



REGENERIS

Culture led Regeneration Study

A Draft Report by Regeneris Consulting

28 February 2018

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Executive Summary

i. <Insert text here>

1. Introduction

- 1.1 Culture-led regeneration as a local policy has been around for a few decades, but arguably has a higher profile now than at any earlier time. Local authorities across England and Wales, along with their partners, are competing hard to be awarded the titles of UK City of Culture, European Capital of Culture and London Borough of Culture. Major Government and lottery backed schemes such as Arts Council's Creative People and Places and HLF's Great Places schemes are supporting economic and social regeneration through culture, while the driving force of key cultural institutions and community-based cultural activity is delivering regeneration outcomes in other areas.
- 1.2 There is now a clear acknowledgement of the social and economic value of the cultural sector, and its ability to deliver growth and drive regeneration. The Culture White Paper, published by the Department for Culture, Media and Sport (DCMS) in 2016, acknowledged the role played by cultural activity in an individuals' physical and mental health, education and life chances, as well as in driving local economic growth and community cohesion. Culture-led regeneration can deliver a range of impacts, including but not limited to:
- Creating direct employment and local economic growth
 - Tackling disadvantage and social isolation
 - Raising levels of aspiration and educational attainment
 - Creating stronger, more cohesive communities
 - Improving people's health and well-being
- 1.3 The Local Government Association (LGA) and Calouste Gulbenkian Foundation are working together to capture local authority good practice in this area. This publication brings together seventeen case studies demonstrating different approaches to culture-led regeneration across England and Wales, and the positive impacts they can deliver.
- 1.4 Local government is a major funder of culture and is highly attuned to local needs. Councils are well placed to lead local action to achieve outcomes around culture and regeneration. Against a context of reduced funding, councils must find innovative ways to use cultural activity and form strategic partnerships to deliver these positive social and economic impacts.

- 1.5 The aim of this publication is to share best practice and help decision-makers (officers and councillors with an interest in, or responsibility for, cultural services) develop cultural strategies to successfully deliver this form of regeneration in their local context.

2. The Economic and Social Impacts of Culture-Led Regeneration

2.1 Through the various evidence collected for this study, culture-led regeneration has been shown to deliver a broad range of social and economic impacts, including:

- Creating direct employment
- Attracting more visitors, boosting the visitor economy
- Stimulating town centre footfall, boosting retail spend
- Stimulating and supporting creative sector growth
- Enhancing the area's image, helping it attract investment
- Helping attract skilled people to the area
- Developing the skills and knowledge of residents
- Developing the confidence of individuals
- Enhancing community cohesion
- Supporting enhanced resident health
- Bringing enjoyment for residents

Typology of Approach

2.2 The following case studies have been structured in a way which enables transferable lessons to be drawn, and to provide useful insights for a range of different authorities across England and Wales. The typology adopted in this publication is explained below and should enable local authorities to consider a range of approaches to culture-led regeneration for their area.

2.3 [descriptions below to be refined]

Individual Cultural Institutions and Attractions

2.4 Key cultural institutions can act as a hub and driver for regeneration, and often represent a main focal point for cultural investment and activity in smaller towns and rural areas where public investment is most limited. For some areas, channelling investment through a main hub may be the most effective way to generate economic and social impacts.

Community Focused Cultural Programmes

- 2.5 This approach is likely to be the main culture-led regeneration strategy in areas with Creative People and Places funding from the arts council, which has focused on areas with typically low levels of cultural engagement. Some of the Great Places scheme projects also fit into this category.

Arts/ Cultural Festivals

- 2.6 Recurring festivals often act as a focal point for culture-led regeneration. The motivations and outcomes are likely to differ depending on context, and could be relevant across a wide range of urban and rural areas.

Strategic Organisation/Co-ordination of Cultural Activity

- 2.7 These forms of cultural organisation are likely to be most relevant for larger cities where the scale of activity can justify the cost of this culture-led regeneration approach.

3. Case Studies- Individual Cultural Institutions and Attractions

Dreamland and Turner Contemporary, Margate

3.1 [First draft set out below – in various areas messages are to be refined to provide a more coherent and focused narrative]

Key message/ impacts delivered



Margate has successfully tapped into its heritage of arts and entertainment to rebrand the town for visitors, contributing to Thanet having the fastest growing UK visitor economy in 2017. Commitment to a long-term vision and establishing working partnerships with a range of bodies and the local community has been key to the success of the Turner Contemporary and the reopening of Dreamland. Both institutions have acted as catalysts for much wider change.

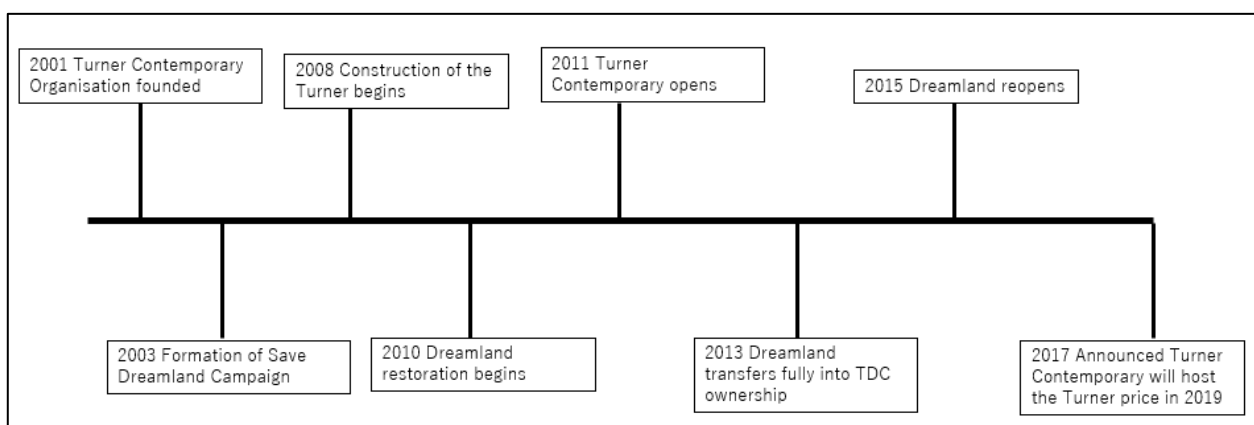
Background and history of case study c.100 words

Margate has a long cultural history as one of England's earliest seaside resorts. However, by the 1970's the town experienced economic decline as low-cost holidays abroad became increasingly popular. By the end of the 20th century, a lack of investment had contributed to significant deprivation.

Dreamland, as one of Britain's oldest surviving amusement parks was from the 1870's to mid-1990's Thanet's most important visitor attraction. However, by the late 1990's investment had stopped and in 2003 it was announced the owner was to redevelop the site. Following this news, a grassroots Save Dreamland community mobilised to engage the public in the park and its history. Encouraged by this community engagement, Thanet Council compulsorily purchased and restored the site through Council, Heritage Lottery and Coastal Communities Funding. This included the restoration of the Grade II listed Scenic Railway and the Grade II Listed cinema complex building.

With the on-going regeneration of Dreamland and inward investment into the Old Town, the Turner Contemporary organisation was founded in 2001 to celebrate Turner's association with Margate. Alongside the Margate Regeneration Board, Kent and Thanet Council, as well as active members of the community, the funding and design for a gallery was developed and the Turner Contemporary opened in 2011.

Timeline



Vision and strategy (project aims)- set out as bullet points c.50 words

Turner Contemporary:

- Catalyst for wider regeneration and cultural resurgence in Margate
- Offer that relates to local community and encourages community participation
- Challenge perceptions of Margate
- Attract return visitors and those who have never been to a gallery before

Dreamland

- Expand and evolve the visitor attractions of Margate to boost tourism
- Respond to groundswell of community support
- Preserve the heritage assets on the site

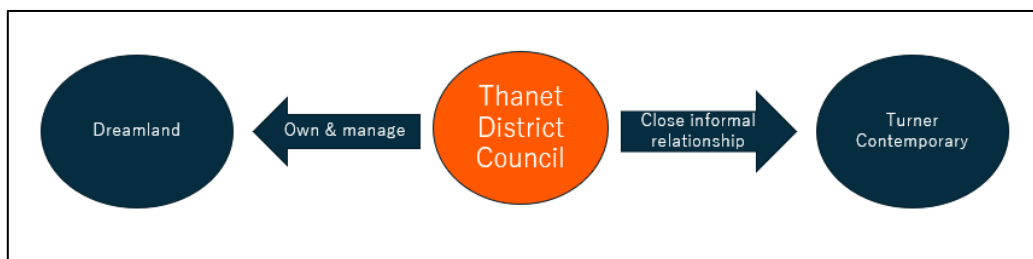
Delivery of activities c.150-200 words

(small map to be added showing local authority, main towns and relevant venues)

- 3.2 Both venues were opened by the artist Tracey Emin.
- 3.3 The Turner does not charge admission, and has regular exhibitions which are ever-changing to encourage repeat visits. These exhibitions often involve community engagement, such as the current T.S. Eliot exhibition which was curated by local residents with no prior experience in the art world. The prestigious Turner Prize will be hosted by the gallery in 2019.
- 3.4 Dreamland is an amusement park and more recently a music venue, harking back to the 1960s when the Winter Gardens was a major music venue. One off annual festivals such as the 'GEEK' are also held at Dreamland.

Both institutions have growth plans, including Tracey Emin’s studio next to the Turner, due to open in 2018.

Thanet District Council’s relationship with the Turner Contemporary and Dreamland



Impact of the project (economic and social) c.150 words

(description but also headline figures as if for infographic)

- Thanet was the fastest growing tourist economy in the UK in 2017 with 3.9 million visitors
- £293m was added to the local economy from tourism in 2017, up 19% from 2016
- 2017 Perception Research work shows that Margate now has a commanding lead for 'Artists' among visitors.

Turner Contemporary

- The Turner has worked to challenge people's perceptions of art such as through its Art Inspiring Change programme, where it has worked with the council to enable the exhibition of art structures produced by local children in council-owned sites. 69 pupils from four primary schools in Margate were engaged in this 18-month programme.
- £8.46 million generated for the local economy in 2016/2017
- Supports 101 full time jobs
- 9,215 local students visited in 2015
- In summer 2017 8% of all visitors had never been to an art gallery before
- 22% of visitors in 2016/2017 were from Thanet
- Welcomed its two millionth visitor in June 2016.
- Since 2011, over 960,000 people visited the gallery who would not have otherwise visited Margate
- International audiences c. 6% of visitors

Dreamland

- 200 jobs generated
- £6 million additional spend in the local economy
- 500,000 visitors from May-September 2017
- 55,000 visitors on the weekend Dreamland was relaunched

Key lessons learnt- what has constrained them from achieving greater impacts (maximum of 3) c.75 words

3.5 [Presentationally, we may look to combine lessons learnt with success factors (below) under 'Delivery Lessons' – as case study contacts have been reluctant to focus on what didn't work in their projects].

3.6 Thanet Council and associated bodies overcame challenges in the early days of the development of the Turner. The original design was too expensive and proved to be unfeasible. The council needed a significant amount of commitment to the vision of opening a gallery in Margate.

Key success factors- what helped maximise positive impacts (maximum of 3) c.75 words

- 3.7 Both the Turner Contemporary and Dreamland work closely with the local community. The Turner aims to open art up to a range of demographics and visitors and attract local people particularly through their work with schools and children. Dreamland Trust is a community-based organisation and so works closely with schools and was founded around local engagement.
- 3.8 The town's history has been embraced and celebrated both with the Turner Contemporary and the re-opening of Dreamland. This has enabled the town to regenerate in an authentic way and attract creative industries whilst also supporting local communities.
- 3.9 Thanet District Council has been very successful in securing funding with a range of public and private sector bodies and by having a close relationship with both institutions. Dreamland has received £35 million of private sector investment to date. Through a strong desire to enable the conditions for economic growth alongside social benefits, transformative change has occurred in Margate.

Quote from elected member c.50 words

- 3.10 *"The development of the Turner Contemporary and the reopening of Dreamland have both required a commitment to a long-term vision. Projects of this scale require an enormous amount of perseverance and depend heavily on establishing and maintaining strong, working partnerships with a wide range of agencies."*- Councillor Bob Bayford, Thanet District Council

Storyhouse, Chester

(aim for two pages per case study/ average word count 650)

Key message/ impacts delivered

Background and history of case study c.100 words

(timeline graphic)

Vision and strategy (project aims)- set out as bullet points c.50 words

Delivery of activities c.150-200 words

(small map to be added showing local authority, main towns and relevant venues)

(structure diagram)

Impact of the project (economic and social) c.150 words

(description but also headline figures as if for infographic)

Key lessons learnt- what has constrained them from achieving greater impacts
(maximum of 3) c.75 words

Key success factors- what helped maximise positive impacts (maximum of 3) c.75
words

Quote from elected member c.50 words

Peckham Levels, Peckham

(aim for two pages per case study/ average word count 650)

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(maximum of 3) c.75 words

Key success factors- what helped maximise positive impacts (maximum of 3) c.75
words

Quote from elected member c.50 words

4. Community Focused Cultural Programmes

Case Studies

- Common messages about the impacts of this form of culture-led regeneration

Walthamstow Creative Connections, Waltham Forest

(aim for two pages per case study/ average word count 650)

Key message/ impacts delivered

Background and history of case study c.100 words

(timeline graphic)

Vision and strategy (project aims)- set out as bullet points c.50 words

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Key success factors- what helped maximise positive impacts (maximum of 3) c.75
words

Quote from elected member c.50 words

First Art Programme, Ashfield, Bolsover, Mansfield and NE Derbyshire

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Key success factors- what helped maximise positive impacts (maximum of 3) c.75 words

Quote from elected member c.50 words

Appetite, Stoke-on-Trent

Key message/ impacts delivered

Background and history of case study c.100 words

(timeline graphic)

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**Key lessons learnt- what has constrained them from achieving greater impacts
(maximum of 3) c.75 words**

**Key success factors- what helped maximise positive impacts (maximum of 3) c.75
words**

Quote from elected member c.50 words

Culture Works, North East Lincolnshire

4.1 [First draft set out below – in various areas messages are to be refined to provide a more coherent and focused narrative]

(aim for two pages per case study/ average word count 650)



Birdhouse Projects- Part of Culture Works- Family arts engagement, programme and festival

Key message/ impacts delivered

Culture Works is an example of how organisation at the community and local sector- level can drive much wider change, through supporting and promoting a diverse range of cultural events and activities. Culture Works has encouraged the council to develop a Cultural Strategy, which will be fundamental to long-term change and public body support.

Background and history of case study c.100 words

- 4.2 Culture Works was set up in 2016 by a number of local individuals, artists and organisations, in response to a lack of strategic organisation of the culture and arts sector in North East Lincolnshire.
- 4.3 Through lobbying the council and engaging in dialogue, culture and heritage has become a priority for the Council, and a consortium of arts, culture and heritage organisations, venue and practitioners have come together in North East Lincolnshire to work together

and engage a wider range of local people in culture. A historically fragmented sector now has much more strategic direction and support, witnessed in the development of a Cultural Strategy for North-East Lincolnshire, which is due to be published in June 2018.

- 4.4 Culture Works now has twenty-eight members, comprised of artists, organisations, venues and individuals. It remains an independent, sector-led group that is still developing, with formal support from Arts Council England.

(timeline graphic)

Vision and strategy (project aims)- set out as bullet points c.50 words

- Develop, champion and deliver a strong cultural offer for the region
- Align Culture Works with local area priorities through working with the Council
- Use culture to develop a distinct identity for North East Lincolnshire
- Tackle local issues of deprivation

Delivery of activities c.150-200 words

- 4.5 Culture Works provides networking, training, sector development and links to national networks in a supportive and sharing space.
- 4.6 A key focus of activity has been highlighting to the Council the value of culture, and how it can positively impact on wider priorities such as health and economic development. This has led the Council to prioritise arts and heritage.
- 4.7 Culture Works supports and promotes a range of local projects, such as Culturehouse. This has been running since 2010, producing outdoor arts programmes in North-East Lincolnshire. Culture Works has assisted in Culturehouse's success through providing joint marketing and building strategic linkages, as well as giving support to Culturehouse in applying for funding.
- 4.8 Culture Works is working together with the Council to deliver a large-scale festival in Grimsby in 2019, which is currently in its second round of funding.

(small map to be added showing local authority, main towns and relevant venues)

(structure diagram)

Impact of the project (economic and social) c.150 words

- Culture Works have been instrumental in the Council commissioning a Cultural Strategy for North East Lincolnshire and have heavily contributed to the Strategy.
- NE Lincolnshire have been successful in securing funding from the Arts Council (£3.9m) and Coastal Communities Fund (£1.75m).
- Culturehouse has become the lead organisation for the Coastal Cultural Network in the UK
- Culture Works assisted in securing £3.8million for Cleethorpes from the Coastal Community Fund. This money will be used to:
 - Improve public realm and introduce public art
 - Marketing events to bring new visitors
 - Transform a beach-front kiosk into an entertainment venue
 - Employ a visitor economy specialist to mentor local businesses
- Culture Works has raised £300,000 from fundraising for local cultural events

(description but also headline figures as if for infographic)

Key lessons learnt- what has constrained them from achieving greater impacts (maximum of 3) c.75 words

- 4.9 Culture Works and the Council acknowledge challenges in balancing how Culture Works and other community organisations sit within the wider Cultural Strategy. The Council are creating a cultural and heritage framework for the Cultural Strategy to fit within, and it remains undecided whether Culture Works will be the lead organisation or sit within this.
- 4.10 A historic lack of coordination has impeded strategic planning and development, and although Culture Works and the Council have gone a long way to tackling this, there is clearly still work that needs to be done in partner dialogue and wider engagement.

Key success factors- what helped maximise positive impacts (maximum of 3) c.75 words

- 4.11 Culture works has invested in having a strong marketing strategy that reaches out to a diverse demographic and the local community. Marketing through social media and the website has been particularly successful. Culture Works and the Council are investigating

developing a culture page for the Council website led by Culture Works, influenced by the Hull UK City of Culture website.

- 4.12 Determination of the local arts and heritage sector through lobbying, dialogue and persistence has influenced the Council to prioritise culture as a key driver in achieving regeneration and building upon local identity.
- 4.13 Broader engagement with regional and national sectors and bodies has assisted Culture Works in its success in securing funding and engaging in broader strategies and dialogue, such as through the Coastal Culture Network.

Quote from elected member c.50 words

Strategic Organisation/ Co-ordination of Cultural Activity Case Studies

- Common messages about the impacts of this form of culture-led regeneration

Newcastle-Gateshead Initiative

(aim for two pages per case study/ average word count 650)

Key message/ impacts delivered

Background and history of case study c.100 words

(timeline graphic)

Vision and strategy (project aims)- set out as bullet points c.50 words

Delivery of activities c.150-200 words

(small map to be added showing local authority, main towns and relevant venues)

(structure diagram)

Impact of the project (economic and social) c.150 words

(description but also headline figures as if for infographic)

Key lessons learnt- what has constrained them from achieving greater impacts (maximum of 3) c.75 words

Key success factors- what helped maximise positive impacts (maximum of 3) c.75 words

Quote from elected member c.50 words

West Midlands Combined Authority

(aim for two pages per case study/ average word count 650)

Key message/ impacts delivered

Background and history of case study c.100 words

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Key lessons learnt- what has constrained them from achieving greater impacts
(maximum of 3) c.75 words

Key success factors- what helped maximise positive impacts (maximum of 3) c.75
words

Quote from elected member c.50 words

New Anglia Culture Drives Growth Strategy

5.1 [First draft set out below – in various areas messages are to be refined to provide a more coherent and focused narrative]

(aim for two pages per case study/ average word count 650)



Norwich Castle Museum and Art Gallery. Source: Norfolk Museums Service

Key message/ impacts delivered

The cultural sector is worth £83.6 million to the economy of Norfolk and Suffolk, employs 5,800 people and comprises over 1,000 businesses.

The New Anglia Cultural Board is successfully working alongside the LEP and with Norfolk and Suffolk Local Authorities to embed culture into the heart of economic development for the region. The Cultural Board are providing a platform for how Culture can not only be promoted as a sector but also how it can work with other sectors to boost the local economy.

Background and history of case study c.100 words

- 5.2 The New Anglia Cultural Board, acting as the Local Enterprise Partnership's sector advisor group on culture was formed in 2012. This was in response to the cultural sector being identified by the New Anglia LEP as one of ten priority sectors, vital to the realisation of the region's economic growth targets.
- 5.3 The Cultural Board was created specifically to play a clear role in contributing to the LEP's strategies for growth. Both councils invest £15,000 into the Board annually, to support local cultural projects as directed by the Board.
- 5.4 The Cultural Board has been successful in promoting the importance of Norfolk and Suffolk's cultural assets as a source of economic growth and as a source of innovation and collaboration with other sectors.

(timeline graphic)

Vision and strategy (project aims)- set out as bullet points c.50 words

- 5.5 By 2022:
- The cultural sector in the East will be recognised locally, regionally and nationally for its distinctive role in contributing to the economic success of the region.
 - Increased investment into a nationally and internationally significant cultural offer that makes Norfolk and Suffolk 'must see' cultural destinations.
 - Develop a more diverse, highly skilled and connected creative workforce that is fully engaged in growing the region's economy and cultural offer.
 - To be a national exemplar for place based cultural collaborations, connecting communities and increasing the attractiveness of the region to residents, visitors and investors.
 - To have enhanced the region's cultural profile for global audiences, visitors and markets.

Delivery of activities c.150-200 words

- 5.6 The Board's main activities have been to develop a New Anglia Culture Drives Growth Strategy (2017-2022), and to fund and support specific projects.
- 5.7 The Strategy sets out how to achieve culturally driven growth in the region and how to work more closely with creative, business, tourism, education and public-sector partners. It

details a framework for how culture can make a full contribution to the growing economies of Norfolk and Suffolk, and enables the Board to be fully woven into the LEP, with culture emphasised as a sector which can underpin all others.

- 5.8 The Cultural Board's flagship project is StartEast. This is a year into delivery and has become firmly embedded in the regional cultural landscape. StartEast provides bespoke business support to SMEs in the cultural sector. The LEP has its own local growth hub, but StartEast works to provide specialist advice, as well as a networking and funding avenue. The project has received £1.1 million of funding from Arts Council England and ERDF combined and started in January 2017 with the aim to run for three years.
- 5.9 A key aspect of the Board's work is to integrate the cultural sector with other local sectors. A sub-group for the technology sector in Norfolk and Suffolk has been set up, and the Board are in the process of hosting the first workshop on how creative and technology companies can work more closely together. The beginnings of this collaborative approach to sector work can be seen in Norwich Castle's recent use of immersive technology.

(small map to be added showing local authority, main towns and relevant venues)

(structure diagram)

Impact of the project (economic and social) c.150 words

(description but also headline figures as if for infographic)

Norfolk and Suffolk have a growing visitor economy, and some of this success can be attributed to the work of the Board:

- There were 1.5 million visits to Norfolk and Suffolk's main cultural organisations in 2016/2017
- A 17.5% increase in attendance for key venues in Norfolk and Suffolk from 2014/2015 to 2016/2017
- 11,500 more cultural tourists per year from 2014/2015 to 2016/2017

- 5.10 Headline impact figures to date from the pioneer project of StartEast include:

- Over 2191 hours of expert bespoke business guidance and support have been delivered to 235 beneficiaries in rural and urban settings across the region
- A total of 442 people/creative SMEs (target is 180 by 2020) have registered for StartEast support
- 23 grants (capital and revenue) awarded (target is 60 by 2020)

- 68% of those supported are female, 8% disabled led and 11% BAME

**Key lessons learnt- what has constrained them from achieving greater impacts
(maximum of 3) c.75 words**

- 5.11 Norfolk and Suffolk have struggled with their historic identity as not an obvious location for cultural and tourism activities.
- 5.12 The Board have assisted in challenging this through targeted digital advertising, building linkages with other cultural organisations and successful leafletting outside galleries and museums in London.
- 5.13 The Board are currently developing a new culture-based website with East Anglia. Marketing has focused on the linkages in Norfolk and Suffolk between its natural capital and cultural offering, to help make the area have a distinctive offer.

Key success factors- what helped maximise positive impacts (maximum of 3) c.75 words

- 5.14 The success of the New Anglia Cultural Board has been through partnerships and collaboration where mutual benefit is understood, as well as the importance of culture to the local economy. The LEP and Local Authorities have been fundamental in supporting the Board and its strategy, and prioritising culture and its value to the economy.

Quote from elected member c.50 words

'Norfolk County Council recognises and greatly values the pivotal and leading national role of the New Anglia LEP Cultural Board in driving collaborative, culture-led economic growth. 'Culture Drives Growth' presents a unified strategic vision and ambitious roadmap which places our distinctive world-class cultural and heritage offer firmly at the heart of regional economic development, identity and innovation.' - Councillor Margaret Dewsbury, Norfolk County Council

'Suffolk County Council is committed to building inclusive growth. We are delighted to play a major role in the development of the New Anglia LEP Cultural Board. We know that the cultural sector is a significant contributor to the quality of life in Suffolk; it is a fundamental part of our place making agenda.' - Councillor Tony Goldson, Suffolk County Council



Cornwall 365

(aim for two pages per case study/ average word count 650)

Key message/ impacts delivered

Background and history of case study c.100 words

(timeline graphic)

Vision and strategy (project aims)- set out as bullet points c.50 words

Delivery of activities c.150-200 words

(small map to be added showing local authority, main towns and relevant venues)

(structure diagram)

Impact of the project (economic and social) c.150 words

(description but also headline figures as if for infographic)

Key lessons learnt- what has constrained them from achieving greater impacts
(maximum of 3) c.75 words

Key success factors- what helped maximise positive impacts (maximum of 3) c.75
words

Quote from elected member c.50 words

Portsmouth Cultural Infrastructure

(aim for two pages per case study/ average word count 650)

Key message/ impacts delivered

Background and history of case study c.100 words

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- Common messages about the impacts of this form of culture-led regeneration

Manchester International Festival

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Great Yarmouth Arts Festival

(aim for two pages per case study/ average word count 650)

Key message/ impacts delivered

Background and history of case study c.100 words

(timeline graphic)

Vision and strategy (project aims)- set out as bullet points c.50 words

Delivery of activities c.150-200 words

(small map to be added showing local authority, main towns and relevant venues)

(structure diagram)

Impact of the project (economic and social) c.150 words

(description but also headline figures as if for infographic)

Key lessons learnt- what has constrained them from achieving greater impacts
(maximum of 3) c.75 words

Key success factors- what helped maximise positive impacts (maximum of 3) c.75
words

Quote from elected member c.50 words

Green Man Festival, Powys

(aim for two pages per case study/ average word count 650)

Key message/ impacts delivered

Background and history of case study c.100 words

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Hampshire Food Festival

(aim for two pages per case study/ average word count 650)

Key message/ impacts delivered

Background and history of case study c.100 words

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words

Quote from elected member c.50 words

7. Lessons Learnt and Relevance for Local Authorities across the UK

Common Themes and Conclusions

7.1 [Drawing out messages on types of activity / types of impact common across the different case studies under each typology]

- Individual Cultural Institutions
- Community Focused Cultural Programmes
- Recurring arts/cultural festivals
- Strategic organisation/co-ordination of cultural activity

Implications for Your Cultural Strategy

- Benefits to local authorities of developing a cultural strategy
- Relevant delivery lessons learnt from the case studies
- Key questions to explore in producing a cultural strategy eg types of impact you want to deliver, key strengths / weaknesses of your area / different approaches to investing in culture.

8. Conclusions

Key lessons Learnt

8.1 Common messages across all forms of culture-led regeneration

Lessons for councils

8.2

Lessons for councillors

8.3

Lessons for other stakeholders

Appendix A - <Insert title here>

A.1 <Use Appendix Heading 5>

Appendix B - <Insert title here>

B.1 <Use Appendix Heading 5>

B.2 <Use Appendix Heading 5>



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