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# **The Connection between Culture, the Arts and Sport and Economic Development in the Leeds City Region**

**DRAFT REPORT**

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## Executive Summary

Leeds City Region has a vision to be a globally recognised economy where good growth delivers prosperity, jobs and high quality of life for all. Having a thriving cultural, arts and sporting sector is an important dimension of this, but to date is not an area of explicit priority. The Combined Authority is now expanding its policy range around an inclusive growth agenda, and reviewing its funding programmes accordingly. The time is right therefore for partners, through this work, to start to reflect on the contribution the sector makes to inclusive growth; its key assets, needs and opportunities; the case for investing; and what any priorities and future city region response should be.

This exercise has revealed that partners across places and sectors have a strong desire to address the current policy and partnership vacuum at Leeds City Region level on culture, arts and sport; and to develop a way to fully account for the significant direct and indirect benefits that culture, art and sport bring for people, places and the economy. There is a wealth of assets on which to build in doing this and a shared desire to put aside competition in favour of a collaborative and strategic approach to widening and accelerating action.

In that context, the **overall conclusions** of this study are that:

**1) The position of culture, arts and sport should be considerably strengthened within Leeds City Region strategy** and become a priority within a place making and inclusive growth based approach.

This could be achieved through a combination of:

- Upgrading content as part of a future SEP review or new inclusive industrial strategy
- Development of a high level Leeds City Region culture/arts/sports framework/plan which supports the SEP and provides clarity on approach and prioritisation
- Stronger content in, and connection between, local economic, cultural and sports strategies

**2) Good quality evidence on the economic impact of culture, arts and sport is in short supply.** The significant value of the culture, arts and sport sectors in terms of GVA and employment is clear, but there is a much weaker basis for assessing the impact that interventions will have, including indirect, long term and qualitative benefits. The City Region could help to address this by commissioning evaluations of new culture, arts and sport projects, and commissioning research into perceptions of quality of place and the culture, arts, sport offer in Leeds City Region.

**3) The City Region has a strong and diverse range of cultural, arts and sport assets, although opportunity exists to further enhance the range, quality and utilisation of these assets – although not to strive to fill any and all gaps. There is a strong and shared desire to map, plan and present the Leeds City Region cultural, arts and sport offer collectively** to maximise the benefits it brings.

**4) There is unanimity that investment in culture, art and sport would help the Leeds City Region and local economies, chiefly based upon its role in adding to quality of life, place making and profile, and attracting and retaining talent, tourism and investment. There is support for long term, sustainable funding mechanisms that can support culture, art and sports initiatives,** either through a new funding stream (should opportunity arise to create one) or opening up existing funding streams through changes in prioritisation and appraisal processes. There is also support for exploring how the investments of others, including the private sector, can be aligned across policy areas to leverage funding and maximise impact.

- 5) **Stakeholders place equal value on culture, art and sport**, see connections between them, and would not want one area singled out above others. Likewise they are open to considering a wide range of intervention areas, both revenue and capital based, in support of a rich, diverse and unique offer. Interventions should be considered on their merits on a case by case basis, in the context of the place(s) they are based, strategic priorities and via an agreed assurance framework.
- 6) A spread of considerations should be taken into account in setting priorities and investment. These could be distilled into a **set of 'Investment Principles'** based upon investing:
  - where there is a well-made case
  - in quality and transformation
  - in people and inclusive growth
  - strategically to connect partners, projects and places
  - catalysing business growth
- 7) Generally, partners prefer to focus on broad areas for investment rather than specific projects; and these **potential areas for investment include culture and art, sport, events, sector development, skills and young people, profile raising and place making**. Most local partners also have specific local priorities. Beyond these, a small number of specific opportunities were raised (but not always advocated) by multiple partners, notably Leeds 2023, international cricket at Headingley, attracting international events, and developing the film and screen industries.
- 8) There is **strong support for progressing inclusive growth through culture, art and sports** initiatives. Inclusive growth benefits should be factored into project assessment and prioritisation, and there is potential to scale up and co-locate culture, arts and sports projects that reach deprived communities and improve people's skills, confidence and employment opportunities. More widely, culture, arts and sport projects should be located and have appeal across communities, including older industrial centres and communities that feel 'left behind'.
- 9) A **new or revised assurance framework for culture, arts and sports projects** (and wider place making ones) is required to enable benefits to be fully and fairly assessed and compared against other proposals. This should include indirect benefits and qualitative and judgement based factors. The concept of 'strategic added value' should be explored as part of a way forward. There is much expertise to draw on from partners such as the Arts Council and Sport England.
- 10) **Strong leadership and championing is needed** to develop and promote the City Region's culture, arts and sport offer. This should be backed by improved co-ordination in organisations, an enabling approach and networks connecting key players. There was appetite for exploring the role of a city region culture, arts and sports forum to foster collaboration and alignment of priorities and investment and to share good practice. Whilst the focus should be on Leeds City Region, partners support connection to, and use of, Yorkshire structures and identity where helpful.

**Looking ahead:** It appears that there is a genuine shared desire – amongst key stakeholders in local government, the city region, and the sector - to come together to articulate the ambition and develop the necessary relationships to build and deliver a strategic and long-term approach to maximising the impact of culture, arts and sport in the Leeds City Region. This is supported by a policy environment that is evolving and starting to make more room for accepting how a broader range of factors drive sustainable, inclusive growth in places. These factors come together to present a real momentum on which to capitalise.

# 1. Introduction and Methodology

## Context and Key Questions

The Leeds City Region has a vision to be a globally recognised economy where good growth delivers prosperity, jobs and a high quality of life for all. Having a thriving cultural, arts and sporting sector is an important dimension of this vision and for the Leeds City Region economy. This relates both to the direct benefits it brings, such as its contribution to Gross Value Added and employment; and to those that are more intangible in nature, such as its role in improving quality of life and wellbeing, shaping place identity and profile, and attracting and retaining talent and investment.

The Leeds City Region's Strategic Economic Plan broadly recognises this argument, but does not make it a strong theme or priority. Likewise, city regional economic programmes (such as Growth Deals) have not made culture, art and sport an explicit priority. As the Combined Authority begins to expand its policy range to cover a much wider set of determinants of inclusive growth, and reviews its funding programmes accordingly, the time is right for partners to reflect on this and to consider:

- What is the sector's reach and role in creating a high quality of life and inclusive economy;
- What are the sector's key strategic assets, opportunities and needs;
- What is the case for investment or other supportive activity, how widely is it supported, and what types of action should be covered; and
- What is required at the city region level in response, and how does that link to other geographic levels?

## This Study

The Combined Authority commissioned this work to review the current position and evidence and engage with key stakeholders in local government and across the sector itself, in order to better understand perspectives on the points above. As far as possible, the work was intended to identify and build agreement around what a broad set of parameters for any future culture, art and sport programme (subject to funding) might look like. Its methodology is based on three main components:

- i) A review of economic strategies in Leeds City Region to assess the extent to which culture, the arts and sport are included; combined with review of any major cultural, arts or sports strategies to pick up on key assets and priorities. Neighbouring LEP area economic strategies were also reviewed.
- ii) A brief review of evidence including local and national reports on the economic value and benefits of culture, the arts and sport.
- iii) Direct engagement with key city region stakeholders and senior decision makers. This included interviews with all local authorities (usually face to face and often with Leaders and Chief Executives); interviews with stakeholders from the culture, arts and sport sector; a sector based stakeholder workshop; and a discussion of findings amongst senior officers from local authorities.

This report synthesises the results from these three strands of work and pulls out the key messages and conclusions that have emerged. Quotes from stakeholders are used throughout the report but are not attributed to individuals.

## 2. Culture, the Arts and Sport Content in City Region Strategies and Beyond

### 2.1 Economic strategies in Leeds City Region

We have reviewed the extent to which culture, the arts and sport feature within the Strategic Economic Plan (SEP) and local economic strategies within Leeds City Region. Annex 1 presents this briefly. Our main findings are that:

- The Leeds City Region SEP has little content on culture, arts and sport, and they do not feature in its vision, priorities, indicators or actions. The main content is in a box on 'Visitor Economy, Culture and Quality of Place' which stresses the importance of the culture and sport offer to tourism and to attracting and retaining talent and investment. The SEP's wider Good Growth narrative and vision also makes reference to culture and the importance of quality of place.
- Local economic strategy content on culture is variable. Leeds stands out as having positioned culture as a substantive element of its draft Inclusive Growth Strategy, with maximising economic benefit from culture and delivering the 2023 Capital of Culture bid core to this. York likewise references priority areas such as film and the culture-led regeneration of York Central, and 'making a fresh loud statement of intent on culture and visual identity' is one of eight 'essential to dos'.
- In other local economic strategies, there are in some cases strong cultural 'hooks' but positioning is less central and coverage less high profile. Economically, culture comes across as an area that local authorities place value on and recognise the contribution of, and accordingly they seek relevant action. However, what exactly this is tends to be less well defined, and it is not usually an explicit priority. In some cases, more detailed approaches are set out in separate culture strategies (see below). Reference tends to be made alongside quality of life in vision statements and then embedded in wider priorities in respect to place, the creative industries and film sector, the visitor economy and improving cultural assets and infrastructure. None of the local economic strategies assessed make anything other than light touch statements on sport or its role in the economy.

### 2.2 Economic strategies in neighbouring LEP areas and selected national examples

#### Yorkshire and Humber

Within Yorkshire and Humber, where there is content in SEPs, it is centred on culture, arts and sport as enabling places to achieve their visions for giving great quality of life. The Tour de France and Hull Capital of Culture ride high as flagship specific examples, with other content referencing sector development, the visitor economy and attracting investment. More specifically:

- In the **York, North Yorkshire and East Riding SEP** great play is put on quality of place in the narrative of its foreword - which refers to an excellent cultural offer, the Tour de France and tourism and quality of life - and it clearly underpins their vision, which also and life is central to their vision and narrative. Successful and distinctive places is one of its five Priorities, however, culture, the arts and sport and are included in specifically within priorities or actions.

- The **Humber SEP** makes ‘a great place to live and visit’ one of its five ‘strategic enablers’ and flags up the importance of ‘capitalising on the economic opportunities offered by Hull: UK City of Culture 2017’. This, and ‘working with partners to ensure that the Humber has a vibrant and distinctive cultural, leisure and visitor offer that creates new business opportunities’ are both strategic priorities under this strategic enabler. Prior to 2017, capital projects have aided the regeneration of the city, and funding flexibility has been used to support the Hull Venue City of Culture legacy project which will provide a 3,000 capacity multi-purpose venue in the city centre.
- Unlike other SEPs reviewed, the **Sheffield City Region SEP** does not open with a focus on the type of place it wants to be. Instead it robustly sets a stall to deliver more jobs, grow GVA and create new businesses and in so doing build a bigger and stronger private sector. There is brief passing reference to promoting the city region as being vibrant and having an attractive cultural offer and quality of life, and using a programme of major events both for their own worth and to sell the area to potential investors. There is also content on the creative and digital industries.

### **The North**

There is some coverage of culture in economic development policy at Northern level, for example through the establishment of the Great Exhibition of the North to showcase the creative, cultural and design sectors. Government’s £5 million contribution towards this will sit alongside a further £15 million in the form of the Northern Cultural Regeneration Fund. The Northern Powerhouse recognises the north’s outstanding quality of life and cultural offer and its role in place making, identity and attracting people and investment on a global scale and hence in driving productivity and growth. The Factory Manchester, a £110 million cultural project that has secured £78 million of government funds, is one sign of a shift to invest in culture and arts outside of London on a major scale. If, when and how other such investments will follow is as yet unknown. There may be lessons to be learnt from the Northern Way work to establish a shared cultural and tourism offer and a ‘Welcome to the North’ public arts programme, which fell back once the practicalities overtook the initial fanfare.

### **Other LEP areas**

Nationally, many LEPs/Combined Authorities and the SEPs that they lead contain some reference to culture. However, this is often either in relation to the creative and cultural industries sector or in a fairly broad way was part of their quality of place/life offer and its importance for tourism and attracting skilled people and investment. It is much less common for SEPs to identify improvement of the culture, arts and sport as a specific priority for investment. However, a number of examples are evident and these include:

- The **Tees Valley SEP** (The Industrial Strategy for Tees Valley 2016-2026) – specifically includes ‘Culture’ as one of its six priorities to “Change the external perceptions of Tees Valley through the arts, cultural and leisure offer, create places that attract and retain businesses and business leaders, and make the area an attractive place to live, work and visit”. A joint cultural investment strategy between the Combined Authority and Arts Council England, along with the potential for a cultural enterprise area is intended to boost the wider cultural, leisure and tourism economy and actions and activities include a joint programme of events and festivals across the Tees Valley; a

cultural conversation with communities and businesses; a City of Culture 2025 bid; and supporting creative, cultural and digital businesses. The aims of this include using culture to support economic growth and address social inclusion.

- The **New Anglia Cultural Board** is leading the LEP's work on culture, and the LEP sees the sector as 'a vital source of economic growth, both directly in terms of jobs and employment, as a source of innovation and collaboration with other growth sectors, and through making an enormous contribution to making our region a fantastic place to live, work, visit, and invest'. The Board is developing an integrated vision of how the region's cultural sector can contribute economically, driving both investment and growth and is making progress in securing a range of external funding and leading on major projects. Its vision is outlined in a 'Culture Drives Growth' strategy which lays out how cultural assets can make the fullest possible contribution to local economic growth.
- The **Swindon and Wiltshire SEP** (2016) includes 'Place Shaping' as one of its five priorities and states that 'we need to deliver the infrastructure required to deliver our planned growth and regenerate our City and Town Centres, and improve our visitor and cultural offer'. This is to be backed by place shaping activity to reinvigorate key settlements and make them attractive for residents, workers and visitors.

### 2.3 Cultural, arts and sports strategies in Leeds City Region

We have also reviewed the extent to which specific culture, art and sport strategies are present in the Leeds City Region and the extent of any alignment to economic development. Annex 2 presents this briefly. Our main findings are that:

- Current **culture strategies** are in place in Leeds, Bradford and Craven, and in York through the city's 'Without Walls' Strategy. Interventions cluster around culture as a route to position place, connect communities, and deliver quality of life; and key actions focus on supporting people to be creative, develop the sector and enhance infrastructure. In other places cultural strategies were not found to be in place or were out of date.
- All local areas have a **sport strategy** focused on driving up participation at all stages of the life course and across diverse cohorts of the population. These are supported by plans prepared by two sport partnerships covering North and West & South Yorkshire. Together these typically cover interventions on health and awareness, infrastructure, communities and a skilled permanent and volunteering workforce. Some also look at the potential to improve performance and elite level competition. No connection is made at this level to the link between sport and the economy.

In the absence of a city region level strategic framework on culture, art or sport, it is helpful to look at central government policy and the plans of a number of key national bodies in terms of setting the context for culture, art and sport in the Leeds City Region. These are summarised below.

- **Department for Culture, Media and Sport: The Culture White Paper** (2016) set out Government's ambition to increase participation in culture, especially among those who are currently excluded

and children and young people from disadvantaged backgrounds, including by driving up diversity cultural workplaces and improving career pathways. Focus is placed on culture's contribution to the regeneration, jobs and growth, education, health and wellbeing of places, referencing tools such as UK City of Culture, the Great Exhibition of the North, and the Great Places scheme. It also recognises the power of culture in positioning the UK in a global context, using the GREAT Britain campaign and the work of the British Council and UK Trade & Investment to create new opportunities for trade, exports, investment, cultural exchanges and attracting world-class events to the UK.

- **Arts Council England: Great Art and Culture for Everyone 2010-2020** defines its goals as to create the right conditions for arts and culture to thrive and be excellent; for as many people as possible to be stimulated by arts and culture, especially children and young people; for provision to be resilient; and for its leadership and workforce to be diverse. It recognises the overlap and need for ever stronger place based relationships with local government and LEPs to align investment and priorities around social and economic objectives and in specific areas including digital infrastructure, creative industry growth, positioning and regenerating places, attracting visitors and investment and nurturing talent. The Arts Council is home to valuable expertise in developing criteria for excellence to measure impact and help shape investment decisions. The new National Portfolio for 2018-2022 sits alongside this to support and extend the reach of the sector, with 831 organisations receiving a total of £1.6 billion over four years for 844 projects, with a substantial increase in investment in high quality projects outside London.
- **Heritage Lottery Fund: The 2013-2018 Strategic Framework: A Lasting Difference for Heritage and People** sets out how the organisation will use its investment to make a lasting difference on outcomes for heritage, people and communities – including boosting local economies, using a portfolio that is mixed in size and scale. It seeks to complement the work of others, engaging in issues of local importance where that adds value to investment. One key focus is on specific action to achieve sustainable end-uses for historic buildings and industrial sites, particularly where they are at risk. Investment grants of £100,000 to £5million are in place for social enterprise and commercial projects to refurbish historic buildings and in so doing stimulate local economic growth and contribute to sustainable development in areas experiencing economic disadvantage.
- **Department for Culture, Media and Sport: Sporting Future: A New Strategy for an Active Nation 2015** places five outcomes at its heart: physical health, mental health, individual development, social and community development and economic development. For the latter, figures are presented on the economic impact of sport on UK GDP and employment, making it a crucial sector for support to develop a stronger and more successful sporting economy that meets customer demand, helps drive physical activity, creates jobs and can act as a magnet for trade and investment. It places significant focus on the leadership role of local government in bringing partners and people together to unblock barriers to participation, improve the local sport delivery system and align to other agendas such as health and wellbeing and green infrastructure.

- **Sport England: Towards an Active Nation 2016-2021** has clear line of sight to government sport policy. There is less content than might be expected on the economic development aspect, but where there is, it comes in the form of helping the sector to develop, having the right place based infrastructure, and having the right permanent and volunteering workforce; plus note of attracting major events. There is a strong emphasis on encouraging local collaboration and working with a wider range of partners, including the private sector, to join expertise and investment and encourage innovation. As well as this, the organisation is a vital repository for information on the value of sport; as well as having a wealth of expertise on planning for sport, assets, funding criteria, tackling economic disadvantage and supporting potential hosts to bid for major sporting events.

### **Section 2: Key Points**

- **SEP coverage of culture, arts and sport is very light and mainly contained within the place section. This is not un-typical of other SEPs in other LEP areas.**
- **Local economic strategy content on culture and art is variable, but often significant; and links to place, infrastructure, assets and participation, as well as in aligning to creative industries**
- **There is little or no mention of sport in local economic strategies but all local areas have strong physical activity strategies in place**
- **There is a supportive national strategic framework that recognises – but could go further – on the links between the economy, culture, arts and sport**
- **Arts Council England and Sport England can provide valuable expertise in developing criteria to support decision making and measure impact**
- **Overall there are missed opportunities to better articulate the case and embed culture, arts and sport in strategy such that action and investment can flow from policy**

### 3. Evidence

Evidence about the impact of culture, the arts and sports is patchy and complicated. Reports tend to focus on a particular area of interest, for instance the creative industries, meaning it is hard to piece together a whole picture. Equally, work can often focus on valuing the contribution of the sector or part of it, rather than the added value investment it may unlock. Reports are also sometimes led by organisations with a vested interest in their outcome, which can lead to questions about their reliability. Finally, the indirect nature of many of the benefits complicate assessment of them – for instance it is very difficult indeed to isolate and assess the exact role of particular assets in attracting investment or skilled people and to calculate the value this corresponds to.

Here we summarise the available evidence before offering a brief critique on its implications.

#### **What Works Centre Evidence Review of Sports and Culture<sup>1</sup>**

This review is based on analysis of 36 evaluations of sports and culture projects that meet its strict methodological criteria. It concludes that “overall, the measurable economic effects on local economies tend not to be large and are often zero”. However, the detail of the report adds provisos to this and there are significant questions about whether the study is full and robust enough to draw this finding. Notably it only looked at data on the benefits of projects in terms of employment, wages, property values, trade and investment. Wider and indirect benefits were not taken into account (such as the impact on skills and profile) and neither were increases in visitor numbers and spend.

Furthermore, the majority of projects investigated were major events such as hosting the Olympic Games or football’s World Cup. Few were UK based, none were smaller projects, and only three were cultural or arts projects. Of these, two did not attempt to measure the factors that the evidence review analysed (hence conclusions could not be drawn) and the other (on how US cultural districts regenerate neighbourhoods) revealed positive impacts on employment, incomes and property value.

The review reveals gaping holes in the available data and asks sensible questions about the scale and sustainability of the benefits that are sometimes claimed. However, it is questionable as to whether the review itself has a sound enough evidence base to warrant the headline conclusion it draws.

#### **Local studies in Leeds City Region and Yorkshire**

Studies within the region that have looked at the impact of culture, arts and sport include:

- An assessment of the Tour de France in 2014 calculated that it had provided a £102 million boost to the Yorkshire economy<sup>2</sup>.
- Research by Leeds Beckett University estimated the 2017 Tour de Yorkshire to have had an economic impact of £64 million, up from nearly £60 million in 2016.

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<sup>1</sup> Evidence Review 3: Sports and Culture, What Works centre for local economic growth, (updated) June 2016

<sup>2</sup> Impact of the UK stages of The Tour de France 2014, Leeds City Council, UK Sport, Transport for London and Welcome to Yorkshire, December 2014

- A study<sup>3</sup> found that creative industries contribute over £100m per annum to the Kirklees economy, with creative industries employing 3,400 people in 2013. The digital economy contributed more than 35% of all creative employment and 63% of all creative industries GVA in Kirklees.
- An economic study of the new stand redevelopment at Headingley<sup>4</sup> (required in order to retain international cricket) assessed its impacts as including 63 full-time equivalent construction jobs, 660,000 more spectators than without it, additional expenditure of £125 million between 2017-2023 and more than 270 net additional jobs in 2023.

### **Economic value of sport in England (Sport England, June 2013)**

Sport England has undertaken research into the economic value of sport in England and in Leeds City Region. Its main conclusions are:

- The economic value of sport for Leeds City Region is estimated to be direct benefits of £854 million and 24,000 jobs, plus £1,822 million of indirect benefits from health, volunteering and wider spending. Across England, sport and sport-related activity generated £20.3 billion of GVA in 2010, around 2% of the England total.
- Sport generates wider benefits for individuals and society, including the well-being/happiness of participants, improved health and education, a reduction in youth crime, stimulation of regeneration and community development, and benefits through volunteering.

### **The Contribution of the Arts and Culture Industry to the National Economy<sup>5</sup>**

This 2015 CEBR study for Arts Council England concluded that businesses in the arts and culture industry contributed an estimated £7.7 billion of GVA in 2013, rising to an aggregate impact of £15.8 billion when indirect and induced impacts are taken into account. It employed approximately 109,000 people full-time equivalent (FTE), and 259,000 FTE jobs once knock on impacts are included. Performing arts is the largest single contributor for direct jobs (32%). The report estimates that in Yorkshire and Humber, the sector contributed 0.37% of the area's GVA in 2011 – slightly lower than the equivalent figures for the rest of the North (0.43%) and less than half of that in London (0.81%).

The impact figures above do not include important spill over effects including positive impacts in terms of nurturing creativity and innovation across the economy and in commercial creative industries, acting as a catalyst for regeneration, and supporting tourism. Spending by visitors to the UK that was directly motivated by the arts and culture was estimated to be at least £856 million in 2011.

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<sup>3</sup> Kirklees Creative Economic Impact study Final Report, BOP Consulting for Kirklees Council, May 2015

<sup>4</sup> Headingley Stadium Stand Redevelopment Economic Impact Assessment, Amion Consulting for Leeds City Council, April 2017

<sup>5</sup> Contribution of the arts and culture industry to the national economy, CEBR for Arts Council England, July 2015

## **LGA, Culture, Tourism and Sport Board Paper<sup>6</sup>**

This report maintains that creative industries and the visitor economy rely upon cultural infrastructure to develop great places to live, work and visit. It argues that culture can develop skills and attract inward investment, with key points including:

- Culture is a major pull factor for overseas and domestic visitors, and based on a 2013 study, at least £856 million of spend by visitors to the UK motivated by the arts and culture.
- Businesses choose to invest in places with vibrant cultural opportunities because they offer their employees a high quality of life. Culture can also dramatically transform a place's image and reputation. Evaluation of Liverpool's year as European of Culture in 2008 highlighted benefits to local business growth and inward investment, with an estimated return of £750m to the local economy from spending £170m.

## **Independent Review of the Creative Industries - Sir Peter Bazalgette, September 2017**

This report focuses on the creative industries, which are not the focus of this report per se (as existing funding streams can support them), but have considerable crossover with its subject matter. It describes their 'central importance to the UK's productivity and global success' and notes the English language and our national capacity for creativity as key assets. It further identifies that the skills of this sector and the creative economy are of increasing importance to the economy overall – including blended technical and creative skills; collaborative interdisciplinary working; entrepreneurialism and enterprise.

The report's key recommendation is that support for regional growth is prioritised through an approach based on the City Deal model, supported by a £500 million Creative Clusters Fund and awarded to clusters that compete for status and support on merit to be a 'Key Creative Cluster'. It recommends a bottom-up process which allows localities to direct policy development. Other recommendations focus on innovation, intellectual property, access to finance, talent and the screen industries and a new creative industries international trade board.

## **The Geography of the Creative Industries**

This report by NESTA explores the distribution of the creative industries, based on the official GVA statistic for the sector of 81.4 billion (5.2% of the whole economy), and in the context of above average growth in the sector nationally and in 90% of local areas. In total, it identified 47 'creative clusters' in the UK – this includes a cluster centred on Leeds and one in Harrogate, despite a disproportionate concentration of the sector being in London and the South East. It makes clear that UK creative clusters can take very different shapes and that local context matters – a one-size-fits-all approach to their support is inappropriate.

## **Summing up and improving the evidence**

Ultimately it is not the size of the sector that matters so much as how far support or investment will help it to grow further and faster than otherwise, and deliver benefits for place making, profile and associated improvements in skills, investment and regeneration. Unfortunately, the evidence on this is

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<sup>6</sup> Culture, Local Enterprise Partnerships and Driving Growth, LGA, December 2014

limited, sometimes contrasting, and of relatively little help in decision making. Hence qualitative factors and judgement are important alongside any quantitative analysis and section 4.5 explores how this might be addressed within decision making and appraisal. There are also things that the City Region and local partners can do to improve the evidence available over time. These include:

- routinely commission robust evaluations of cultural, arts and sport investments and interventions, including control and counterfactual elements to assess the net difference made by the intervention;
- commission research into perceptions of quality of place in the city region and its culture/arts/sport offer (potentially including international, UK and city region samples) and monitor change over time; and
- track available evidence elsewhere as it emerges and collaborate with other areas (e.g. across the North or via local government networks) to strengthen available evidence in a cost-effective way.

### **Section 3: Key Points**

- **Evidence is patchy and sometimes suffers from a shaky foundation**
- **Nevertheless the sector's value is high and growing – the estimated total UK economic impact of arts/culture is around £15 billion, sport is £20 billion, and creative industries is £80 billion**
- **There is scant evidence about the likely impact different types of schemes would deliver**
- **The indirect benefits are at least as large as the direct benefits, but much harder to measure and judgement and qualitative factors will be central**
- **Ways of improving evidence over time include commissioning robust evaluations of relevant interventions and attitudinal surveys into perceptions of Leeds City Region**

## 4. Partner Viewpoints

A programme of stakeholder engagement, including interviews with organisations and two facilitated workshops, was undertaken to investigate the views and priorities of local government and culture, art and sporting bodies. This focused on organisations within the City Region but also reached some with a Yorkshire-wide or national ambit. The central messages emerging from these discussions are set out in the sub-sections below.

### 4.1 Culture, art and sport assets in Leeds City Region

#### Culture and art

Stakeholders spoke with great enthusiasm and passion about the depth of the culture and art asset base in the Leeds City Region. They pointed with ease to a large and diverse offer ranging in scale and size across a wide spectrum of assets. This combined established, sometimes world renowned, heritage and landscape, art collections, national institutions, museums, theatres and venues, alongside smaller 'hidden gems' and clusters of vibrant, independent hubs of creativity in areas such as film, music, and performing arts; with individual places home to distinct concentrations.

A network of talented and passionate people was seen as bringing this to life, many of whom are exporting their work globally, *"operating at the intersection of art, innovation and technology"* and growing a rich supply chain. A strong supporting skills and education offer has also evolved, much of which is delivered by cultural institutions themselves; and a small but good managed workspace offer is also present. From an economic perspective, this adds up to an important set of assets, able to provide a disruptive force and ripe for long term development, growth and jobs for the future, and therefore for focus at a city region level.

The physical presence, spread and use of culture and art assets was raised from a number of angles, including the desirability of enhancing them further. Although there are signs of change, there is still a deficit in cultural infrastructure between the north and south of the country and stakeholders agreed that the city region needs to *"catch up"* in this regard. Some also noted a number of obvious gaps - for example the absence in Leeds of a landmark contemporary art space, proportionate with a city of its scale, from which to attract major exhibitions and to drive appetite. However, stakeholders were often keen to stress that the solution was not *necessarily* to invest in multiple new physical assets, nor to fill any and all gaps. The view instead was to take a strategic view that balanced new investment with maintaining and better using existing assets, including *"reasonably looked after but dated Victorian spaces"*, as well as building upon, enhancing and presenting distinctive local offers.

For some, onus was also placed on the importance of *"not standing still"* in order to retain world class status where bestowed, and future-proofing assets to respond to the changing way that people use and interact with culture. Leeds itself recognised a challenge in enabling assets to spread beyond the city centre to boost participation amongst a wider audience, and beyond Leeds there was feeling that *"the further you get from Leeds, the less people feel that the cultural offer is for them"*.

## **Sport**

The sporting offer was referenced as being equally diverse, from strong community provision and infrastructure (although rationalisation of facilities is bringing access issues), to larger scale sporting events such as horse racing, rugby league, football and cricket. Cycling came clearly to the fore as a major asset, with stakeholders agreeing that this has been something of a coup for the city region and an area around which there should be continued focus, albeit with some discussion as to the form that should take. Triathlon was also noted as new area of strength.

A number of world class and/or international sports facilities were noted, such as York Racecourse and Headingley Cricket Ground, as well as rugby league stadia. However, despite reasonably strong provision of domestic 'single sport' venues, the city region lacks a centrepiece stadium and the full range of top quality facilities that would allow it to compete to host multisport events such as the Commonwealth Games (although by no means did people suggest this is something that the city region should invest in addressing). Stakeholders agreed that sport's other key asset is its unique ability to connect and inspire people in all places and from all backgrounds and so to tie into an inclusive growth agenda. Although the pull of sports teams is often chiefly at a local level, cycling, triathlon and cricket were noted as sports which inherently covered or united a wider geography.

## **Festivals and events**

Festivals and events, including those that are commercial, were noted as a strength in places across the city region, ranging from food, to jazz, to literature, to film, to street carnivals, and providing a route for cultural expression. Stakeholders were often passionate about their local festivals and saw them as being about civic pride and vitality as well as attracting visitors. Sporting events came out strongly as a key place making opportunity, with the Tour de Yorkshire epitomising this. There was a sense that there is more we can do to exploit their full potential and to better understand the economic impact they bring.

## **Joining up assets**

When asked what the most important assets are, stakeholders were reluctant to choose any one over another, and were quick to point out that a mix is essential to reap full benefit. Whilst there was a natural tendency to note one's own assets first, there was also frequent reference to the assets of others and the benefit they bring to the city region as a whole. This sat with a view that places should continue to play to their unique strengths, supported by a city region that knits these stories together, articulates them on a wider platform, raises profile and looks for synergies and connections between assets where more could be done around common themes. This sort of scenario makes room for different scales of assets, where some centre pieces sit alongside smaller and more localised offers that help to bring richness and depth.

*"Be it York's iconic heritage, Bradford's literature and film, Calderdale's Piece Hall or Kirklees' music, we all have our role to play".*

There was seen to be benefit in mapping the city region's assets to gain a more granular appreciation of where these assets lie, how they can support inclusive growth and productivity objectives, and how they can be combined to form more than the sum of their parts – *"we must move on from everywhere needing to have a bit of everything and replace this with collaboration around complementary roles*

that bring added value". This was also seen as being of relevance in respect to physically connecting assets and presenting an accessible offer.

#### **Section 4.1: Key Points**

- **The Leeds City Region culture, art and sport offer is large and diverse in scale, size and reach**
- **Places have their own specialisms, opportunities and needs that form a vital and rich part of the city region's collective offer**
- **There are some gaps in the offer, but prioritising the closing of these should not be the automatic response, rather that it may be better to build on, enhance and celebrate distinctive strengths**
- **There is value to be gained from mapping the full asset base and using this to identify opportunities and priorities; to plan a strategic approach that fully considers the scope for impact and benefit across the city region; and to present and promote the Leeds City Region offer**

## **4.2 The case for investment in culture, art and sport in the Leeds City Region**

### **Perceived benefits from investment in culture, art and sport**

Stakeholders are unanimous and enthusiastic in their view that investing in culture, arts and sport will benefit the City Region. The core of their argument is about talent and investment. Skilled people with options about where they choose to work usually prefer to live in attractive, vibrant places with good quality of life and cultural opportunities. This also impacts on business investment, as the ability to recruit and/or retain a skilled workforce is a key factor in locational decisions. The personal preferences of business leaders can also be swayed by the same factors. These indirect benefits are obvious to stakeholders (*"It's a given"*) but hard to measure, and the line of thinking advanced by partners tallies closely with key arguments described within the evidence section.

A range of other benefits from culture, arts and sport were identified. The ability of assets and events to attract tourists and other visitors (and their spending) was prime amongst these. Culture, art, sport and heritage were all seen as having important roles in supporting the visitor economy, with this magnified where an international audience is reached – for example through TV coverage. Other benefits identified included good quality jobs in the creative and cultural industries; knock on benefits for other businesses that utilise creative and collaborative skills; growth of businesses; retention of financial services businesses (which were noted as more interested than most in supporting arts and culture); catalysing regeneration and transformation; and contributing to inclusion. This latter point encompassed both raising aspirations and opportunities for those from disadvantaged backgrounds, and the ability to bring different communities together around a common interest.

### **Should we invest more in culture, arts and sport...and what form might that take?**

A sizeable majority of stakeholders, including nearly all local authorities, would welcome more investment in culture, arts and sport in the city region. The sense was that this need not involve *"massive"* sums of money, but was important in closing funding gaps that often exist and in making

sure that this area of investment does not perennially miss out when it comes into competition with other areas and schemes that need resources.

Those that were not explicitly in favour of more investment were not explicitly against it either. Typically, their view was more that the issue “*is not just about money*”. It involves the nature of the funding streams that exist (or may be created), the ability to align to funding streams in other policy areas and wider factors that also need to be right in order to unleash the full creative and cultural potential of the City Region. In this respect, some stakeholders (including from within the cultural sector) stressed that strong networks, co-ordination and strategic intent and critically, strong leadership, also played a pivotal role in driving progress. These helped to prioritise resources effectively, to strengthen impacts through collaboration, and to enable creative people and organisations to make things happen. Section 4.6 further explores this theme.

In terms of the *nature* of funding, a number of partners stressed that longer term, sustainable funding was needed. Partly this made it easier for groups and initiatives to plan and operate over the long term, rather than waste time chasing ad hoc funding arrangements. However, it was also about positioning investment in culture, arts and sport so that it was in a less fragile position vis-a-vis the day to day cut and thrust of local politics. Having to go “*cap in hand*” to ask for money to support culture or events annually, often in competition with more emotive funding needs (e.g. social care) or ‘essential’ infrastructure (such as transport and housing) made it harder to push culture, arts and sports investment as a priority. Longer term, ring fenced investment may help in this regard, with one stakeholder referring to a previous Yorkshire and Humber major events fund as an example. Others were less sure about the merits of a separate fund, and as we will go on to discuss, thought the key thing was for cultural projects to be fairly assessed against others within existing funding streams.

### **Where would the money come from?**

We asked stakeholders whether they would support more investment in culture, arts and sport in the City Region even if this meant spending less on other areas of economic development. A significant proportion would consider or support doing so, but the response to this was often more cautious and caveated than that around the desirability of investment in general terms or the ability to access new resources.

The sentiment behind this more muted response was threefold. First, there was an instinctive sense that less investment in other areas of economic development would be a bad thing. Secondly, it was argued that cultural, arts and sport investment should be connected to other types of economic development (e.g. on skills, inclusive growth, sector development and place making) rather than making it a separate priority. And thirdly, whilst cultural investments might be unreasonably disadvantaged by current funding arrangements, they should not be put in an advantaged position either. The conclusion most seemed to advocate – explicitly or otherwise – was that there should be a system that allows the merits of cultural, arts and sports projects to be weighed up fairly and evenly on a case by case basis compared to other potential investments, and connected with them when possible. The feasibility and nature of such a system is discussed further in section 4.5.

A significant minority took a firmer and sometimes more radical view, arguing that it was unlikely (given limitations and national strings) that the appraisal framework could be changed sufficiently, and that a fresh look at the fundamentals of economic development is required. One argument was that despite economic development over many decades, the problems of insufficient innovation, low productivity and deprivation persist. A model based mainly on grants to businesses – which it was suggested had reached less than 1% of City Region businesses – was not capable of bringing about the change required. In comparison, major cultural investment has the potential to reframe the economy by sending signals to the market and to local communities about ambition, optimism and becoming an innovative and forward-looking place. This could attract like-minded businesses, catalyse a virtuous cycle of investment and high quality development, and impact positively on the mindset and culture of indigenous businesses. Others simply noted that *“it’s about the sort of city region we want to be”* and that *“people fail to see the volume of regeneration that is culturally led”*. In this regard, it was noted that the best examples of transformation in UK cities – such as Newcastle/Gateshead, Liverpool, Glasgow, Newham and increasingly Hull – had all put culture, arts and sport centre stage.

#### **Section 4.2: Key Points**

- **Unanimity that investment in culture, art and sport would help the Leeds City Region**
- **The case made for this is chiefly about the role of culture, art and sport in supporting quality of life/place which in turn attracts and retains talent and investment. Wider benefits for inclusion, businesses and the visitor economy are also recognised.**
- **The majority favoured greater investment and some noted that success is not just about money**
- **Mixed and caveated support around use of existing economic development spending**

### **4.3 Priorities and areas for investment**

#### **Prioritising between culture, the arts and sport**

Stakeholders were reluctant to prioritise between culture, art and sport or position them in a hierarchy of investment preference, instead giving equal importance across all three. There was recognition though that this may vary in some places depending on the nature of local assets, need and opportunity. A very different time lag in reaping returns and subsequent ability to sustain them was also noted across different types of investment, for example the fast impact of a major sporting event against the slower but longer term impact of a culture-led regeneration scheme. The message here for the city region is that work to develop a framework for decision making must be flexible enough to allow for such distinct characteristics, benefits and timeframes to sit equally alongside one another and be considered fully and fairly rather than prioritising any one activity over another (see section 4.5).

## Investment principles

Stakeholders were asked to identify what broad types of investment they felt should or should not be made as part of a city region culture, art and sport approach. Whilst some specific ideas on priorities were raised (set out below), as in other areas of discussion, interviewees agreed that this was not a clear cut matter, and that there was not, nor should there be (certainly at this point), a set ‘do’ and ‘don’t’ invest list. Physical assets and facilities, events and festivals, and ongoing activity could all have roles dependent upon local circumstances – and indeed be mutually reinforcing.

Instead people recognised the obvious tensions of *“too many ideas, not enough money”*, and from this arrived at an overall consensus that the key at this point was to be flexible and open minded, and focused on establishing the mandate, criteria and framework that supports decision making and that generates partner buy-in. The sentiment was to not to rule ideas out, but to allow them to pass through an agreed ‘filtering’ framework so benefits can be assessed fully and fairly.

On this basis, discussions drew out a high level set of five ‘investment principles’ that would come into play when identifying investment at a city region level. These are set out in the table below along with key features that the city region should either seek or avoid in their application.

Investment Principle	Seek	Avoid
<b>Invest where there is a well-made case</b>	<ul style="list-style-type: none"> <li>• evidence of market failure</li> <li>• evidence of clear culture / art / sport deficit and need</li> <li>• robust business case that considers whole life cost</li> <li>• greatest potential impact</li> <li>• creative ways to maximise the value of existing assets and help them compete / grow</li> </ul>	<ul style="list-style-type: none"> <li>• propping up failure</li> <li>• ongoing funding commitments that exceed the returns/benefits</li> <li>• looking solely at grand schemes or flagship projects that absorb a high proportion of the budget</li> <li>• schemes which only bring isolated impacts</li> <li>• day to day maintenance of assets</li> </ul>
<b>Invest in quality and lasting transformation</b>	<ul style="list-style-type: none"> <li>• set the bar high on quality</li> <li>• opportunities to transform provision and places</li> <li>• new narratives that celebrate and join up USPs and that tell a compelling story and build profile</li> <li>• long term regenerative and place making impacts</li> <li>• future-proofed investment</li> <li>• impacts that can be extended to a wider range of people/places</li> </ul>	<ul style="list-style-type: none"> <li>• ‘one hit wonders’</li> <li>• short term or unsustainable approaches</li> </ul>
<b>Invest in people and inclusive growth</b>	<ul style="list-style-type: none"> <li>• growth in participation in new audiences and communities</li> </ul>	<ul style="list-style-type: none"> <li>• isolated investments either in places or in single issues that do not join up or drive participation</li> </ul>

	<ul style="list-style-type: none"> <li>• reach 'left behind' areas/groups</li> <li>• well located, easy to access investment locations</li> <li>• building creative skills to inspire and motivate young people</li> </ul>	<ul style="list-style-type: none"> <li>• trickle down focused approaches</li> </ul>
<b>Invest strategically to connect partners, projects and places</b>	<ul style="list-style-type: none"> <li>• joining up of assets and value adding synergies</li> <li>• distinct place based strengths</li> <li>• wide partnerships, including with the private sector, to blend funding and unlock impact</li> <li>• links to wider investment (e.g. transport, town centre renewal, green infrastructure)</li> <li>• a strategic approach that seizes opportunities and has a long term view on the right offer to achieve shared ambitions and outcomes</li> </ul>	<ul style="list-style-type: none"> <li>• competing instead of collaborating</li> <li>• pressure for quick decisions on ad hoc issues</li> <li>• isolated investment decisions</li> </ul>
<b>Invest in catalysing business growth</b>	<ul style="list-style-type: none"> <li>• opportunities for organic growth and enabling creative places</li> <li>• investment based on specific sector capability, e.g. film</li> <li>• innovation, enterprise, technology, and high value job potential</li> <li>• to support the sector to support itself, with networks to coach and build leadership skills</li> </ul>	<ul style="list-style-type: none"> <li>• failing to apply culture in its broadest sense in how we work, think, operate and govern</li> <li>• lack of dialogue with cultural leaders to bring new perspectives</li> </ul>

### **Areas of priority: perspectives on the types of investment that could be made**

On the whole, stakeholders spoke in general terms about the areas that should be considered as priorities for the city region and the sort of investments that might come across culture, art and sport. There are, however, exceptions to that, and instances where multiple partners pinpointed specific examples as priorities (or occasionally the reverse). These are highlighted in bold within sections A-F below that discuss the broad areas of potential priority.

**A. Culture and art:** Stakeholders viewed this as being wide in scope, but with an understanding that investment must be driven by widening participation. As identified in the principles above, people were concerned with a need to take culture and art to a more diverse audience and ensuring accessibility out with typical 'hotspots' - *"culture and art is not just for posh folk"*. Examples were given where places have successfully brought a range of cultural and sporting offers together in one location to drive footfall and connect new and different audiences, e.g. Calvin Hall in Glasgow, and this was seen as being a useful model to consider.

References were made to specific place based physical assets that house and facilitate delivery of culture and art, sometimes combined with built heritage. The development and management of these assets – for example the Odeon in Bradford, the Art Gallery in Huddersfield, the Town Hall in Skipton, the Conference Centre in Harrogate – are key priorities locally, and it is at this level that decisions on form and function, and any investment in standard building maintenance, must be made. With the investment principles in mind, it was however also recognised that, on the basis that these places then go on to form the physical foundations of the overall offer, there is merit in the city region considering:

- how they come together as a whole;
- a strategic view on specific gaps, needs and opportunities to bring assets up to date and widen their use and reach; and
- how best to find synergies and to package and present this to raise profile in a national and international context.

Furthermore, there was seen to be value in then using this to inform discussions with investors and developers to create attractive environments for investment, to get a *“better deal for culture and art”*, and to use the development of creative spaces and heritage as a driver for regeneration and place making. Examples that came to the fore in this regard included the Piece Hall in Halifax and proposals for Tileyard North in Wakefield, the role of the National Railway Museum in unlocking development in York, and SOYO in Leeds.

Stakeholders recognised the clear tourism value of culture, art and sport and its potential to support growth in the visitor economy. Correspondingly, they were keen to understand helpful links and overlaps with the work of bodies such as Visit England, Visit Britain and the government’s Great Campaign. However, this was not seen as being about tourism or the visitor economy in its own right, for example around developing core tourism infrastructure such as hotels.

**A specific priority raised by multiple partners was the Leeds 2023 Capital of Culture bid.** In many ways regardless of the outcome, this was seen as being an important springboard from which to build, explore, create and embed ideas and relationships across boundaries. One stakeholder outside Leeds noted it as being *“a massive opportunity for the city region – we want it and we should support it”*.

- B. Sport:** The scope for prioritising investment in sport was covered a number of areas. The clear benefits of driving levels of participative sports was widely recognised and partners pointed to its correlation with public health and wellbeing outcomes. However, they agreed that others are already active in this space and that there is ongoing work to manage and invest in basic local level sporting facilities (leisure centres, etc.). Local sports participation was therefore not expected to be in scope unless as part of a strategic plan to develop significant hubs of collocated community services, or if designed to deliver inclusive growth by engaging and inspiring disadvantaged communities (and often young people within them) to build confidence, skills and employment opportunities - see E below.

Stakeholders agreed that there was a role for the city region in bringing places and sector partners together to develop and advocate proposals for high level sporting events. The value of these was recognised in terms of generating tourism and visitor spend, attracting investment and wider revenues, raising the profile of the city region and its places, and creating lasting legacy impacts in communities (see below for examples).

The presence of world class sporting facilities was seen as being a real asset for the city region, as were the teams and individuals that compete within them. They have a unique capacity to build profile – with Huddersfield Town’s rise to the Premier League an example of this. They are an important part of the picture with the potential to reach an international audience, and hence the quality of the offer that is presented must be viewed in a global context. Some noted that given the city region’s lack of football teams in European competitions, its international sporting profile could be stronger, and noted the success of the Tour de France and Tour de Yorkshire in bolstering this at Yorkshire level. However, a note of caution was also raised around the need to fully appreciate the business and market failure case for investment should the case arise, and also to look at opportunities beyond cycling.

**A specific priority raised by multiple partners was international cricket at Headingley.** Yorkshire County Cricket Club (YCCC) made clear the benefits from international and high profile T20 cricket at Headingley, and that these would end without the new stand redevelopment, or if YCCC defaults on the loan that supports it. The club are seeking a 10 year interest-free loan to shore up finances and prevent this from happening. This would safeguard considerable visitor spending; televised matches reaching a large UK and global audience; regeneration benefits from the return of first class cricket to Bradford; and inclusive growth and community cohesion benefits from work with local communities and young people. One partner said that this sort of investment was not a priority, and another intimated a similar sentiment about ‘big ticket’ items swallowing up any available budget. In contrast, a number of others explicitly saw the continued hosting of international cricket as a priority and a “*jewel in the crown*” in terms of City Region/Yorkshire profile. The majority, however, did not bring this to the fore, with the impression being that judgement should be based on objective appraisal of this option against others.

- C. Creative industries:** There is a clear overspill between the creative and digital industries and culture, art and sport, with so many people working at the intersection of each in an innovative, highly skilled and entrepreneurial capacity. Multiple stakeholders identified a need for a strategic approach to this, supporting sector development and growth, raising profile and attracting investment, securing workspace, talent development and nurturing supply chains. A number of individuals also spoke of the potential for coaching, leadership skills and larger businesses providing supporting to smaller enterprises. This was seen as being very much in tune with the national policy agenda in regards to Industrial Strategy, Sector Deals and Creative Clusters opportunities. Stakeholders urged the city region to take a clear, strong and proactive line on this and to work with key sector partners to draw on expertise to “*put our best foot forward*” and to

agree a strategic approach that sets the agenda, identifies distinct strengths and seeks to compliment and maximise (rather than duplicate) support and funding.

**A specific priority raised by multiple partners was on film and the screen industry.** There was strong representation on the role of film as having an increasing presence, economic contribution and visibility from outside the city region and hence a case for it being in scope here. A range of local authorities including Selby, York, Bradford and Leeds, alongside Screen Yorkshire, pinpointed this and made a robust case for their inclusion as priorities. Collaborative work to secure Channel 4 investment was cited as an example of places becoming alert to the sector, but with a view that much more could be done to unlock potential in an area that has received major recognition by DCMS and the British Film Institute as being the key screen industry cluster outside London.

**D. Events:** All stakeholders agreed that the city region should recognise events within a culture, art and sport policy where they:

- have a clear pride of place and place making role
- bring together multiple places and partners, including from a funding perspective
- present a unique selling point for the city region (individually and/or as a combined offer)
- provide transformative influence on image and regeneration
- bring lasting impact in a spread of communities e.g. 'bike libraries' legacy of Tour de France

**A specific priority raised by multiple partners was on attracting high profile, international events.**

Whilst cycling epitomised this from a sport perspective, there was also seen to be an opportunity to look at other sporting platforms such as hosting the Rugby League World Cup. Reference was also made to the potential of major cultural events such as the proposed International Sculpture Triennial, or to hold a biennial Yorkshire Festival of the Arts. Stakeholders saw these large set piece events as sitting in parallel to smaller, more niche, but often just as renowned festivals e.g. on puppetry, literature, piano, jazz, film or rhubarb, and that this offered depth and diversity to what could be packaged and presented as the city region's offer. The possibility of establishing a major events fund for the city region was noted, as was work to better understand the economic impact of events.

**E. Skills, talent and young people:** As identified in the investment principles above, using culture, art and sport as a route to develop talent and reach young people was a common theme across multiple stakeholders and as such comes forward as an area of priority for the city region to consider. Diverse routes into this were noted, but the common emphasis was on creating the skills for jobs of the future, confidence, aspiration, teamwork and reaching into communities to young people who may not be thriving in the traditional education system. Skills from school to post-graduate degrees were also noted, in particular work in Wakefield to join provision and bring coherence to the offer presented by the College, the Hepworth and the Yorkshire Sculpture Park as part of a bid for University Status based on culture and technology. The final point here was on the importance of engaging with young people to future proof our ambition on culture, art and sport to go *"beyond an ageing bureaucratic lens to really understand what people and want and need to*

*inform our long term investment approaches*". It was proposed that the city region could provide the funds to facilitate this sort of debate and bringing it together at a city region level (see also 4.4)

**F. Raising profile, place making and engaging a wider set of partners:** Cutting across all of the investment principles and areas of priority, was a clear steer by stakeholders to at all times think about ways in which the culture, art and sport offer can be brought together to raise profile on a national and international stage. As one stakeholder outside Wakefield noted, *"the Hepworth being named Museum of the year is a massive coup for the Leeds City Region"*. Be this via events, leveraging assets, developing excellence in business capability and skills, or finding common themes that link places, the emphasis was on how a critical mass of assets demonstrates international ambitions, shows the city region as punching its weight and positions it as a thriving place in which people are drawn to live, work, visit and invest. Albeit with further points made on leadership and geography (as set out in section 4.6), the city region has a key role in co-ordinating the story and uncovering the complementarity between places, helping to agglomerate creative assets, and setting the strategic approach with a wider range of partners to catalyse change.

#### **Section 4.3: Key Points**

- **Stakeholders see the merits of culture and the arts and sport and see no order of priority between them**
- **Rather than a 'do' and 'don't' list on specific schemes, a first step should be to establish an agreed set of strategic investment principles as the basis of a decision-making framework**
- **Stakeholders views coalesced around broad areas for potential investment rather than specific priorities, with these areas including culture and art, sport, events, sector development, skills and young people, raising profile and place making**
- **A small number of specific priorities were raised by multiple partners; most notably Leeds 2023, international cricket at Headingley, attracting international events, developing the film and screen industries, and using culture, art and sport to raise profile**

## **4.4 Links to inclusive growth and other policy agendas**

### **Inclusive Growth**

Stakeholders recognise and value the positive role culture, arts and sport can and do play in supporting inclusive growth. Initiatives that engage people in sport and culture - often young people and with a focus on disadvantaged communities and 'hard to reach' groups – were frequently cited as good thing. People like the types of schemes that are in place in some areas and want to see more of them.

Currently, projects are often attached to local sports clubs (e.g. football teams) and cultural activities (e.g. related to dance, music or theatre) and use people's interest in these as a means to engage them, build their self-esteem, support education and skills development, and to provide routes into work or

other positive activity. Whilst they can lead to a job within sport or culture, more often projects use people's interests in a club or group as a motivational tool to get them involved in a project that builds confidence, character and transferable skills that will be useful in life and getting a job anywhere. Whilst most projects are locally focused, some go beyond a single locality. For example, Yorkshire County Cricket Club engages children through 500 schools countywide; run a 'Wickets' programme that engages with hard to reach young people aged 8-16 in 'tough' areas, and has a focus on engaging with more people from the South Asian community – with benefits for community cohesion.

A different angle on inclusive growth was the importance of offering a range of cultural opportunities, including ones with popular appeal, not just 'high art'. In a similar vein, a number of stakeholders stressed the importance of reaching (and perhaps having a disproportionate focus on) areas where *"people feel left behind and downtrodden"*, notably older industrial towns. Recent work in Wakefield and Halifax has shown the potential to renew such centres and combine local and UK wide appeal.

### **Wider links – including place making, infrastructure, business and innovation**

As well as supporting inclusive growth and its benefits for confidence, skills, employment and poverty reduction, links were made between culture, arts and sport and several other City Region issues and agendas.

Most commonly, a strong connection to place making, regeneration and renewal emerged. Many of the benefits from culture, arts and sport come about because it makes a big contribution to an area's overall quality of place (which attracts talent/investment) and a cultural or sports project of one sort or other can have a pivotal impact on the environment and offer of a place and the picture it presents to the world. Local examples cited include the redevelopment of the Piece Hall in Halifax, the impact of the Hepworth in Wakefield, and on a smaller scale, the way in which the ROKT climbing and adventure centre has repositioned what Brighouse has to offer. The role of culture, arts and sport in repurposing town centres in the face of declining retail was brought to the fore, sometimes linked to other assets such as green infrastructure that could add to a centre's quality and offer.

Other commonly made links included positive impacts on physical and mental health and wellbeing; and the importance of having the right infrastructure in place to host events (e.g. venues, hotels) and transport to allow people to get to/from events and performances, including by public transport at night. Besides centrality to the creative and digital sector, suggestions were made as to whether more could be made of various creative, digital and media centres in city region.

Figure 1: Positive connections between culture, arts and sport and wider issues and agendas



#### Section 4.4: Key Points

- Recognition that culture/arts/sport can offer opportunities to disadvantaged communities, and these benefits for inclusive growth should be factored into project appraisal
- Good projects already do this; scope exists for scaling up with both local and city-region angles
- Culture/arts/sport investment must reach places and communities that feel 'left behind'
- Positive links to multiple agendas including place making, health, tourism and sector growth

## 4.5 Appraisal and decision-making criteria

There is consensus amongst stakeholders that thorough and even appraisal of potential investments must be instrumental in making decisions about what projects to support should resources become available. This is seen to be important in making sure that projects that are supported deliver the best possible long term impact and value for money. However, there is equally strong consensus that the current assurance framework does not do this and that a substantially revised or different appraisal and decision making process is required.

The key reason for changes to be made is that the current system does not take into account a wide enough range of factors, and critically, that it is not designed to consider indirect benefits and qualitative analysis that are critical to assessment of culture, art and sports interventions. Two potential responses were identified.

The first is to amend the current assurance framework to take into account a widened range of quantitative factors as appropriate, and to consider and value long term indirect benefits such as improvement of profile, perceptions and quality of place/life that will lead to a more skilled workforce, enhanced innovation and entrepreneurship, and business investment (foreign or otherwise). This would allow culture, arts and sport projects to be properly considered within the current system and funding streams and compared against other types of projects that deliver economic benefits. However, the design of the current assurance framework is not wholly within the city region's gift as national restrictions and controls apply. If these cannot be sufficiently flexed, then a second type of response would be required – to have a separate funding pot (should that become feasible) and appraisal system of some sort that is better suited to assessing culture, arts and sport projects.

A similar challenge is likely to exist for other agendas and opportunities in the city region that deliver economic benefits, but not always in the direct, and somewhat narrow way that national economic appraisal systems are based upon. These include place making and renewal, green infrastructure, and inclusive growth – which itself is a key area of opportunity for culture, arts and sports projects, and should be fully factored into any revised or new appraisal system.

Stakeholders began to identify a range of criteria that should be included within appraisal and decision making criteria. These link very strongly to the investment principles identified in section 4.3. This is by no means a complete list, rather it is the initial instincts of what sort of factors might be included.

<b>Investment Principle</b>	<b>Examples of criteria to include in appraisal and decision making</b>
<b>Invest where there is a well-made case</b>	<ul style="list-style-type: none"> <li>• Demonstration of sustainability after investment (i.e. not requiring repeated investments, unless these are about upgrade / expansion, with possible exception where an element of core funding is an unavoidable part of the business model and pays for itself in benefits)</li> <li>• Scale of match funding, and evidence that other funding options have been exhausted</li> </ul>
<b>Invest in quality and lasting transformation</b>	<ul style="list-style-type: none"> <li>• Impact on UK/international profile, often connected to projects that would generate high visitor numbers from the UK and abroad and/or be viewed by large and international audiences (typically on TV)</li> <li>• Uplift in quality of place/life offer and the benefits of this for skills, investment and regeneration</li> <li>• Delivering benefits across a range of local authority areas and in terms of beneficiaries reached</li> </ul>
<b>Invest in people and inclusive growth</b>	<ul style="list-style-type: none"> <li>• Delivering inclusive growth and community cohesion – including ability to reach and benefit disadvantaged areas and to bring different communities together (e.g. of different ethnicities)</li> <li>• Increases in educational attainment</li> </ul>
<b>Invest strategically to connect partners, projects and places</b>	<ul style="list-style-type: none"> <li>• Tailoring to circumstance, needs and opportunities in individual places</li> <li>• Delivering health benefits; including physical and mental health and wellbeing gained from participating in and enjoying sport and from access to quality culture and art</li> </ul>
<b>Invest in catalysing business growth</b>	<ul style="list-style-type: none"> <li>• Increasing visitor numbers and spending</li> <li>• Increasing investment, enterprise and embedded supply chains</li> </ul>

Many (although not all) of the above will be tricky to measure. However, difficult to measure should not mean disregarding them. Similar assessment challenges have been faced in the past, for instance by RDAs in assessing projects in areas such as urban and rural renaissance (place making), major events and the visitor economy. The concept of ‘strategic added value’ was used in those instances to assess how far projects that were hard to measure quantitatively were of value because they delivered long term benefits and actions that aligned with strategic priorities. There may well be a case to explore a similar concept in Leeds City Region too.

#### Section 4.5: Key Points

- **Getting appraisal right is crucial so that competing projects can be assessed against meaningful criteria. The current system does not do this and needs to be amended or added to.**
- **Any revised or new system should include indirect benefits and qualitative and judgement based factors; tailored to place contexts as required**
- **A range of appraisal criteria have been suggested and connect to investment principles, inclusive growth and place making**
- **The concept of 'strategic added value' should be explored as part of a potential way forward**

## 4.6 Leadership and geography

### Leadership

The issue of leadership – and of the structures, networks and collaboration to back it up – permeated inputs from a wide spread of stakeholders. Examples were given of where strong and passionate leadership had made a real difference to developing a strong culture, art and sport offer and to attracting investment, often against stiff competition. Knowing the difference that this can make at a local level, stakeholders felt that strong leadership and championing of culture, arts and sport at the city region level would be pivotal to promoting and enhancing the City Region's *collective* offer, and that this was lacking presently.

Whilst there was no set recipe for the style of leadership that was sought, and this need not be 'personality based', Leeds City Region's passion for culture, arts and sport needed to shine through better. It was widely felt that having a strong leader who could proselytise on behalf of the city region, communicate its ambition and make its case would be invaluable in this regard. It would help in bringing together and aligning stakeholders in the City Region, profile raising, and helping to win external bids, investments and funding.

### Networks and co-ordination

There is consensus that strong leadership should go hand in hand with strong networks and co-ordination – a 'top down and bottom up' approach is required. This view was put across particularly strongly by organisations and professionals from within the culture, arts and sports sector, who felt that there was currently no single place or institution that brings all the relevant players together. Indeed, some organisations noted that they have to be involved in several different structures or networks to communicate and collaborate across the sector.

The study did not get into detailed discussions of what form a network or other collaborative structure may take, but there was support for it spanning culture, arts and sport. Comparisons were also made to the Yorkshire wide Cultural Consortium that had previously operated. Whilst not seeking to recreate this exactly, there appeared to be support to establish a similar type of forum that brings

together and provides voice for the sector, linked in to LEP and WYCA structures across the city region and to leadership on this agenda. Stakeholders felt that this should not be dominated by one sector or other and should bring together those from the public, voluntary and private sectors and with attendees potentially there in an individual capacity, not necessarily as representatives.

Co-ordination was also important within organisations, and examples were cited where the lack of this (for instance across local authority departments) had effectively killed off the chances of landing new cultural opportunities. Equally, it was vital that organisations such as local authorities and WYCA play a convening, enabling and facilitating role. This was not about money, but helping good ideas to flourish and creative people to make things happen by opening doors, making connections, offering expertise and mentoring, promotional activity and generally oiling the wheels of change.

### **Geography**

People acknowledged that the complex geography in and around the City Region made things more complicated, and that this is especially the case in deciding what area a leader should champion or represent, and from what organisations partners in a network drawn. However, this was not seen as an insurmountable barrier to progress, and a fuzzy approach to boundaries that did not get too hung up on one line on a map or other was seen as either helpful, or just the way things are until a devolution settlement is agreed. One expression of this was that activity should *“go as large as it can do’ with the assent of those involved”*.

Perhaps not surprisingly given our area of focus, stakeholders most frequently concentrated on activity at local or Leeds City Region level. The split between what should be done at each level was not entirely clear cut, but there was a view that activity that is routinely done at local level (e.g. ongoing maintenance, running leisure centres or locally oriented facilities) should not be part of city-regional working, and nor should it be about *“providing micro-grants for things that the council won’t support”*. Rather the city-regional level should be focused on combining and promoting local level (and wider) assets, on activities and facilities with catchments and impacts that clearly span or benefit multiple local areas, and about having the scale to *“draw in larger things”*.

There was relatively little discussion or enthusiasm for Northern level activity, although this was not ruled out either, and some stakeholders discussed the value of collaborations that spanned a number of northern cities. There was much more discussion about Yorkshire level activity, and acknowledgement that there could be potentially be considerable cross over between city region and Yorkshire wide activity, for instance culturally led assets in Leeds City Region that support tourism and the visitor economy and hence relevant to Welcome to Yorkshire. Whilst most sports clubs in the City Region had a local fan base, cycling, cricket and triathlon stood out as examples that had a wider footprint and hence impact, and which had value in uniting people across the County.

More widely, there was some discussion about the interplay between potential new leadership and networks on culture, art and sport at Leeds City Region level and the role of Welcome to Yorkshire. It was generally seen that the latter was doing a very good job at the things it focused on, but that that degree of focus inevitably left gaps. Rather than change Welcome to Yorkshire to fill those gaps

(around culture, arts and sport in Leeds City Region), it was felt that City Region focused strategy, leadership and structures would be more appropriate.

One dilemma that this avenue, and our complex geography poses is the that whilst cultural, art and sports assets might best be mapped, connected and promoted at city regional scale, the 'Leeds City Region' brand is ill suited to communicating this, especially to an international audience. In this respect, place recognition and identity based upon 'Yorkshire' was much stronger. No clear solution on how to manage this balance was identified, and the sense was that working in a common sense and collaborative way around fuzzy boundaries, using whatever identity and structures worked best for particular purposes, was the best way until a devolution agreement may point more clearly to a long-term direction.

#### **Section 4.6: Key Points**

- **There is great opportunity to combine, connect and collectively promote the City Region's culture, arts and sport offer. Strong leadership and championing is needed to do this.**
- **Co-ordination within organisations, an enabling approach and networks connecting key players in culture, art and sport are needed. Potential for a forum that does this should be explored.**
- **The focus should be Leeds City Regional level, but with this adding together and promoting local assets where helpful, and connecting with and utilising Yorkshire level structures and identity where helpful.**

## 5. Conclusions

This exercise has revealed that partners across places and sectors have a strong desire to address the current policy and partnership vacuum at Leeds City Region level on culture, arts and sport and to develop a way to fully account for the significant direct and indirect benefits that culture, art and sport bring for people, places and the economy. There is a wealth of assets on which to build in doing this and a shared desire to put aside competition in favour of a collaborative and strategic approach to widening and accelerating action. In that context, our overall conclusions are that:

**1) The position of culture, arts and sport should be considerably strengthened within Leeds City Region strategy** and become a priority within a place making and inclusive growth based approach. This could be achieved through a combination of:

- Upgrading content as part of a future SEP review or new inclusive industrial strategy
- Development of a high level Leeds City Region culture/arts/sports framework/plan which supports the SEP and provides clarity on approach and prioritisation
- Stronger content in, and connection between, local economic, cultural and sports strategies

2) Good quality **evidence on the economic impact of culture, arts and sport is in short supply**. The significant value of the culture, arts and sport sectors in terms of GVA and employment is clear, but there is a much weaker basis for assessing the impact that interventions will have, including indirect, long term and qualitative benefits. The City Region could help to address this by commissioning evaluations of new culture, arts and sport projects, and commissioning research into perceptions of quality of place and the culture, arts, sport offer in Leeds City Region.

3) The City Region has a strong and diverse range of cultural, arts and sport assets, although opportunity exists to further enhance the range, quality and utilisation of these assets – although not to strive to fill any and all gaps. There is a strong and shared desire to **map, plan and present the Leeds City Region cultural, arts and sport offer collectively** to maximise the benefits it brings.

4) There is unanimity that investment in culture, art and sport would help the Leeds City Region and local economies, chiefly based upon its role in adding to quality of life, place making and profile, and attracting and retaining talent, tourism and investment. There is **support for long term, sustainable funding mechanisms that can support culture, art and sports initiatives**, either through a new funding stream (should opportunity arise to create one) or opening up existing funding streams through changes in prioritisation and appraisal processes. There is also support for exploring how the investments of others, including the private sector, can be aligned across policy areas to leverage funding and maximise impact.

5) **Stakeholders place equal value on culture, art and sport**, see connections between them, and would not want one or other area singled out above others. Likewise they are open to considering a wide range of potential intervention areas, both revenue and capital based, in support of a rich, diverse, unique and deep offer. Interventions should be considered on their merits on a case by case basis, in the context of the place(s) they are based in and strategic priorities and via an agreed assurance framework.

- 6) A spread of considerations should be taken into account in setting priorities and investment. These could be distilled into **a set of 'Investment Principles'** based upon investing:
- where there is a well-made case
  - in quality and transformation
  - in people and inclusive growth
  - strategically to connect partners, projects and places
  - catalysing business growth
- 7) Generally, partners prefer to focus on broad areas for investment rather than specific projects; and these **potential areas for investment include culture and art, sport, events, sector development, skills and young people, profile raising and place making**. Most local partners also have specific local priorities. Beyond these, a small number of specific opportunities were raised (but not always advocated) by multiple partners, notably Leeds 2023, international cricket at Headingley, attracting international events, and developing the film and screen industries.
- 8) There is **strong support for progressing inclusive growth through culture, art and sports** initiatives. Inclusive growth benefits should be factored into project assessment and prioritisation, and there is potential to scale up and co-locate culture, arts and sports projects that reach deprived communities and improve people's skills, confidence and employment opportunities. More widely, culture, arts and sport projects should be located and have appeal across communities, including older industrial centres and communities that feel 'left behind'.
- 9) A **new or revised assurance framework for culture, arts and sports projects** (and wider place making ones) is required to enable their benefits to be fully and fairly assessed and compared against other proposals. This should include indirect benefits and qualitative and judgement based factors. The concept of 'strategic added value' should be explored as part of a potential way forward. There is much expertise to draw on in this regard from partners such as the Arts Council and Sport England.
- 10) **Strong leadership and championing is needed** to develop and promote the City Region's culture, arts and sport offer. This should be backed by improved co-ordination within organisations, an enabling approach, and networks connecting key players. There was strong appetite for exploring the role of a potential city-region culture, arts and sports forum to foster collaboration and alignment of priorities and investment and to share good practice. Whilst the focus should be on Leeds City Regional level, partners support connection to, and utilisation of, Yorkshire level structures and identity where helpful.

**Looking ahead:** It appears that there is a genuine shared desire – amongst key stakeholders in local government, the city region, and the sector - to come together to articulate the ambition and develop the necessary relationships to build and deliver a strategic and long-term approach to maximising the impact of culture, arts and sport in the Leeds City Region. This is supported by a policy environment that is evolving and starting to make more room for accepting how a broader range of factors drive sustainable, inclusive growth in places. These factors come together to present a real momentum on which to capitalise.

## Annex 1: Culture, Arts and Sport in Leeds City Region Economic Strategies

The table below gives a headline overview of the extent to which and how culture, the arts and sport are covered in core economic strategies in the Leeds City Region.

**Table 1: Coverage of culture, arts and sport in local economic strategies and the SEP**

Strategy <sup>7</sup>	Coverage of Culture, Arts and Sport
LCR SEP	<ul style="list-style-type: none"> <li>• Not explicitly covered in vision, priorities, headline initiatives, indicators or actions</li> <li>• Some reference in vision for good growth narrative</li> <li>• 6/10 of the district place summaries reference culture/sport assets</li> <li>• Main coverage is the 'Visitor Economy, Culture and Quality of Place' box which stressed the importance of culture and sport offer to visitor economy and attracting/retaining talent and investment</li> <li>• Digital and Creative is one of the key sectors</li> </ul>
Leeds Inclusive Growth Strategy (draft)	<ul style="list-style-type: none"> <li>• Maximising the Economic Benefit of Culture is one of the 12 'Big Ideas'. That includes the Capital of Culture bid; increasing visits linked to major cultural events and attractions; and growing the creative and cultural sector</li> <li>• NB includes a wide ranging definition of culture (see p63) extending to way of life and nightlife, etc.</li> <li>• The Retail and Visitor Economy sector section also has strong links to sport and culture and namechecks assets</li> </ul>
Bradford Economic Strategy 2017-2030 (draft)	<ul style="list-style-type: none"> <li>• World class, unique and diverse cultural offer positioned as being one of the district's central assets from which to catalyse growth in the economy</li> <li>• Creative industries and the visitor economy noted as being a key sectors</li> <li>• Although no specific detail, appears that action will be based on encouraging a wide spectrum of cultural and creative activity as part of making the district an attractive place to live, work and visit and to develop an offer in collaboration with Leeds</li> <li>• Detail may come through more strongly in finalised version to shift overall coverage from medium to high</li> </ul>
Calderdale Business & Economy Strategy (2015-2020)	<ul style="list-style-type: none"> <li>• Low coverage overall, with no significant content on sport, art or culture, despite 'Marketing Calderdale' being one of its six themes</li> <li>• Creative and digital is a key sector</li> <li>• Some mention of heritage assets – Piece Hall regeneration and Dean Clough as a business base</li> </ul>
Kirklees Economic Strategy (draft)	<ul style="list-style-type: none"> <li>• Not prominent in priority titles, but vision includes 'a great quality of life and environment where all people are connected to economic opportunity'</li> <li>• Some strong content within in Priority 5 'Quality Places' including a transformational approach to the district's heritage and cultural assets; a Leisure Tourist Strategy that builds on Tour de France legacy; and the role of more and better cultural attractions in revitalising Huddersfield town centre.</li> </ul>
Wakefield Good Growth Action Plan	<ul style="list-style-type: none"> <li>• A vibrant cultural offer noted as a key action within an overall objective to build quality places for residents to live and work; as is achieving University status with creative, cultural and arts subjects and provision central to this</li> <li>• No other explicit references, but implied as part of a drive to diversify economy and boost skills, wages and knowledge intensive industries</li> <li>• Coverage low but this does not reflect the reality or intensity of partnership and action that is in place as identified in stakeholder discussions</li> </ul>

<sup>7</sup> Note: no current plan was identified in Craven, the last one sourced covered the period 2010-2016

<p>York Economic Strategy 2016-2020</p>	<ul style="list-style-type: none"> <li>• References to film and digital, media arts, international festivals and a strong creative scene in its front end</li> <li>• ‘Making a fresh loud statement of intent of cultural and visual identify ‘is one if it’s eight ‘essential to dos’. Notes wide ranging activity on cultural offer and vibrancy including creative lighting, Media Arts festival, design and public realm</li> <li>• Upgrade of National Rail Museum noted linked to York Central</li> <li>• Sectors/research (To Do 4) notes Digital Creativity Hub</li> </ul>
<p>Economic Growth Strategy for Harrogate District 2017-2035</p>	<ul style="list-style-type: none"> <li>• “Whilst aim is a co-ordinated, corporate approach to prioritise and support good growth with a focus on four key sectors, the council recognises that sectors such as tourism and the wider visitor economy add to the vibrancy and culture of the district and will continue to be supported by the council”</li> <li>• Branding and Promoting the district as an attractive, quality environment in which to invest and do business is a strategic theme</li> <li>• But little reference to culture, arts and sport beyond this</li> </ul>
<p>Selby District Economic Development Strategy 2016-2020</p>	<ul style="list-style-type: none"> <li>• Recognition that developing an improved cultural and visitor offer is a key challenge. Action in response based on capitalising on assets to capture and retain visitor spend and promote access to sport and green space activities</li> <li>• Visitor and night-time economy identified as a short term priority sector, with cultural assets and events as key to driving and showcasing this. A new Tourism and Culture Strategy will further expand.</li> <li>• Creative industries and media as a long term priority growth sector</li> <li>• Supporting action plan details work with Screen Yorkshire on film/media, locations for this and developing ‘creative clusters’</li> </ul>
<p>North Yorkshire Plan for Economic Growth 2017</p>	<ul style="list-style-type: none"> <li>• Nothing in the main Vision, Aims and Enablers</li> <li>• But alongside main aims, notes ‘an attractive quality of life...and access to cultural experiences will be important in attracting and retaining skills &amp; knowledge and a healthy and happy workforce’</li> <li>• Also notes visitor economy as a key sector and creative, digital and media industries as a future growth sector</li> </ul>

## Annex 2: Culture, Arts and Sports Strategies in Leeds City Region

The table summarises the main culture, arts and sports strategies in the city region and its local areas, and the priorities within them.

**Table 2: Culture, arts and sport strategies in the Leeds City Region**

Area	Strategy/Plans	Key Points and Priorities
LCR, Yorkshire, North	No culture or sport strategy in place at these levels	<ul style="list-style-type: none"> <li>Look to the plans of government and national bodies such as Arts Council England, Heritage Lottery Fund and Sport England in providing policy context</li> </ul>
Leeds	Leeds Cultural Strategy 2017-2030	<p>Objectives in brief are to:</p> <ul style="list-style-type: none"> <li>To prioritise cultural activity, and use it to improve quality of life for all people and communities</li> <li>For culture to build respect, cohesion and coexistence</li> <li>For all people to be supported to be creative, so culture can be created and experienced by anyone</li> <li>To be recognised as a liveable city, and a thriving, internationally connected cultural hub</li> <li>To be at the forefront of cultural innovation, making the most of new and emerging technologies</li> <li>For the sector to grow and increase its contribution to Leeds' economy, by placing culture at the heart of the city's narrative</li> <li>For established cultural organisations to be resilient, and to create an environment where new ones can flourish</li> </ul> <p>Five areas for focus:</p> <ol style="list-style-type: none"> <li>1: A city of creators</li> <li>2: A place of many destinations</li> <li>3: A connected city with a 'yes' mentality</li> <li>4: A leading international Capital of Culture</li> <li>5: A fast paced city of cultural innovation</li> </ol>
	Sport Leeds Strategy 2013-18	<p>Vision for Leeds to be the most active big city in England. Key priorities for 2016-17 are to drive a collaborative approach to:</p> <ul style="list-style-type: none"> <li>Increasing participation of women and girls</li> <li>Responding to the new national sport strategy</li> <li>Sustaining and developing Active Schools</li> <li>Improving performance sport in the City</li> <li>Annual Leeds Sports Awards</li> <li>Raising profile of physical activity and its contribution to health</li> <li>Developing Leeds as a Triathlon City</li> </ul>
Bradford	Cultural Strategy: A Leading Cultural City 2014-2024	<p>Vision is "A leading cultural city that people love and enjoy". Five priorities:</p> <ol style="list-style-type: none"> <li>1: Investing in our People</li> <li>2: Building a resilient and sustainable sector</li> <li>3: Responsible and active leadership</li> <li>4: A thriving cultural offer</li> <li>5: A cultural destination</li> </ol>
	Physical Activity and Sport Strategic Framework 2017	<p>Vision is for "A healthy and prosperous Bradford where everyone chooses to make physical activity and sport an everyday part of their lives", aiming for people to start to be active, stay active and achieve their ambitions</p>

		<p>across the life course from early years, children and young people, adults and older adults through:</p> <ul style="list-style-type: none"> <li>• A skilled and committed paid and volunteer workforce</li> <li>• Improved places to be active and play sport</li> <li>• Provision of activity, programmes and events</li> <li>• Promotion of opportunities</li> <li>• Using the latest knowledge and research</li> </ul>
Calderdale	2009 draft Calderdale Cultural Strategy sourced but nothing more recent	Not summarised here given dated
	Physical Activity Strategy 2017	<p>Vision for Calderdale “to be the most active Borough in the North of England by 2021”, with aims to:</p> <ul style="list-style-type: none"> <li>• Encourage all residents to be more physically active in any way they choose</li> <li>• Make it easy for residents to make lifestyle choices that increase activity and improve health</li> <li>• Target inactive people and places to increase participation</li> <li>• Encourage and enable collaboration and co-creation of initiatives to empower communities</li> </ul>
Kirklees	No cultural strategy sourced	
	Physical Activity and Sport Strategy 2015-2020	<p>Vision for “Everybody Active in Kirklees: By 2020 everyone will be physically active through work, play, sport, travel or leisure”, using the same structure as in Bradford aiming for people to start to be active, stay active and achieve their ambitions across the life course from early years, children and young people, adults and older adults and so:</p> <ul style="list-style-type: none"> <li>• Increase number, skills and confidence of those working to enable people to take part in physical activity and sport</li> <li>• Improve places to be active and create active environments</li> <li>• Improve community capacity to support and deliver a wider range of opportunities in physical activity and sport</li> <li>• Increase awareness and understanding to enable people to take part in physical activity and sport</li> </ul>
Wakefield	No cultural strategy sourced	
	Physical Activity and Sport 2013-17	<p>Vision for “A vibrant and healthy district where physical activity and sport is part of everyday life and where sporting aspirations can be achieved”. Again uses structure of early years, children and young people, adults and older adults for people to start to be active, stay active and succeed with strategic actions aligned to each stage.</p>
North Yorkshire	Last located is York and North Yorkshire Cultural Partnership 2009-2014 Strategy	Not summarised here given dated
North Yorkshire Sport (partnership of 7 North Yorks.	Strategy not sourced	<p>Organisational Four Sporting Ambitions:</p> <ol style="list-style-type: none"> <li>1. Increase number of people taking part regularly in community grass roots sport and number of young people in full time education accessing high quality sport and PE each week</li> <li>2. Increase number of North Yorkshire residents competing at a regional, national and international level</li> </ol>

District Authorities)		<p>3. Increase number of people in North Yorkshire taking part in health related activity through sport</p> <p>4. Build strong adequately resourced sport infrastructure in North Yorkshire</p>
York	Covered within Without Walls The Strategy for York 2011 – 2025	<p>Objective is: Build on the creative assets of the city so that York’s cultural contribution is maximised and our city’s culture is recognised nationally and internationally. Its Future Priorities are to be:</p> <ol style="list-style-type: none"> <li>1. Recognised internationally as a cultural city</li> <li>2. A diverse, inclusive and cosmopolitan city</li> <li>3. An active and participative city</li> <li>4. A city of high quality spaces (public and private)</li> <li>5. A UNESCO Creative City for the Media Arts</li> </ol>
	Active York Action Plan	<p>Five key aims to:</p> <ol style="list-style-type: none"> <li>1. Ensure every individual in York will be aware of the health benefits of active leisure and of the opportunities available to them</li> <li>2. Ensure coaching and development opportunities exist for participants to improve performance and compete at highest levels</li> <li>3. Ensure sustainability of the sport and active leisure infrastructure in the city including high quality facilities and strong clubs</li> <li>4. Capitalise on the contribution that sport &amp; active leisure makes to the culture and quality of life of residents in the city</li> <li>5. Promote and enhance the role that sport &amp; active leisure can play in developing safer and stronger communities</li> </ol>
Harrogate	No cultural strategy sourced	
	Outdoor Sports Strategy 2013	Not reviewed here – primarily a playing pitch / outdoor facilities plan
Craven	Craven District Council Cultural Strategy 2017-2022	<p>Vision is: To be the best rural location to live, work, and visit underpinned by cultural excellence across the District.</p> <p>To achieve this vision our objectives are to:</p> <ol style="list-style-type: none"> <li>1. Research and define cultural distinctiveness and its offer to inform future actions</li> <li>2. Support people and organisations to develop and grow engagement in a diverse cultural and creative offer</li> <li>3. Improve infrastructure to support current and future creative economy</li> <li>4. Promote and improve arts, heritage and cultural assets and surroundings</li> </ol>
Selby	Work underway to develop new Visitor Economy Strategy	Not available for summary, work in progress
	Yorkshire Sport Foundation Strategy	<p>Covering West and South Yorkshire with a vision for “a vibrant, healthy and prosperous Yorkshire through Sport” and aims for more people taking part in sport on a regular basis, greater inclusivity and maximising investment into sport through:</p> <ul style="list-style-type: none"> <li>• well-connected and well-informed sport structure</li> <li>• skilled and committed sports workforce</li> <li>• improved places to take part</li> <li>• targeted provision of activity programmes and events</li> <li>• improved promotion of opportunities and inspiration</li> <li>• increased investment into the charity and sport</li> </ul>