy Briefing: Local Government Support for Health and Wellbeing through the Arts and Culture. London: LGA'.

[6] The British Academy. (2017). Where We Live Now: Making the case for place-based policy. London: The British Academy, p. 3.

2 Building stronger communities

- Arts and cultural activities can play an important role in engaging and inspiring local communities to volunteer their time, expertise and energy to support others. People who join in cultural activities are also more likely to take part in other areas of civic life, such as helping to improve their local neighbourhood.

- Research highlights the ability of arts and culture to build bridges between communities and play a role in facilitating reconciliation and understanding. Art and culture can broaden people's experiences and enable them to think about other people, in a potentially more neutral and more engaged environment than would be produced by conventional political dialogue.

- Arts can play an instrumental role in supporting the rehabilitation and reintegration of offenders into society as well as helping to divert people away from pathways to crime and towards secondary desistance.

- The evidence base demonstrates the valuable contribution of arts and culture to supporting public health objectives including positive health promotion to prevent periods of ill-health and creating healthy communities through a place-based approach.

- There are a range of examples of high-quality public art across England that has helped to generate a sense of civic pride, place identity and fundamentally enhance the public realm.

The Department for Digital, Culture, Media & Sport 2016 White Paper on culture signalled the UK Government's desire to establish a more diverse arts and culture industry, seeking to better distribute the benefits to more disadvantaged backgrounds.[7] It also appeared to signal a desire to achieve a more community-inspired approach to arts and cultural activities in recognition of the benefits for participation and engagement in building stronger communities.

Previous research (Jiwa et al 2009[8], O'Donnell 2018[9]) has demonstrated that an individual's participation in events related to culture and the arts can play an important role in developing sustainable communities and places. Arts and culture can play a role in overcoming negative social perceptions of the night-time economy amongst communities across the UK by extending opportunities to engage in a range of cultural activities, such galleries and museums, in the evening. Local authorities, businesses and other institutional stakeholders

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[7] DCMS (2016) 'The Culture White Pape' London: MH Government.
[8] Jiwa,S. Coca-Stefaniak, A. Blackwell, M. & T.Rahman (2009)- 'Light Night: an "enlightening" place marketing experience'. Journal of Place Management and Development. Vol. 2 No. 2, 2009 pp. 154-166.
[9] https://www.thersa.org/discover/publications-and-articles/rsa-blogs/2018/03/how-can-the-arts-impact-wellbeing-in-our-communities

can improve the quality of life for their local communities and economic well-being by making the most of cultural-led opportunities.

The role of arts and culture in building community spirit and a sense of belonging to place is evident across the Creative People and Places programme, which is funded by Arts Council England and is focusing on parts of the country where involvement in arts and culture is significantly below the national average.[10] Evidence from the evaluation of the first phase of investment indicates that local programmes have been successful in changing perceptions of the arts and encouraging continued participation by building individual's confidence and through empowering local communities to shape and lead arts activities where they live.[11] This is delivering benefits in terms of increasing an individual's sense of belonging through their participation. Engaging local people in regular arts engagement has the potential to generate wider and deeper societal benefits by creating strong, inclusive and sustainable communities.[12]

2.1 Civic participation and engagement

2.1.1 Building social capital through cultural participation

The Civil Society Strategy[13] published by the Government in 2018, outlines the importance of strong connections between people and spaces for communities to come together as fundamental components of thriving communities. Yet evidence from the latest Community Life survey,[14] which was launched in 2012 and is held annually to track trends and developments in areas that encourage social action and empower communities, suggests a decrease in engagement with neighbours and satisfaction with the local area. The most recent data reveals that just over half (58%) of respondents agreed that people in their neighbourhood pull together to improve the neighbourhood. Levels of trust in people in their neighbourhood has also steadily declined over the last six years.[15]

The Community Life Survey for 2018-19 also indicates that levels of civic participation and civic activism are both decreasing. Similarly, levels of involvement in social action[16] have also experienced a steady decline over the past six years. This raises concerns regarding a gradual erosion and weakening of social capital[17] and a reduced sense of belonging.

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[10] https://www.creativepeopleplaces.org.uk/
[11] ECORYS (2017)- 'Creative People and Places: End of Year 3 Evaluation Report.'
[12] For a useful definition of a sustainable community see https://www.nesta.org.uk/blog/sowhat-exactly-do-we-mean-by-sustainable-communities/
[13] HM Government (2018)- 'Civil Society Strategy: Building a Future That Works for Everyone'.
[14] https://www.gov.uk/government/collections/community-life-survey
[15] Department for Digital, Culture, Media & Sport (2019)- 'Community Life Survey 2018-19'.
[16] In the Community Life Survey, social action refers to involvement with issues affecting the local area by doing things like setting up a new service/amenity, running a local service on a voluntary basis or helping to organise a street party or community event.
[17] The central thesis of social capital theory is that 'relationships matter'. The central idea is that 'social networks are a valuable asset and that interaction enables people to build communities, to commit themselves to each other, and to knit the social fabric. A sense of belonging and the experience of social networks (and the relationships of trust and tolerance that can be involved) can, it is argued, bring great benefits to people.

However, recent research conducted by the World Health Organisation (WHO) into the role of arts in improving health and wellbeing[18] emphasises the socially interactive nature of art activity.

The research suggests that the process of bringing different groups of people can also improve social capital and reduce discrimination by fostering greater cultural understanding.[19] There is now a range of evidence that communities with a good 'stock' of such 'social capital' are more likely to benefit from lower crime figures, better health, higher educational achievement and better economic growth.[20,21]

The importance of social capital and networks in sustaining solidarity and mutual support has been recognised by the All-Party Parliamentary Group (APPG) on Arts, Health and Wellbeing. In their Creative Health report, they acknowledge that being marginal in society has a detrimental effect upon health. The emphasis on place as an organising principle for public service design and delivery, combined with the integration of public budgets to commission services, presents an opportunity for arts and culture to contribute to efforts to engage and empower communities and build social capital.[22]

An investigation into the value of cultural practices in engendering social capital and health and wellbeing undertaken by the Sidney De Haan Research Centre for Arts and Health, identified a link between the effects of cultural engagement and social capital. The research, which focused on cultural organisations in Margate, Folkestone and Bexhill-on-Sea, highlights the contribution that cultural engagement can play in supporting community regeneration as part of wider economic and cultural interventions.[23]

The report focusing on understanding the value of arts and culture, published by the Arts & Humanities Research Council (AHRC) as part of their broader Cultural Value Project.[24] It also recognises the contribution of arts and culture in terms of helping to shape identity and promote citizenship. Cultural engagement can also help young people build their confidence for political engagement and support minority groups to find a collective voice, identity and recognition.

'cultural expression can redress misrecognition and secure greater parity of participation. In this sense, cultural engagement, exercised through the right to cultural expression, becomes

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[18] WHO (2019)- 'What is the evidence on the role of the arts in improving health and well-being? A scoping review'. Health Evidence Network Synthesis Report 67.

[19] For a useful think piece on the potential impact of Creative People and Places (CPP) programme in achieving and measuring developed social capital and social change see Smith, K. (2018)- 'Persistent Encounter: What is the relationship between social capital and Creative People and Places?'.

[20] http://infed.org/mobi/social-capital/

[21] https://www.socialcapitalresearch.com/literature/theory/benefits/

[22] All-Party Parliamentary Group on Arts, Health and Wellbeing (2017)- 'Creative Health: The Arts for Health and Wellbeing'.

[23] Sidney De Haan Research Centre for Arts and Health & Nick Ewbank Associates (2014)- 'Cultural Value and Social Capital: Investigating social capital, health and wellbeing impacts in three coastal towns undergoing culture-led regeneration'. AHRC Cultural Value Project

[24] Crossick, G. & P. Kaszynska (2016)- 'Understanding the value of arts & culture The AHRC Cultural Value Project'. Arts & Humanities Research Council.

a fundamental condition for entering the public realm and a precondition for genuine civic engagement.'[25]

The need for physical space in order for civil society to flourish has also been emphasised by the Select Committee on Citizenship and Civic Engagement.[26] Previous research has highlighted the importance of safe, informal space to enable people to meet each other on a regular basis. As such, cultural assets and spaces are increasingly important given the context of the closure of many community buildings and public spaces over the past decade as they provide physical spaces for people to come together, to share cultural experiences and to develop mutual trust and understanding.

2.1.2 Encouraging volunteering and prosocial behaviours

There is a growing body of work showing a correlation between cultural engagement and civic, prosocial behaviours[27] such as volunteering and charitable giving. [28] Researchers at the University of Kent's School of Psychology found that arts participation and attendance were among the strongest predictors of charitable giving and volunteering.[29] Volunteering can benefit a variety of stakeholders, from volunteers themselves and the organisations involving them to service users and the wider community.

The economic value of volunteering is estimated at £23.9bn, but this does not capture its wider social value in many different settings.[30] As such arts and cultural activities can play a catalytic role in engaging and inspiring people to volunteer their time, expertise and energy to improve their local areas.

Recent guidance published by the National Lottery Community Fund outlines lessons and opportunities for place-based working and funding. [31] The report highlights that many large, strategic funding investments are predicated on an existing base of social capital and can fail to invest time and resources to build social capital in order to empower and engage under-represented or hidden communities. Arts and culture can play an important role in the process of developing social capital which, in turn, underpins the effectiveness of these funding investments.

Figure 2.1- Using arts to build social capital

Right Up Our Street[32] aims to create great pieces of art that people in Doncaster want to engage with. Its mission is to provide a programme which is a successful combination of

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[25] Ibid

[26] Select Committee on Citizenship and Civic Engagement (2018)- 'The Ties that Bind: Citizenship and Civic Engagement in the 21st Century'. Report of Session 2017–19. House of Lords. April 2018.

[27] Prosocial behaviour, or intent to benefit others, is a social behaviour that benefits other people or society as a whole, such as helping, sharing, donating, co-operating, and volunteering.

[28] BOP Consulting (2017)- 'Imagining the outcomes of London Borough of Culture: What the evidence tells us'. Mayor of London.

[29] Van de Vyver, J. & D. (2017)- 'The Arts as a Catalyst for Human Prosociality and Cooperation. Social Psychological and Personality Science, 2017; 194855061772027'.

[30] https://data.ncvo.org.uk/impact/what-are-benefits-volunteering/

[31] The National Lottery Community Fund (2018)- 'Putting good ingredients in the mix: Lessons and opportunities for place-based working and funding'.

[32] https://www.rightupourstreet.org.uk/about-us

the imagination and inspiration of the artists, and the understanding and aspiration of Doncaster's local communities. Community led decision-making is central to their approach. Phase 1 of the programme took place between 2013-2016 with funding from Arts Council England's Creative People and Places fund.[33]

The programme was managed by a consortium of local partners, which included darts (Doncaster Community Arts), Doncaster Voluntary Arts Network (DVAN), Doncaster Culture & Leisure Trust (DCLT) and Cast (the town's new performing arts venue).

The aim of the programme was to increase engagement in, and awareness of, arts by providing a range of new arts activities. The programme included a focus on building the capacity of local artists and local communities to support a more vibrant creative scene in Doncaster. Combined, the programme provided 2,500 opportunities for local people to take part in the action research programme and the different strands of activity attracted over 100,000 participations in traditional arts venues, outdoor arts, large scale spectacles to small scale workshops, professional artists to amateur arts and crafts.

The programme supported the skills development of approximately 150 professional artists, 50 amateur performers in the community ensemble, as well as supporting the creation of 10 new amateur arts groups, 9 paid interns and 110 volunteers.

Across the Right Up Our Street team there was a belief that the community involvement in designing the programme had positive outcomes both for the community and the art created. As a result, people were willing to engage and contribute over a period of time when given a role to keep them motivated. The sense of changed perceptions towards the arts noted in the local press, alongside the pride and confidence expressed by members of the communities team, demonstrates that Right Up Our Street started a process of building social capital.

2.2   Developing cohesive communities

In March 2018, the Government published the Integrated Communities Strategy Green Paper, which set out the Government's vision for building integrated communities where people, whatever their background, live, work, learn and socialise together, based on shared rights, responsibilities and opportunities. The subsequent Action Plan[34] includes a specific focus on places and communities and recognises the role that shared spaces and shared activities play in helping to create a sense of place and fostering local residents' pride. The Action Plan also makes a commitment to ensure that '*community voices are heard, valued and produce change so that no community is left behind'* and recognises the important role of libraries in welcoming refugees and migrants into the local community, most notably through the Libraries of Sanctuary programme.[35]

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[33] Jancovich, L. (2016)- 'Right Up Our Street: Phase 1 evaluation'.

[34] HM Government (2019)- 'Integrated Communities Action Plan'. February 2019.

[35] The Libraries of Sanctuary programme recognises the role libraries can play in welcoming refugees and migrants into the local community.

2.2.1   Creating a sense of place

There is strong and growing evidence base which highlights the contribution of arts and culture in supporting the objectives as outlined in the Integrated Communities Action Plan. Evidence from the Creative People and Places programme has highlighted the ability of the arts to create an increased sense of belonging in communities by inviting people to choose, create and take part in art experiences where they live.[36]

This is consistent with research published by the National Lottery Community Fund exploring factors which enables people and communities to thrive, which emphasises value of people getting involved in community activities in creating a sense of belonging and pride and providing opportunities for people to connect to others and in doing so build trust and self-confidence.[37]

Figure 2.2- Building a sense of place

Transported is one of 30 Creative People and Places (CPP) programmes funded by Arts Council England, covering Boston and South Holland in the Fens in South Lincolnshire. Its primary aim is to engage the unengaged with high quality art, but also to reach beyond arts participation to create social impact.

Boston and South Holland are sparsely populated rural areas, mostly white, with increasing Eastern Europe migration. Unlike some CPP areas, Boston and South Holland are not highly deprived, however take up of physical activity, cultural activity, social media and social activism are all limited. In other words, the area has low 'participation' for more than just the arts. Amongst the 900 events and 73,000 visits, the bulk of attendance came from large-scale fun events including highly visible outdoor events. The programme has enabled local people to develop new skills, supported everyday wellbeing and, through the provision of more social opportunities and bringing a new sense of local through art, built a greater sense of place and community.[38]

2.2.2   Creating more harmonious communities

AHRC's Cultural Value Project has also referenced the ability of arts and culture in building bridges between communities by playing a role in facilitating reconciliation and understanding. The report outlines that art can create safe spaces to recover memories, articulate narratives and imagine new forms of relationships and understanding. Art and culture can also help individuals to think about other people in a potentially more neutral and more engaged environment than may be produced by conventional political dialogue.[39] A similar conclusion is reported by the Association for Research in the Voluntary and Community Sector (ARVAC) In their research on artistic approaches to social cohesion, where they suggest that using arts methodologies for social cohesion is to ask questions and create connections from an alternative angle.[40]

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[36] ECORYS (2017)- 'Creative People and Places: End of Year 3 Evaluation Report.'
[37] What Works Wellbeing (2019)- 'Understanding Thriving Communities'.
[38] MB Associates (2016)- 'Transported Evaluation Report'. June 2016.
[39] Crossick, G. & P. Kaszynska (2016)- 'Understanding the value of arts & culture The AHRC Cultural Value Project'. Arts & Humanities Research Council.
[40] ARVAC (2017)- 'Taking Yourselves Seriously: Artistic Approaches to Social Cohesion'. ARVAC March 2017.

This is further reinforced by the Arts and Communities programme, an initiative funded by Arts Council England and the Department for Communities and Local Government. The programme aimed to support and showcase good practice in arts and culture that brings communities together by increasing participation, building common ground and promoting stronger and more integrated communities.

'Fundamentally the process of shaping and creating artwork provided an opportunity for dialogue across different community groups and this shared experience encouraged people from different backgrounds to learn more about each other. Supported by effective and trained artist facilitators this process can engender a greater sense of trust, respect and recognition that different groups are bound by a shared sense of place.'[41]

Local arts activity funded through the programme focused on different communities of interest, race, ethnicity and religion. The arts activities and events provided an opportunity for people of all backgrounds to 'tell their story'. The arts also provided a voice and visibility for previously 'hidden' communities and enables different communities to showcase and celebrate their cultural heritage. This process was effective in helping to identify shared values, aspirations and common ground that transcend cultural differences as well as fostering a greater understanding and respect for different perspectives and traditions within a community.

Figure 2.3- Building bridges through art and culture

Arts can be used to build bridges through common experiences and forge stronger communities. High-profile public arts activities hosted in Derry-Londonderry towards the end of their City of Culture festival provides an example of the power of arts to help local communities to reimagine a new, positive future by making them think differently about the place they live and also engendering a sense of civic pride.[42]

Lumiere was devised and delivered by Artichoke, which specialises in producing ambitious art works in public spaces. The art work initially included 17 massive light installations as part of the City of Culture festival finale and was subsequently followed two years later with the Temple, a wooden structure that was filled with handwritten messages left by thousands of visitors and burned to the ground. This produced a huge public spectacle that crossed community boundaries whilst providing a new take on Northern Ireland's bonfire tradition. The construction of the Temple was supported by a large number of local volunteers.

Around 180,000 people came to the Lumiere Derry-Londonderry light festival in 2013 to experience light installations that re-imagined public space across the city and shared stories from the past[43].

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[41] Arts Council England (2017)- 'Arts and Communities Programme'.
[42] Northern Ireland Tourist Board (2013)- 'Perceptions of Derry-Londonderry: UK City of Culture 2013'.
[43] https://www.artichoke.uk.com/project/lumiere-derrylondonderry/story/

Up to 60,000 people visited the Temple[44] over a seven-day period in 2015 including a delegation from the Tim Parry Johnathan Ball Foundation for Peace, founded by families of victims of the 1993 IRA bomb attack in Warrington, and the family of PSNI Constable Philippa Reynolds, who was killed in 2013 when a stolen vehicle crashed into her police car in Derry-Londonderry, as well as many family members from all sides of the 'Troubles'.

A recent WHO report[45] cites evidence that demonstrates the important contribution that arts and culture can provide in building social cohesion through developing cognitive, emotional and social skills for constructive engagement and by supporting empathy, trust, social engagement and collaboration, thereby producing more cooperative relationships between different groups in society.[46] Further evidence is presented in the Mendoza Review of museums in England[47] which outlines the positive contribution that museums can make in bringing people together and promoting cohesion, and the recent Cultural Cities Enquiry which recognising the role of arts and culture in supporting efforts to build cohesive communities.[48]

'Cultural organisations often provide a community's main social space, bringing together different social or generational groups, building trust, increasing interaction and allowing people to share knowledge, skills and fun… Cultural opportunity helps people from a range of backgrounds engage with each other, explore difference safely, help develop shared identities, and promote inclusion'.[49]

Figure 2.4- Supporting integration and community cohesion

Museums Northumberland bait, in partnership with the resettlement team at Northumberland County Council, delivered the Open Door project[50] which created links with the refugee community in south east Northumberland. The group worked with professional artists to create work and curate a free exhibition which ran from the 26th to the 28th September 2019 at St Nicholas' Church in Cramlington.

The project welcomed more than 60 people to fortnightly sessions in the towns of Cramlington and Blyth, working with six different artists across a wide range of art forms, including painting, sculpture, print making, drawing and textiles. Although the creative activities brought the group together, having an open and supportive environment for fun, socialising and eating were also important elements.

Moving to a new place can be very isolating and working with the resettlement team has highlighted that resettled refugees are more likely to experience poor mental health and

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[44] https://www.artichoke.uk.com/project/temple/story/

[45] WHO (2019)- 'What is the evidence on the role of the arts in improving health and well-being? A scoping review'. Health Evidence Network Synthesis Report 67.

[46] Ibid

[47] Mendoza (2018)- 'The Mendoza Review: an independent review of museums in England'. DCMS November 2018.

[48] BOP Consulting and Oxford Economics (2019)- 'Cultural Cities Enquiry- Enriching UK cities through smart investment in culture'. This Enquiry was sponsored by Core Cities, Key Cities, Arts Council England, Arts Council of Wales, Creative Scotland and Belfast City Council, and supported by London Councils and Arts Council Northern Ireland.

[49] Ibid

[50] http://www.baittime.to/assets/Magazine/Issue-9-Spring-2019.pdf

higher rates of depression than the local population. Several members of the Open Door group have taken part in, or volunteered on, other local projects, and ten participants have gone on to take part in Active Citizens, a British Council training programme which supports people to set up and run their own social action projects. Participants reported that their involvement provided them with an increased sense of well-being, enabled them to develop new skills, allowed them to share their culture and helped them to make connections in their local community.

2.3 Supporting rehabilitation of offenders

2.3.1 Helping to create safer neighbourhoods

The criminal justice agenda is a central focus of the government's drive to increase social inclusion. Arts can play an instrumental role in supporting the rehabilitation and reintegration of offenders into society by supporting self-reflection and helping manage their sense of self and identity. It can also help divert people away from pathways to crime and movement towards secondary desistance.[51] The arts have the capacity and potential to offer a range of innovative, theory-informed and practical approaches that can enhance and extend provision of educational, developmental and therapeutic programmes across the criminal justice sector.

They show that the arts are associated with positive criminal justice outcomes, for example supporting steps towards effective rehabilitation and an individual's journey towards desistance. They can also play an important part in changing individual, institutional and social circumstances which sponsor criminal behaviour.[52]

In the context of place these outcomes are clearly desirable in reducing crime and making neighbourhoods areas where people want to live, work and visit. Reducing crime and improving feelings of safety are also important ingredients in fostering trust and building social capital.

Figure 2.5- Arts supporting rehabilitation and integration

The Irene Taylor Trust runs a music traineeship (Sounding Out) providing ex-prisoners with longer-term rehabilitative opportunities upon their release to bridge the gap between life inside and outside of prison. Through music creation, performance, training and work placements, the programme aims to develop transferable team working and communication skills, instil discipline, increase self-confidence, self-esteem and self-motivation, improve social skills and develop mentoring skills. The evaluation[53] of the

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[51] See for example Bilby, Caulfield & Ridley (2013)- 'Re-imagining futures: Exploring arts interventions and the process of desistance'. Arts Alliance.

[52] The Evidence Library compiled by the National Criminal Justice Arts Alliance provides a broad range of studies demonstrating the role and contribution of the arts in supporting positive change within the criminal justice sector https://www.artsincriminaljustice.org.uk/evidence-library/

[53] Massie, R. Jolly, A. & L. Caulfield (2019)- 'An Evaluation of The Irene Taylor Trust's Sounding Out Programme 2016-2018). Institute for Community Research and Development. University of Wolverhampton. January 2019

programme reported significant impacts on the rehabilitation and re-integration of people seeking resettlement from prison and demonstrated benefits including:

- The development of personal and social skills associated with desistance from crime. Participants reported increase in confidence, improvements in their wellbeing and ability to cope with their emotions.

- Identifying focus and direction towards employment and away from reoffending. Participants reported that their participation gave them a focus towards a more positive future when released from prison. The project also supported participants to avoid reoffending behaviour by providing a positive alternative and being surrounded by supportive staff.

- Building practical skills, improved musical ability, patience to work with others and empathy through team working. Staff and participants noted an increase in level of patience, particularly when working in a group setting. Some participants also described improved relationships with their family.

2.4   Supporting health and wellbeing

2.4.1   Improving mental health

A recent review of evidence conducted by the APPG on Arts, Health and Wellbeing[54] demonstrated that the arts enable people to take greater responsibility for their own health and wellbeing and enjoy a better quality of life. Participatory arts activities help to alleviate anxiety, depression and stress both within and outside of work, with the review citing evidence from a broad range of arts interventions including the use of singing to support recovery from postnatal depression, or music-making activities to reduce anxiety and self-harm for vulnerable children and young people.[55]

The more recent House of Commons Digital, Culture, Media and Sport Committee's report on the social impact of participation in culture and support concurs, highlighting the arts as *'essential to health and wellbeing'* with cultural organisations able to demonstrate the positive impact they are having across the whole health spectrum, from prevention, to supporting people recovering from ill health, to helping people living with long term conditions.[56]

The report makes reference to analysis of data on arts participation rates in England, provided in written evidence submitted by the Department for Digital, Culture, Media and Sport, which estimates that the total annual NHS cost savings due to reductions in GP visits is £168.8 million.[57] This highlights the direct contribution that arts and culture can play in supporting

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[54] All-Party Parliamentary Group on Arts, Health and Wellbeing (2017)- 'Creative Health: The Arts for Health and Wellbeing'.
[55] Ibid
[56] House of Commons Digital, Culture, Media and Sport Committee (2019)- 'Changing Lives: the social impact of participation in culture and sport'. Eleventh Report of Session 2017–19. House of Commons.
[57] Ibid

the priorities outlined in Public Health England's Strategy 2020-25,[58] in particular to improve mental health, reduce health inequalities and alleviate pressure on NHS services.

This is consistent with one of the findings from AHRC Cultural Value project which highlights the value of using community arts activities to engage people in thinking about their own health, and help individuals in disadvantaged areas, in particular those with health problems, to build the capacity to address them. The report also points to longitudinal cohort studies of health which show an association between long-term arts engagement and positive health outcomes and concludes that there is clear evidence of an association between arts and cultural participation and self-reported subjective wellbeing. [59]

2.4.2 Building healthier communities

This is further supported by research published by the What Works Centre for Wellbeing which report that engagement in the visual arts for adults with mental health conditions can reduce reported levels of depression and anxiety and increase self-respect, self-worth and self-esteem. It can also stimulate re-engagement with their wider community[60] and encourage health-promoting behaviours.[61]

Improving the health and wellbeing of individuals and the wider community is an important way of creating an equal, inclusive and sustainable society. Enabling people to live longer in good health contributes directly to aims to improve civic engagement. Supporting a strong economy by reducing sickness absence and boosting workplace productivity actively contributes to the vibrancy and colour of local neighbourhoods. The evidence base demonstrates the valuable contribution of arts and culture to supporting public health objectives including positive health promotion to prevent periods of ill-health and creating healthy communities through a place-based approach.[62]

2.5 Making attractive areas to live

2.5.1 Supporting cultural wellbeing

The quality of the public realm is widely acknowledged as being essential to the creation of environments that people wish to live and work in. Research has shown that there is a positive, significant and consistent value added to private business by maintaining and improving the public realm and through good quality urban design.[63] The National Planning Policy Framework includes reference to supporting 'cultural wellbeing' as part of its three

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[58] Public Health England (2019)-'PHE Strategy 2020-25'.

[59] Crossick, G. & P. Kaszynska (2016)- 'Understanding the value of arts & culture The AHRC Cultural Value Project'. Arts & Humanities Research Council.

[60] What Works Centre for Wellbeing (2018)- 'Visual arts, mental health and wellbeing: evidence review'.

[61] WHO (2019)- 'What is the evidence on the role of the arts in improving health and well-being? A scoping review'. Health Evidence Network Synthesis Report 67.

[62] Public Health England (2019)- 'PHE Strategy 2020-25.'

[63] English Heritage (2013)- 'The Changing Face of the High Street: Decline and Revival A review of retail and town centre issues in historic areas'.

overarching objectives (economic, social and environmental), in recognition of the role of culture in supporting strong, vibrant and healthy communities.[64]

In research carried out for CABE, 85% of people in England agree that the quality of the built environment influences the way they feel.[65] A recent report exploring art in the public realm undertaken by the Cross River Partnership in London emphasised that public art is freely accessible to everyone, it reflects society and can strengthen the sense of place by being site specific. They state that art in the public realm is a communal activity that can reach a wide variety of people and can help to stimulate conversation between a diverse range of individuals and groups, thus supporting community interaction. [66]

2.5.2   Creating distinctive places

There are a range of examples of high-quality public art across England that have helped to generate a sense of civic pride, place identity and fundamentally enhance the public realm. The City of Westminster, for example, hosts a large collection of contemporary and historic art in the public realm which contributes to its unique and distinctive streetscape and brings economic and educational benefits to the community.[67]

In Digbeth, Birmingham, a graffiti arts trail has evolved from creative and diverse artwork that has been created across the District.[68] The Liverpool Biennial is the largest international contemporary art festival in the UK and is committed to encouraging Liverpool residents to rediscover the city through commissioned artworks and projects presented in diverse locations.[69]

The TERN project celebrates the birds and other diverse wildlife of Morecambe Bay through a series of award-winning sculptures situated along Morecambe's seafront and promenade.[70] The project formed part of a wider programme of coastal protection and derelict land clearance, with the artwork incorporated as an integral part of a major structural improvement of the seafront and intended to breathe new life into Morecambe's image.

Figure 2.6- Eleven 'O' One', Seaham

 'Eleven 'O' One'[71] was created in 2014 by Ray Lonsdale. Originally, it was meant to be displayed temporarily in Seaham, a small town located on the Durham Coast, to commemorate the centenary of the start of World War 1. However, the artwork became so loved by the locals – both due to its ability to attract visitors and support the local economy, but also because the artist was from a neighbouring former mining village – that a committee of townspeople raised £102,000 to purchase the statue.

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[64] MHCLG (2019)- 'National Planning Policy Framework'. February 2019.
[65] CABE (2004)- 'The Value of Public Space How high quality parks and public spaces create economic, social and environmental value'.
[66] Cross River Partnership (2018)- 'Art in the Public Realm: Creating Healthy Streets'. Central London Sub-Regional Transport Partnership
[67] https://www.westminster.gov.uk/urban-design-public-realm-and-public-art
[68] https://walkruncycle.com/graffiti-art-of-digbeth-walk/
[69] https://www.biennial.com/
[70] https://www.visitlancashire.com/things-to-do/the-tern-project-p6361
[71] https://bitaboutbritain.com/eleven-o-one/

The statue is built with weathering steel, which produces a rust-red protective patina on its surface. Displayed close to the war memorial, the figure wears the typical uniform and equipment of a 20th-century British soldier, complete with a rifle, bayonet and steel helmet. Although officially known as 'Eleven 'O' One,' the much-loved statue it is locally known as 'Tommy' after the well-known archetype Tommy Atkins, the common name applied to the British infantryman in both world wars. The sculpture is now a top-rated attraction on TripAdvisor.

'Tommy's now an essential part of the Seaham front. Despite being almost local, it's impossible not to go and say hello during a beach walk. There's something that brings reflection from such an imposing sculpture. The additions of the memorial plaques make this a very special place to stop and remember.'

3   Place shaping & economic growth

- The Cultural Cities Enquiry report recognises that a vibrant, thriving cultural scene is an increasingly important local asset and that support for culture has the potential to realise major gains for the UK's economy and urban populations.

- As outlined in Connected Growth, published by the Department for Digital, Culture, Media and Sport, place-making through culture requires a long-term strategic view and investment, with strong leadership of cultural institutions and a community engagement plan so that culture has buy-in from the people.

- The creation of creative quarters or clusters where creative industries coalesce benefit these industries but also reinforce these creative places. In turn, creative places are environments where 'the creative class' wants to live, which has the potential to generate further growth.

- There is recognition that creative people rather than corporations are increasingly the drivers of economic growth and, as a result, cities should concentrate on the amenities and atmosphere that will attract them.

- The 'experience economy' is not a new concept but argues that consumers want more than just delivery of products and services, and expect an exceptional, positively charged and memorable experience.

- Evidence from the evaluation of the Cultural Destinations programme demonstrates the success of coordinated work in attracting more and different people to local destinations in a way that contributes to the growth of local visitor economy.

- Cultural anchors such as libraries, theatres or museums can play a key role in hosting events, attracting additional footfall, underpinning regeneration and boosting the evening economy.

In 2017, the Department for Business, Energy and Industrial Strategy (BEIS) published the Industrial Strategy green paper[72], which sets out the government's long-term plan to strengthen the UK economy and make the UK one of the most competitive places in the world to start or grow a business. The Industrial Strategy outlined plans for ten Sector Deals, which aim to transform sectors and promote competition and innovation. These included Tourism and Creative Industries Sector Deals.

The Creative Industries Sector Deal, launched in 2018, recognised the role of the industry, including arts and culture, and its contribution to the UK economy. The Sector Deal set out plans to invest more than £150m across the wider creative industries sector and includes proposals to invest in 'place' by supporting creative centres across the country to enable clusters of businesses to increase GVA and employment.

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[72] HM Government (2017)- 'Building Our Industrial Strategy: Green Paper.' January 2017.

The Sector Deal included a commitment to resource a Cultural Development Fund to enable local partnerships to bid for investments in culture and creative industries to support their economic growth. The Tourism Sector deal was launched in 2019 with aims to boost the visitor economy, both domestic and international, as a mechanism of driving wider economic growth. The Sector Deal made provision for the creation of five pilot Tourism Zones, with objectives to raise the performance and productivity levels of the sector and increase the value of the sector.[73]

The Cultural Cities Enquiry report,[74] also published in 2019, outlined recommendations to support UK cities to prosper through investment in culture. The review brought together cities, UK Arts Councils and various leaders from the cultural, education and business sectors. The review recommended the establishment of Cultural City Compacts, strategic partnerships bringing together city authorities, business, education, cultural and community leaders, to co-design and deliver a vision for culture in a city. Since the report was published, trailblazing activity to establish Cultural City Compacts has commenced and early adopter sites are being identified.

This Cultural Cities Enquiry report recognises that a vibrant, thriving cultural scene is an increasingly important local asset and that support for culture has the potential to realise major gains for the UK's economy and urban populations. The report cites the value of culture as an economic activity in its own right, contributing £19.5bn Gross Value Added (GVA) to the economy in 2015 and employing more than 130,000 people in largely well paid, highly skilled jobs.

Several research studies have highlighted the local economic impact of arts and culture, including references to financial return on investment,[75] regional performance[76] or contribution to overall UK economic performance.[77] The most recent report by Cebr on the economic contribution of the arts and culture industry to the UK economy[78] provides details on the sector's wider multiplier impacts:

- For every £1 in turnover directly generated by the arts and culture industry, an additional £1.24 in output is supported in the wider economy through indirect and induced multipliers.

- For every £1 of GVA generated by the arts and culture industry, an additional £1.14 of GVA is supported in the wider economy through indirect and induced multipliers.

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[73] https://www.visitbritain.org/sites/default/files/vb-corporate/Documents-Library/documents/tourism_sector_deal_brochure_web.pdf

[74] Core Cities, Key Cities, Arts Council England, Arts Council of Wales, Creative Scotland and Belfast City Council (2019)- 'Cultural Cities Enquiry- Enriching UK cities through smart investment in culture'.

[75] AMION and Locum Consulting (2010) 'Impact of Historic Environment Regeneration' Swindon: English Heritage

[76] Morris Hargreaves McIntyre (2009) 'Cultural Impact Study: Evaluating Birmingham's cultural sector' Manchester: Morris Hargreaves McIntyre

[77] Cebr (2015) 'Contribution of the arts and culture industry to the national economy' Birmingham: Arts Council England

[78] Ibid

- For every 1 job directly created by the arts and culture industry, an additional 1.65 jobs are supported in the wider economy through indirect and induced multipliers.

- For every £1 in employee compensation paid to workers directly employed in the arts and culture industry, an additional £1.21 in employee compensation is supported in the wider economy through indirect and induced multipliers.

Further examples include research exploring the role of libraries in achieving inclusive growth, ensuring that the positive outcomes of economic growth are shared fairly across all communities.[79]

Figure 3.1- Supporting small businesses and entrepreneurs[80]

Devon's economy is much broader than farming and tourism. The main growth sectors are advanced manufacturing, including in aerospace, and marine, as well as precision engineering and agri-tech. Alongside Devon's major employers are many SMEs and entrepreneurs. Devon has a web of small businesses and entrepreneurs, many in high-value-added sectors, spread across its towns and villages. These are major contributors to Devon's economy, not just to headline economic output, but also to local economies and the sustainability of individual villages and rural communities.

Despite a major Government-backed programme for Devon and Cornwall, high-speed broadband for many is still several years away. This puts rurally based small business owners at a disadvantage and greatly restricts people's ability to work from home. Issues of connectivity and rural enterprise cut to the heart of the region's priorities for supporting businesses to be more productive, more competitive and have access to higher skills.

FabLab Devon and the Exeter Business and Intellectual Property (IP) Centre are based within the refurbished Exeter Library. Both support enterprise, entrepreneurship, and skills development. The FabLab is part of a national network of maker-spaces, providing access to new fabrication technology. The Business and IP Centre is part of a network of centres co-ordinated by the British Library, providing access to high quality market intelligence and face-to-face advice and training.

FabLab Devon was the first FabLab in a UK public library and is aimed at anyone interested in crafts, engineering, and product design. The Business and IP Centre supports business owners, entrepreneurs and inventors. Business and IP Centre users get free access to high quality business resources as well as one-to-one advice and a business support events programme. Together these form part of a wider objective for Libraries Unlimited to enable more people to grow their skills and business ideas and contribute to economic growth across Devon and Cornwall.

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[79] Shared Intelligence (2017)- 'Re-Writing the story: The contribution of public libraries to place-shaping'.
[80] https://bipc.librariesunlimited.org.uk/

Figure 3.2- Culture at the heart of inclusive growth agenda

Leeds has put culture at the heart of its inclusive growth strategy. The city secured Channel 4's new headquarters and has invested in improved cultural facilities, including upgrades to major cultural institutions, new artists' studios and in Sunny Bank Mills, a major re-purposing of industrial heritage towards workspace for creative businesses. Leeds Arts University is expanding, Leeds Beckett University is opening a new £75m creative campus and the University of Leeds Cultural Institute will host one of the Arts Humanities Research Council Creative Clusters. Other production companies have also announced plans to follow Channel 4 to the city.

The City Council estimate that the relocation of Channel 4 into Leeds could boost the local economy by £1bn and create 1,200 jobs over the next 10 years as well as supporting growth across the wider City Region.

3.1 Catalyst for regeneration

3.1.1 Driving local economic growth

In 2017, the LGA Culture, Tourism and Sport Board[81] published a report which acknowledged the ability of the cultural sector to deliver growth and drive regeneration. Evidence presented in the report outlines the broad range of social and economic impacts that can be achieved through culture-led regeneration, including:

- Creating employment through culture-led regeneration and investment.
- Attracting more visitors, boosting the tourism sector through investment in visitor attractions and place marketing.
- Stimulating town centre footfall, boosting local business by improving the arts and cultural offer.
- Stimulating and supporting creative sector growth by supporting business start-ups.
- Attracting inward investment through place branding activity.
- Developing the skills, knowledge and confidence of residents.
- Helping to attract skilled people and business investment by enhancing the image of areas as places to live and work.

Research published by the Key Cities Group[82], which explores the future of industrial towns, cities and communities, concurs with the authors calling for further investment to improve cultural facilities as part of a suite of measures needed to promote growth in smaller cities, towns and industrial communities. This position is reinforced in the Connected Growth guidance for places working to boost their digital, cultural and social connectivity, which recognises that place-making through culture requires a long-term strategic view, strong

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[81] LGA (2017)- 'Culture-led regeneration: Achieving inclusive and sustainable growth'.
[82] Key Cities Group (2018)- 'Places with Purpose: The Future of Industrial Cities, Towns and Communities'.

leadership of cultural institutions and a community engagement plan so that culture has buy-in from the people.[83]

The Cultural Development Fund (CDF)[84] was launched in the summer of 2018, with a budget of £20m from the Department for Digital, Culture, Media and Sport available. Delivered as part of the Government's Industrial Strategy, this marked a new approach to cultural and creative investment, focusing on geographical location and the effect that strategic investment can have on economic growth and productivity. The aim of the CDF is to support towns and cities to develop transformative culture-led economic growth and productivity strategies by investing in place-based cultural initiatives and the creative industries.

The fund supports a range of activities, including: resource investment in programmes, events and activities for culture and the creative industries; resource investment in upskilling local cultural and creative industries leaders; capital investment in physical space for culture, heritage, and the creative industries; and capital and resource investment in new creative skills development programmes and materials. The fund is open to towns and cities outside of London who have a strategic vision for their development and can demonstrate both cultural maturity and commitment to culture-led growth but need investment to accelerate and broaden their vision. The five successful applicants were Grimsby, the Kent Thames Estuary, Plymouth, Wakefield and Worcester.

The recent report published by the House of Commons Digital, Culture, Media and Sport Committee on the social impact of participation in culture and sport recommends that Local Enterprise Partnerships should be required to identify opportunities for cultural and creative industries-led regeneration as part of their local growth strategies.[85] As outlined in Connected Growth, a manual published by the Department for Digital, Culture, Media and Sport, place-making through culture requires a long-term strategic view and investment, with strong leadership of cultural institutions and a community engagement plan so that culture has buy-in from the people.[86]

The Cultural Cities Enquiry[87] considers how the ability of cities to use culture to drive inclusive growth could be increased and highlights opportunities to release untapped potential in cities through investment in culture. The report presents an overview of current levels of investment in culture, which indicates that the UK's cultural sector is growing at a rate of 57% GVA a year.

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[83] Department for Culture, Media and Sport (2019)- 'Connected Growth: A manual to guide places working to boost their digital, cultural and social connectivity.' April 2019.

[84] https://www.artscouncil.org.uk/blog/shaping-places-0

[85] House of Commons Digital, Culture, Media and Sport Committee (2019)- 'Changing Lives: the social impact of participation in culture and sport'. Eleventh Report of Session 2017–19. House of Commons.

[86] Department for Culture, Media and Sport (2019)- 'Connected Growth: A manual to guide places working to boost their digital, cultural and social connectivity.' April 2019.

[87] Core Cities, Key Cities, Arts Council England, Arts Council of Wales, Creative Scotland and Belfast City Council (2019)- 'Cultural Cities Enquiry- Enriching UK cities through smart investment in culture'.

3.1.2 Creative cluster and creative entrepreneurs

The recent report by Cebr into the contribution of the arts and culture industry to the UK economy[88] points to evidence which suggests that when creative businesses agglomerate and have links to other local cultural organisations, a creative cluster is likely to form. They argue that businesses in creative industries benefit from a vibrant arts and culture scene which helps to improve the attractiveness of urban areas to skilled creative workers.

This is reinforced by the earlier work of Florida et al (2015) who state that creative places are environments where 'the creative class' wants to live,[89] which has the potential to generate further growth and thus enables towns and cities to realise their potential.

The Cebr report points to examples of some boroughs in East London which have undergone transformations through creative clusters. They specifically reference Islington, which has benefited from the rapid expansion of the UK's digital sector and cultural offering and has attracted a wide variety of artists and start-up businesses. This has also spilled over to neighbouring Hackney, which was once perceived as an underperforming borough, but has become a burgeoning technical and creative hub.[90]

The Brighton Fuse report by Sapsed & Nightingale (2013)[91] presents further evidence of the power of creative clusters. Brighton has developed its own cluster of creative and digital businesses, and their research identifies a new category of high growth firms within this cluster that are 'fusing' and 'superfusing' to create a competitive edge. Fused businesses are those that combine creative art and design skills with technology expertise. Among Brighton's cluster, two thirds are considered fused and believe in the competitive advantage of combining diverse skills and knowledge. The authors highlight that while Brighton's creative, design and IT firms grew faster than the local economy and more than 10 times faster than the British economy as a whole, fused business grew at more than twice that speed and superfused firms grew faster still.

The Brighton Fuse research emphasises that for a cluster to thrive it needs to be fed by the right local resources, including a supply of creative entrepreneurs and a skilled workforce. The creation of a vibrant arts and culture scene forms an important element of efforts to create the conditions within which creative clusters are likely to form and thrive.

This is consistent with other studies which have focused on boosting local economies and have identified creative people rather than corporations as increasingly being the drivers of economic growth and, as a result, cities should concentrate on the amenities and atmosphere

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[88] Cebr (2015) 'Contribution of the arts and culture industry to the national economy' Birmingham: Arts Council England

[89] Florida, R. et al. (2015)- 'Creativity in the City. In C. Jones et al (eds.). The Oxford Handbook of the Creative Industries, 96-115. Oxford: Oxford University Press

[90] Cebr (2015) 'Contribution of the arts and culture industry to the national economy' Birmingham: Arts Council England

[91] Sapsed, J. & P. Nightingale (2013)- 'The Brighton Fuse'.

that will attract them. [92] Several commentators have suggested that the longer-term dynamic effects of culture, including, for example, its ability to attract people, companies and investments, may be more important than economic impact.[93] More specifically, a vibrant arts and cultural environment helps to attract a high-skill workforce and with it, inward investment, which can stimulate further regeneration.[94]

Figure 3.3- Culture-led regeneration in Sunderland

Sunderland was one of the cities shortlisted to submit a bid for UK City of Culture 2021. Local partners recognised the opportunity for Sunderland to establish itself as a national centre for arts, heritage and culture, and boost the local economy through investment in the arts and an increase in visitors and jobs. Although the bid was ultimately unsuccessful, Sunderland's cultural leaders vowed to push ahead with a programme of 'major cultural activities'. The process of developing the bid, including learning derived from The Cultural Spring, the local Creative People and Places programme and the leadership and investment provided by the local council, gave confidence to a range of national funders to invest in the city.

The renewed emphasis on culture-led regeneration has helped to secure funding from a range of sources. Sunderland Culture[95], set up by the University of Sunderland, Sunderland City Council and the Music, Arts, and Culture Trust, was awarded Great Place funding and National Portfolio status. A new Heritage Action Zone has also been established and work to restore many of the city's heritage sites has continued at Roker Pier, Hylton Castle and Holy Trinity Church. The Fire Station Arts hub, a new centre for participation and enjoyment of the performing arts, located in a building that had previously disused for 24 years, opened in November 2017 and is located at the heart of the Music, Arts and Culture (MAC) Quarter, a transformational £18m cultural development in the city centre. A new £400,000 home for the Northern Gallery for Contemporary Art opened at the National Glass Centre in early 2018 followed by the Tall Ships Races in the July.

This demonstrates the considerable progress which is being made to revitalise Sunderland's cultural infrastructure and enable Sunderland Culture to achieve their overarching mission of improving life for everyone in the city through culture[96].

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[92] McGough, L. & E. Thomas (2014)- 'Delivering change: Putting city centres at the heart of the local economy'. Centre for Cities. December 2014.

[93] Crossick, G. & P. Kaszynska (2016)- 'Understanding the value of arts & culture'. The AHRC Cultural Value Project, Arts and Humanities Research Council

[94] Ibid

[95] https://sunderlandculture.org.uk/

[96] Sunderland Culture (2019)- 'Annual Review 2018-2019'.

3.2 Driving footfall and the visitor economy

3.2.1 Place branding

Previous research [97,98] has highlighted the link between the positive media coverage of arts and cultural activities and its impact on external perceptions of a place. Positive and managed media coverage has the potential to raise profile, challenge and change negative perceptions and stereotypes of areas as places to live, work and visit[99]. Place branding is advocated by the Local Government Association to promote places as visitor destinations.[100]

New or renovated cultural venues form an integral part of place branding, enabling Chambers of Commerce, Inward Investment Companies and Destination Management Organisations to redefine their local identity as vibrant cultural hubs. A 2013 review of evidence from cities that had participated in the European Capital of Culture[101] programme showed an 11 per cent average increase in overnight stays during the year, with smaller cities seeing comparatively greater tourism boosts than larger ones. In terms of leaving a sustainable economic legacy, cities with a longer-term vision, marketing plan and resources for culture performed more stronger than those where this were not in place.

This reinforces the positive contribution that Cultural City Compacts can play in supporting regeneration by creating strategic partnerships to develop a clear vision and coordinate resources to support growth in the visitor economy. Recent research by the University of Hull, reporting on the impact of the Hull City of Culture 2017[102] outlines the financial boost to the local tourism economy with £300m generated, fuelled by a 1.3 million increase in annual visitors since 2013.

Figure 3.4- Festivals strengthening the visitor economy

Old Town Fringe Festival is established as a landmark annual event, bringing thousands of people to experience music, art and culture. With its creative combination of art, music and street entertainment, the festival has transformed the Market Place leading visitors to describe it as the Covent Garden of the North. An annual programme[103] of events and activities including The Maker Project in which artists exhibit their signature work and Creative Connections, an event which brings together artists, artist makers, artisans and creatives on the third Saturday of every month. Other events include orchestral performances, film festivals, craft sessions and dance performances.

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[97] ECORYS (2014)- 'Local Economic Impacts from Cultural Sector Investments' London: HM Government

[98] Wavehill Ltd (2019)- 'The Value of Arts and Culture in Place Shaping'. Arts Council England. August 2019.

[99] For further detail on Liverpool's experience as the Capital of Culture see Garcia, B. Melville, R. & T. Cox (2008)- 'Creating an impact: Liverpool's experience as European Capital of Culture'. IMPACTS European Capital of Culture Research Programme.

[100] https://www.local.gov.uk/our-support/guidance-and-resources/comms-hub-communications-support/place-branding/place-branding

[101] ECORYS (2014)- 'Ex-post Evaluation of the 2013 European Capitals of Culture: Final Report for the European Commission'. DG Education and Culture. December 2014.

[102] University of Hull (2018)- 'Cultural Transformations: The Impact of Hull City of Culture 2017'.

[103] http://www.totallystockport.co.uk/events-hub/

The Stockport Old Town Folk Festival celebrates the heritage of local folk culture through performances of folk dance, folk music and street theatre. The first ever Folk Festival in 2015 attracted an estimated 10,000 people over four days, with an estimated 5,000 people attending activities on the Sunday.

Since 2010 tourism has been the fastest growing sector in the UK in employment terms. Britain is forecast to have a tourism industry worth over £257bn by 2025. The sector is predicted to grow at an annual rate of 3.8% through to 2025 – significantly faster than the overall UK economy (with a predicted annual rate of 3% per annum) and much faster than sectors such as manufacturing, construction and retail. By 2025 the tourism industry will account for just under 10% of UK GDP and supporting almost 3.8 million jobs, which is around 11% of the total UK number.[104] Tourism's impact is amplified through the economy, i.e. its impact is much wider than just the direct spending levels.

Research published by Deloitte estimates the tourism GVA multiplier to be 2.8, meaning that for every £1,000 generated in direct tourism GVA there is a further £1,800 that is supported elsewhere in the economy through the supply chain and consumer spending.[105] The visitor economy is an important factor in generating revenue and footfall within towns and cities across England. According to English Heritage, in its report on the changing face of the High Street,[106] creating a greater sense of 'destination' gives towns and cities a competitive edge and can be achieved by focusing more specifically on improving the visitor experience.

3.2.2 The experience economy

The 'experience economy' is not a new concept but argues that consumers want more than just delivery of products and services and expect an exceptional, positively charged and memorable experience.[107] Pine and Gilmore insist that the staging of experiences must be pursued as a distinct form of economic output.[108]

This has been acknowledged by the LGA both in their publication on the role of culture in placemaking[109], guidance on revitalising town centres[110] and achieving culture-led regeneration through inclusive and sustainable growth.[111] Cultural anchors such as libraries, theatres or museums can play a key role in hosting events, attracting additional footfall, underpinning regeneration as integral components of the experience economy.

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[104] https://www.visitbritain.org/visitor-economy-facts
[105] Deloitte (2013)- 'Tourism, jobs and growth: The economic contribution of the tourism economy in the UK'.
[106] Allies and Morrison Urban Practitioners (2013)- 'The Changing Face of the High Street: Decline and Revival A review of retail and town centre issues in historic areas'. English Heritage.
[107] https://www.digitalistmag.com/customer-experience/2019/05/06/winning-in-experience-economy-06198364
[108] Pine, B.J. & J.H. Gilmore- (2011)- 'The Experience Economy'.
[109] LGA (2017)- 'People, culture, place - The role of culture in placemaking'.
[110] LGA (2018)- 'Revitalising town centres, A handbook for council leadership'.
[111] LGA Culture, Tourism and Sport Board (2017)- 'Culture-led regeneration, Achieving inclusive and sustainable growth'. Calouste Gulbenkian Foundation.

Figure 3.4- Regenerating the High Street through a vibrant programme of events

The London Borough of Hounslow bid successfully for funds from the first two rounds of the Mayor of London's Outer London Fund. The funds awarded under Round One had to be spent on revenue projects which could be delivered during an eight-month period. This money was used to kick start a new programme of outdoor events including new decorative lighting for Christmas and Diwali, local markets, an outdoor cinema and outdoor fashion shows in conjunction with the University of West London. These events were so successful, in terms of audience numbers and feedback from local communities and businesses, that they attracted additional Arts Council funding for the provision of additional events.

Round Two funding is for capital projects and will be used on townscape improvements, including the creation of good quality outdoor events spaces and to establish a world food market. Again, the Council has been successful in leveraging this funding and has secured additional monies from Transport for London to improve linkages to the two tube stations serving the centre. The success of the programme of cultural events funded through Round One has provided both momentum and confidence to continue the regeneration of the High Street through increasing footfall and growing the visitor economy.

Recent research published by the Association of Independent Museums[112] estimates that independent museums attract more than 24 million visitors per year and through visitor spending contribute around £440 million to local economies. Around 10 million of the visitors are day/overnight visitors, including international visitors, which provides an indication of the role that independent museums play in supporting the local economy through spending on local accommodation, restaurants and shops from people visiting museums from outside the local community.

Phase 1 of the Cultural Destinations programme was launched by Arts Council England and VisitEngland in 2014 to encourage the cultural and tourism sectors to work together in innovative ways to raise the profile of culture in local visitor economies. Evidence from the evaluation demonstrates the success of coordinated work in attracting more and different people to local destinations in a way that contributes to growth of local visitor economy. The programme has also helped to reposition culture as a more prominent part of local economic growth plans and strategic infrastructure plans. [113]

The interim evaluation of Phase 2 of the Cultural Destinations programme highlights positive progress in the partnership areas in securing match funding.[114] The 11 funded projects combined have delivered 104 marketing, advertising and promotional campaigns. In total these marketing campaigns and promotions have reached 5.7 million people through online and social media channels and a further 296.6 million people through other forms of publication.

Ten of the projects funded through the second phase of the Cultural Destinations programme have developed and implemented new cultural products in the market. These have ranged

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[112] AIM (2019)- 'Economic Impact of the Independent Museum Sector'.
[113] SQW (2017)- 'Evaluation of Cultural Destinations: Phase 1'. Arts Council England
[114] SQW (2020)- 'Cultural Destinations Fund: Phase 2 Interim Evaluation Report'. Arts Council England.

from itineraries/trails, new digital products/apps and new galleries or exhibitions. New cultural products, commissions or events which have been developed were commonly planned in thematic groups or as themed experiences.

Half of all the funded projects noted increases in visitor numbers to the local area or specific events/organisations. Four projects noticed an increase in the value of tourism locally. In total, three projects reported that they had received 770,000 visitors from outside the project area to the Cultural Destinations Fund destination.[115] Rather than diversification of visitors, two projects noted visitors were now exploring a wider range of areas in the project destination.

An important aspect of the Cultural Destinations programme has been its ability to bring together partners, provide leadership and strategic direction and integrate culture as an integral part of local economic growth plans. The interim evaluation of Phase 2 of the programme also reports that almost all projects highlighted an increase in coordination, networking and partnership working within and between cultural and tourism organisations, including the development of formal structures that enable partnership working. This has led to a strengthening of the local cultural tourism offer, including increased awareness of the local offer, an improved overall visitor experience and increased profile of the area.

As such the programme is responding directly to recommendations outlined by the LGA in delivering culture-led regeneration, namely developing a shared vision and securing buy-in of a wide range of public, private and third sector partners.[116]

Figure 3.5- Using arts events to raise place profile

Based in Durham, Lumiere[117] is the UK's largest light festival, in part inspired by the Fête des lumières in Lyon. The popularity of Lumiere has grown dramatically since the first festival was held in 2009. The festival's audience has grown with each edition. In 2017 it was estimated to be 240,000, an increase of 20% on 2015 and continuing the steady increase from 175,000 in 2013, 150,000 in 2011 and 75,000 in 2009. The festival provides Durham with an important international profile as the birthplace of Lumiere, particularly as it has led to successful festivals in Derry-Londonderry and London.

The 2017 Evaluation Report highlighted the significant economic impact of the festival, the substantial value of media coverage which delivered Durham a high national and international profile and the strong social value of the event which saw a record 1,000 local people of all ages and backgrounds play a part in some of the installations.

The total economic impact was estimated to be over £7.6m. The estimated NET direct spend reported by Lumiere visitors was £2.95m based on an average visitor spend of £23.79 per individual. Total Advertising Value Equivalency (AVE) generated by Lumiere 2017 amounted to £4,406,178, up by 21% from 2015 (£3,496,947). The overall Return on

[115] Ibid

[116] LGA Culture, Tourism and Sport Board (2017)- 'Culture-led regeneration, Achieving inclusive and sustainable growth'. Calouste Gulbenkian Foundation.

[117] Durham County Council (2018)- 'Lumiere 2017 Evaluation Report'.

Investment from Lumiere for Durham County Council was 1,260%. The festival has also received a positive response from local businesses with almost three quarters of businesses being positive about Lumiere taking place in Durham. The majority of businesses (78%) thought that it had a positive impact on Durham City in terms of the city's reputation and public profile.

3.3 Revitalising the High Street

3.3.1 Increasing footfall

The challenges facing high streets are now widely understood. Retailing is in crisis, caused by high costs, low profitability and the loss of sales to online shopping. These problems are felt by most businesses operating from physical stores, in high streets or shopping malls. The low growth in consumer spending since 2015 has meant that the growth in online sales comes at the expense of the high street.[118] At the time of writing the latest data reported a fall in high street footfall of 3.8% in November 2018, the twelfth consecutive month of falls, and it was forecast to further drop in December, the tenth straight year of footfall decline.

In the Budget in October 2018, the Chancellor announced a £675m Future High Street Fund to help Town Centres plan better spaces for their communities. The scheme was launched in December 2018 and is a key part of the Government's plan to renew and reshape town centres and high streets in a way that drives economic growth and sustainably improves living standards. A High Streets Task Force[119] has been established to support local leaders in delivering ambitious plans to revitalise high streets.

News of retail closures continues. However, closer analysis of footfall data demonstrates that decline is not universal, some high streets are maintaining or even increasing footfall levels. Research by the Institute of Place Management and Manchester Metropolitan University takes a people and place-based approach to explore how some high streets are bucking the trend and increasing footfall levels, including interactions with local high street users in Holmfirth, Altrincham, Bristol, Shrewsbury, Aldershot and Bolton.[120] The report concludes that:

'Whilst retail was still seen as an important element for the future of the high street by those participating, they also saw high streets offering other activities that served the community. They were places where individual and collective experiences should happen.'[121]

According to Historic England[122] in its report on the changing face of the high street, people are increasingly looking for a leisure experience rather than simply a range of shops to visit.

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[118] https://www.retailresearch.org/future-of-the-high-street.html
[119] https://highstreetstaskforce.org.uk/
[120] Institute of Place Management & Manchester Metropolitan University (2018)- 'High Street 2030: Achieving Change'.
[121] Ibid
[122] Historic England (2016)- 'Heritage Counts 2016: Heritage and Place Branding.

The role of arts and culture in revitalising town centres[123] has been recognised in recent guidance issued by the Local Government Association. They emphasise the importance of:

'avoiding the traps of having a narrow focus on retail, one particular street or block or single issues such as parking, anti-social behaviour or business rates. Town centre success requires a multitude of factors to be successful.'[124]

This is consistent with the review of policies and actions designed to reimagine and reinvigorate the High Street outlined by the Grimsey Review Team. The authors highlight the importance of creating a 'buzz' about a place and the contribution of cultural events and festivals to attracting new audiences into town and city centres.[125] A programme of arts and cultural events can also help to strengthen the evening economy of towns and cities, with The Night Time Industries Association advocating investment in arts and culture after dark as a way of regenerating local areas, boosting growth and creating a vibrant hub.[126]

3.3.2 Integrating culture within local Business Improvement Districts

Business Improvement Districts (BIDs) are at the forefront of leading innovative work to reimagine retail spaces and improve connectivity to attract increased visits and footfall. Both Stockton-on-Tees[127] and Rochdale are making efforts to reconnect their town centres with the river frontage via walkways and leisure routes as a means of improving the quality of the general town environment. Stockton-on-Tees also hosts the annual International Riverside Festival, which incorporates street theatre, dance, circus, music and pyrotechnics and is helping to turn around the high street by offering a richer leisure experience for local people and visitors.

The Improving Places report, co-commissioned by Arts Council England and the Mayor of London, presents examples of how BIDs and cultural organisations can, and are, working together to drive economic growth and help their communities thrive.[128] The report includes 23 case studies which highlight collaborations between businesses and cultural organisations to improve places. These case studies cover a range of themes, including where such collaborations have increase footfall and/or enhanced the night time economy. Vauxhall One, for example, created Summer Screen, a programme of free open-air screenings in an under-used open space called Vauxhall Pleasure Gardens, which attracts over 7,000 visitors.

Winchester BID, worked with the existing Hat Fair festival to create a complementary winter event named the Woolly Hat Fair which has proven successful in attracting new visitors during the run-up to Christmas with free live performances.

Figure 3.6- Successful collaboration between BIDs and cultural organisations

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[123] LGA (2018)- 'Revitalising town centres: A handbook for council leadership'.
[124] Ibid
[125] The Grimsey Review Team (2018)- 'The Grimsey Review 2'.
[126] The Night Time Industries Association (2015)- 'Forward into the Night'.
[127] https://www.itv.com/news/tyne-tees/2020-02-13/plans-for-a-revitalised-stockton-town-centre-unveiled/
[128] Kings College London (2017)- 'Improving Places: Culture and Business Improvement Districts'. Arts Council England and the Mayor of London

Launched in 2016, Manchester Business Improvement District (BID) has marketed and delivered four consecutive Halloween in the City[129] celebrations. Headlining 2018's event was a collection of seven 'mind-bending' inflatable giant monsters created by artists Filthy Luker and Pedro Estrellas. The duo's entourage of 'inflatable monstrosities, outlandish beasties and giant tentacles' took over city rooftops and landmark buildings, including Manchester Arndale, House of Fraser, Manchester Hall, Mayfield, Piccadilly Place and 35 Dale Street.

Halloween in the City is a city-wide celebration to welcome a broad mix of customers and encourage people to explore and stay in the city. Themes included thousands of pumpkin lanterns, spooky dog shows, greenlit iconic buildings, roaming skeleton parades, themed trick or treat trails, a giant maze haunted by ghostly creatures, live make-up displays in windows and a Capital FM music stage. The event has helped to increase footfall by 15%, equating to an additional 30,000 visitors, and sales by 27% across the period. and It is now a fixture on the city's civic event calendar, and Manchester BID won British BIDs Place Marketing Award in 2019.

3.3.3   Repurposing vacant properties

Research published by the Centre for Cities,[130] focusing on revitalising city centres, highlights that vacant properties are a feature of both weaker city centres that have experienced a hollowing out of jobs and businesses and of relatively strong city centre economies. The authors propose that one way of utilising the vacant space, while stimulating business activity in the city centre, is to encourage businesses to locate in these vacant properties. Temporary usage of vacant properties, they suggest, can be an effective way of tackling urban blight, as well as providing spaces for new businesses to try out ideas, start-up enterprises and explore different types of industry previously unfamiliar to the area.

Figure 3.7- Utilising empty shops to tackle urban blight

As part of the Tees Valley Great Places programme the non-profit arts organisation Empty Shop[131] was invited to undertake a residency in Hartlepool's historic Church Street. Working in partnership with Hartlepool Borough Council, Northern School of Art and Church Street Heritage Townscape project, the artists Nick Malyan and Carlo Viglianisi took over the former electrical goods shop turned office space which has been vacant for 18 months.

Empty Shop has drawn on its creative environment to launch a creative talking shop, a drop-in space to share ideas, tell stories and connect with creative people in Hartlepool, as well as launching artists' residencies, exhibitions and collaborations with the Northern Festival of Illustration.

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[129] https://cityco.com/event/halloween/
[130] McGough, L. & E. Thomas (2014)- 'Delivering change: Putting city centres at the heart of the local economy'. Centre for Cities.
[131] https://emptyshop.org/project/hartlepool/

The innovative and creative use of vacant units or underused public spaces demonstrates the contribution that arts and cultural organisations can play in contributing to discussions on the use of existing cultural property assets as well as space that could be transformed into temporary cultural spaces. This approach has potential to feature strongly within the recently launched City Compacts advocated jointly by the Core Cities and Key Cities groups.[132] Examples include the Blackpool Culture Shops Programme, an initiative developed and managed by Blackpool Council Arts Service, which provided funding for 28 artists, 2 arts organisations and 7 community groups to create 33 new commissions for display in empty shops in the town centre from summer 2010 to spring 2012.

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[132] Core Cities, Key Cities, Arts Council England, Arts Council of Wales, Creative Scotland and Belfast City Council (2019)- 'Cultural Cities Enquiry- Enriching UK cities through smart investment in culture'.

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